THE BALMORAL SCHOOL OF PIPING AND DRUMMING

PRESENTS...

NUALLAN

“Spirited Celtic Music from North of the Border!”

THE 2018 BALMORAL CLASSIC

NOVEMBER 16-18, 2018
PITTSBURGH, PA

EVENT PROGRAM BOOK
Contra dance and Welcome Gathering with Road to the Isles (Border pipes, smallpipes, uilleann pipe, fiddles, guitar, percussion, and keyboards) with special guest musicians Dr. Angus MacDonald, Donald F. Lindsay, and Gordon Bell. Dance caller Joyce Rossbach. This evening is also a book release event for: Balmoral Guide to Playing Bagpipes for Community Dances
7:30-11:00pm | Tickets: $10 | St. Nicholas Greek Orthodox Cathedral (SNC), 419 S. Dithridge St & Forbes Ave.

United States Junior Solo Bagpiping & Snare Drumming Championships.
Piping contest in Main Auditorium; Drumming contest in Room 309.
8:30am-5:00pm | Free | Bellefield Hall (BH), 315 S. Bellefield Ave, Pittsburgh/Oakland

Concert: Acclaimed Cape Breton band Nuallan, to be joined by Scottish and Irish dancers.
6:30pm Lobby doors open. Silent Auction. Jr. Solo Championship awards ceremony at 7:30pm.
Concert 8pm | Tickets: $35 door, $25 advance, $15 students & seniors 65+
Carnegie Lecture Hall (CLH), 4400 Forbes Ave (Schenley Drive, behind Carnegie Library), Oakland

Free workshop on 2019 Silver Medal tunes conducted by Dr. Angus MacDonald 11am-pm | Panther Room, Wyndham Pittsburgh University Center (WPUC), 100 Lytton Ave, Pittsburgh 15213

All locations are in (Oakland)
Pittsburgh, PA 15213

The Classic is sponsored annually by:
Balmoral School of Piping & Drumming
1414 Pennsylvania Avenue
Pittsburgh, PA 15233
412-323-2707
info@balmoralschool.org
BalmoralSchool.org

OUR SPONSORS

Balmoral School receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.
Welcome!

Welcome to the Twelfth annual Balmoral Classic, Pittsburgh’s annual celebration of Scottish Bagpiping, Snare Drumming, and traditional Scottish arts.

The Balmoral Classic’s core event is the US Junior Solo Highland Bagpiping and Solo Snare Drumming Championships, the only US national competition for pipers and drummers 21 years of age or younger. This free event takes place on Saturday, November 17 at the University of Pittsburgh’s Bellefield Hall. There are thirteen piping and three drumming contestants representing California, Colorado, Maine, Maryland, Michigan, New Jersey, New York, Ohio, Pennsylvania, Ontario, and Scotland.

They have worked intensively for years to earn their position by competing with distinction in the upper amateur grades of their respective regional pipe band associations. For any competitor at this level it takes a lot of talent, focus, and time, in some ways analogous to preparation for top athletic contests. They have all come to Pittsburgh at their own expense to prove their skills and compete for trophies and valuable prizes, including sets of bagpipes donated by the manufacturers, David Naill Bagpipes and McCallum Bagpipes, and a Premier snare drum donated by Henderson Imports of Traverse City, Michigan.

The weekend begins on Friday night with a new Balmoral Classic event, a contra dance at St. Nicholas Orthodox Church, 419 S Dithridge St, co-sponsored by the Pittsburgh Contra Dance Network. The event is also a book-release for The Balmoral Guide to Pipers Playing for Community Dances. Several of the Balmoral Classic judges will be playing smallpipes, border pipes, fiddle, and snare drum, along with two fiddlers, an uilleann piper, a guitarist and a keyboard player.

Inclusion of bagpipes in a community dance ensemble is rare in the US. It is our hope that events like Friday’s contra dance will bring about more collaborations among pipers and dance communities in the US.

The Saturday bagpiping contests begin in the Bellefield Hall main auditorium at 8:30am with the Piobaireachd (classical bagpipe music) contests. During the afternoon the competition continues with the March, Strathspey, and Reel medley. The drumming contests take place in Room 309, Bellefield Hall. They start with the March, Strathspey, and Reel at 10:00am, and resume after lunch with the Hornpipe and Jig medley.

The Saturday evening concert at Carnegie Lecture Hall features the outstanding ensemble from Cape Breton, Nova Scotia, Nuallan and Irish step dancers from the Burke-Conroy School of Irish dance and Scottish dancers from the Thompson Highland Dancers of Pittsburgh. More information about these artists can be found later in this program.

The award winners of the US Junior Championship will be announced during the opening of the Saturday evening concert at 7:30pm in the Carnegie Lecture Hall, and the overall winners in piping and drumming will be asked to perform at the start of the second set. Trophies and prizes are listed elsewhere in the Program Guide.

The articulate and charming Scotsman Arthur McAra will be the emcee for the Saturday piping competition and the Saturday evening events.

On Sunday, November 18, there will be a Piobaireachd workshop on the Silver Medal tunes for 2019 conducted by Dr. Angus MacDonald of Glenuig, Scotland. The workshop will take place from 11am to 1pm in the Panther Room of the Wyndham University Center, 100 Lytton St. and is free and open to the public. Music to be covered is: The Battle of Strome, Salute to Donald, MacGregors’ Gathering, and Marquis of Argyll’s Salute.

Please pick up a card at the information asking you how you found out about this event, which will help us in next year’s planning. Completed cards should be placed in the receptacle at the main ticket table by the time of intermission, followed by a drawing from the deposited cards for a Nuallan CD.

Please visit our information table and bid on any of the silent auction items which have been donated to raise funds for this event. Winners will be announced at the end of the Saturday evening concert. If you are not on our email and street address lists, please leave us your name and addresses at the information table so we can stay in touch.

The Balmoral Classic is made possible in part by grants and individual and organizational contributions, for which we are very grateful. We thank all of our contributors for their support, which is essential to the survival of this event.

To the many Balmoral Classic volunteers, we extend our sincere thanks. Without their time and talents the weekend events would not be possible.

We encourage you to patronize our advertisers and sponsors. I hope that you will join them in enjoying and supporting Scottish, Irish, and Cape Breton music and dance, traditional art forms that occupy an important place in the diverse world of North American culture.

On behalf of the Balmoral Board and Staff, Cead Mile Failte! (A Hundred Thousand Welcomes!)

George Balderose, Executive Director Balmoral Classic
The Duncan MacRae reproduction bagpipes are exact copies of the original MacRae pipes played by Stuart Liddell.

The antique MacRae pipes were examined and measured by McCallum Bagpipes in order to craft an instrument with the sound Stuart desires.

The result is a magnificent bagpipe which meets the high standards of Grade 1 pipe major and Glenfiddich Piping Champion — Stuart Liddell.

www.macraebagpipes.com
The mission of the Balmoral School of Piping and Drumming is to raise the standard and promote the appreciation of bagpipe music in the USA by providing world class instruction, cultivating excellence in youth, presenting innovative musical events, and fostering tradition.

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OUR SPECIAL THANKS TO:
Pittsburgh Contra Dance Network, University of Pittsburgh Music Department and ROTC Staff, St. Nicholas Greek Orthodox Cathedral Staff, Carnegie Library of Pittsburgh Events Staff, Wyndham Pittsburgh University Center Staff
The Pittsburgh Firefighters Memorial Pipe Band proudly represents the firefighters of the City of Pittsburgh and Western Pennsylvania.

The Pittsburgh Firefighters Memorial Pipe Band wishes to congratulate the competitors on their accomplishments in qualifying for the Balmoral Classic and wish you all good luck.

Pipe Major Joe Magliocca • 412-341-9244

New members welcome

Please see our Facebook page at Pittsburgh Firefighters Memorial Pipe Band
The Balmoral School of Piping & Drumming was established in 1979 by co-founders George Balderose and James McIntosh, MBE, “…to raise the standard and promote the appreciation of bagpipe music in the USA by providing world class instruction, cultivating excellence in youth, presenting innovative musical events, and fostering tradition.” It is a non-profit, 501.C.3 a.1 tax-exempt school, and its Board of Directors include professionals from the fields of law, finance, education, management, commerce, and piping and drumming who selflessly serve to guide the organization and realize its mission.

Balmoral School of Piping & Drumming celebrates and teaches traditional bagpipe music dating as far back as the 14th century, along with more recent compositions in the traditional style including the competition repertoire. Long-term commitment to the culture and heritage associated with the great traditions of bagpiping and drumming is encouraged among the Balmoral students. Learning music through the Balmoral School builds character, promotes heritage and fully supports family values.

Summer Sessions
Balmoral School of Piping & Drumming has introduced to Pittsburgh and other US locations some of the world’s most outstanding senior pipers to teach at its summer sessions, among them John MacDougall, Ron Lawrie, Iain Morrison, P/S John Wilson and P/M Iain McLellan, BEM of the 12-times World Champion Strathclyde Police Pipe Band.

James McIntosh, M.B.E. also founded the Carnegie Mellon University Bachelor of Performing Arts program in Bagpipe Music, the first in the world. Balmoral past instructor & Advisory Board member Mike Cusack was the first American to win the Gold Medal at the prestigious Northern Meeting in Inverness. He also led the St. Thomas Episcopal School Pipe Band to five Junior World Championships. Noteworthy drumming instructors who have taught for Balmoral include Reid Maxwell, Bert Barr, Andrew Hoinacki, Jon Quigg, Andy White, and our Principal drumming instructor, Gordon Bell.

The Balmoral School’s summer sessions attract pipers and drummers each year, and are held on college and academy campuses.

Balmoral Classic
Founded in 2007, the Balmoral Classic is home to the only US Junior Solo Competitions for bagpipers and snare drummers 21 years of age and under. Judges are carefully chosen from among veteran judges in the USA, Canada, and Scotland. Successful contestants usually advance to major invitational competitions and are encouraged to compete in Scotland. Balmoral Classic events this year include a Friday night contra dance, Saturday competitions, Saturday evening concert and a Sunday piobaireachd workshop.

Bringing Traditional Bagpipe Music to Wider Audiences
Balmoral School of Piping & Drumming and the Balmoral Classic supports the field of bagpiping in new and creative ways within the traditional idiom and widens the public’s understanding and appreciation of quality bagpipe music. During the year, public concerts such as those at downtown Pittsburgh’s historic First Presbyterian Church feature traditional & original bagpipe music, often in combination with other instruments. Educational books published by the Balmoral School include: The Balmoral Collection of Hymns Arranged for the Highland Bagpipe (2012) and The Balmoral Guide to Playing the Bagpipes for Community Dances (2018)
Sage Arts
14311 Stehr Road, Arlington, Washington 98223 USA
Phone: 800-724-3462    Fax: 360-691-2744
www.sagearts.com

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As a nonprofit organization, the Balmoral School depends on the generosity of donors and volunteers.

You can make a difference.
To find out how, visit BalmoralSchool.org or call 412-323-2707
For lovers of traditional Irish music, don’t miss EILEEN IVERS, Grammy-winning, Emmy-nominated Irish fiddler of international acclaim. She’ll be performing on January 19th.

Fearlessly emotive singer songwriter, ANAÏS MITCHELL whose folk opera Hadestown has won numerous awards will be with us on December 1st. Also, don’t miss the band that’s been dubbed “the finest young bluegrass/old-timey band in the country” THE MAMMALS on February 9th. BON DÉBARRAS will bring us an evening of Quebequois folk fusion with traditional step dancing and global influences on March 2nd. And the powerful MARTHA REDBONE ROOTS PROJECT will perform an amazing blend of folk, Appalachian, soul and Native traditional music on March 23.

CALLIOPE SCHOOL OF FOLK MUSIC offers classes and workshops of all kinds in a casual, non-competitive environment. Classes include Highland Bagpipes, Uilleann Piping, Banjo, Guitar, Fiddle, Mandolin, Harmony Singing and more. See our website for term dates and current schedule.

www.calliopehouse.org | (412) 361-1915
Contra Dance & Gathering
November 16 - 7:30 to 11:00 pm
St Nicholas Greek Orthodox Cathedral

Join us for a thoroughly Celtic evening!
This year we are kicking off the Balmoral Classic with a contra dance that includes bagpipers among the musicians. It is an opportunity to meet and greet the Balmoral Classic competitors, judges, Balmoral School board, staff, and volunteers. Enjoy a celebration of culture with Scottish and Irish music for dancing.

The evening is also a book release event for:
The Balmoral Guide to Playing the Bagpipes for Community Dances

Contra Dance & Welcome Gathering with Road to the Isles and dance caller, Joyce Rossbach

Melinda Crawford - Scottish fiddle
Molly Thompson - Irish fiddle
Maro Avakian - keyboard
Kathy Fallon - guitar
Evan Kenepp - Border pipes, smallpipes, uileann pipe

with special guest musicians
Dr. Angus MacDonald - smallpipes, border pipes, fiddle
Donald F. Lindsay - Border pipes & smallpipes
Gordon Bell - percussion
Céad mile fáilte romhat!
Good luck to all competitors
The Pittsburgh Police Emerald Society Pipe Band
Pipe Major Jim Agnew • www.GPPES.org

<table>
<thead>
<tr>
<th>YEAR</th>
<th>OVERALL - PIPING</th>
<th>PIObAIREACHD</th>
<th>MSR – PIPER</th>
<th>Piping Judges</th>
<th>DRUMMING JUDGES</th>
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<tr>
<td>2007</td>
<td>Larson Stromdahl</td>
<td>Kegan Sheehan</td>
<td>Andrew Tice</td>
<td>Alasdair Gillies</td>
<td>Gordon Bell</td>
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<td>2008</td>
<td>Ryan Praskovich</td>
<td>Reid Bishop</td>
<td>Ryan Praskovich</td>
<td>Bruce Gandy</td>
<td>Jim Sim</td>
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<td>2009</td>
<td>Anthony Masterson</td>
<td>Marshall German</td>
<td>Anthony Masterson</td>
<td>Brian Donaldson</td>
<td>Gordon Bell</td>
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<tr>
<td>2010</td>
<td>Joseph Stewart</td>
<td>Joseph Stewart</td>
<td>Daniel Pisowlowski</td>
<td>Andrew Carlisle</td>
<td>Donald McBride</td>
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<tr>
<td>2011</td>
<td>Alexander Schiele</td>
<td>Alexander Schiele</td>
<td>Alexander Schiele</td>
<td>Brian Donaldson</td>
<td>Donald McBride</td>
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<tr>
<td>2012</td>
<td>Kirk Brunson</td>
<td>Nicholas Theriault</td>
<td>Jack Williamson</td>
<td>James Bell</td>
<td>Donald McBride</td>
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<tr>
<td>2013</td>
<td>Scott McCann</td>
<td>Christian Haars</td>
<td>Scott McCann</td>
<td>Duncan Bell</td>
<td>Andrew Wright</td>
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<tr>
<td>2014</td>
<td>Griffin Hall</td>
<td>Griffin Hall</td>
<td>Andrew Hutton</td>
<td>Brian Donaldson</td>
<td>Jon Quigg</td>
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<td>2015</td>
<td>Gavin Mackay</td>
<td>Gavin Mackay</td>
<td>Gavin Mackay</td>
<td>Gordon Bell</td>
<td>Andrew Hoinacki</td>
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<td>2016</td>
<td>Kolya Sier</td>
<td>Mark McClennan</td>
<td>Kolya Sier</td>
<td>Ian K. MacDonald</td>
<td>Gordon Bell</td>
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<tr>
<td>2017</td>
<td>Joseph Horwath</td>
<td>Liam Macdonald</td>
<td>Callum Younger</td>
<td>Dr. Jack Taylor</td>
<td>Jon Quigg</td>
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<th>YEAR</th>
<th>OVERALL-DRUMMER</th>
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<th>HJ-DRUMMER</th>
<th>Drumming Judges</th>
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<td>2009</td>
<td>Petey Lowrie</td>
<td>Petey Lowrie</td>
<td>Petey Lowrie</td>
<td>Gordon Bell</td>
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<td>2010</td>
<td>Quinn McCormack</td>
<td>Quinn McCormack</td>
<td>Quinn McCormack</td>
<td>Jim Sim</td>
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<tr>
<td>2011</td>
<td>Petey Lowrie</td>
<td>Petey Lowrie</td>
<td>Petey Lowrie</td>
<td>Gordon Bell</td>
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<tr>
<td>2012</td>
<td>Amber Stone</td>
<td>Amber Stone</td>
<td>Alastair Burgess</td>
<td>Alex Kuldell</td>
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<tr>
<td>2014</td>
<td>Miles Bennington</td>
<td>Miles Bennington</td>
<td>Nick Parr</td>
<td>Gordon Bell</td>
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<tr>
<td>2015</td>
<td>Mackenzie Chamberlain</td>
<td>Mackenzie Chamberlain</td>
<td>Mackenzie Chamberlain</td>
<td>Donald Bell</td>
</tr>
<tr>
<td>2016</td>
<td>Blair Beaton</td>
<td>Blair Beaton</td>
<td>Blair Beaton</td>
<td>Gordon Bell</td>
</tr>
<tr>
<td>2017</td>
<td>Matthew Darmadi</td>
<td>Matthew Darmadi</td>
<td>Isabella Jackson</td>
<td>Gordon Bell</td>
</tr>
</tbody>
</table>
US JUNIOR SOLO CHAMPIONSHIPS

JUDGES & COMPETITORS

CANADA - MATT MACISAAC, from Cape Breton, Nova Scotia, is one of the most well-rounded pipers of his generation. At age 18, he won the Argyllshire Gathering Silver Medal for piobaireachd. He released his own recording in 2005 simply titled The Piping Album, to critical acclaim. He placed in the top 3 in the Gold Medal Final at the 2018 MHAF Winter Storm, and winning the light music at the 2018 Livingstone. In addition to being a member of the Spirit of Scotland Pipe Band under P/M Roddy MacLeod MBE, he is the pipe major of the 400 Tactical Helicopter Squadron Pipe Band, a successful grade 2 pipe band in Ontario where he serves as a Sergeant with the Royal Canadian Air Force.

SCOTLAND – DR. ANGUS MACDONALD is one of three piping brothers from Glenuig on the west coast of Scotland. Angus has won most of the major competitions including the Gold Medals at Oban, Inverness and in Canada; the Inverness clasp and Senior Piobaireachd at Oban; and the Silver Chanter. In light music he has, among other prizes, won the March, Strathspey and Reel competitions at Oban and Inverness. He is a Trustee and Piping advisor for the Clan Donald Lands Trust, Isle of Skye. His music can be heard on 2 CDs ‘A Sireadh Spors’ (Temple records) and ‘ Maidean Dubh an Donais’ (Macmeanmna Records)

USA - DONALD F. LINDSAY, in 1961, along with his father James F. Lindsay, founded the Invermark College of Piping in Petersburgh NY. He placed 3rd in the Marches at The Northern Meeting, becoming the 1st North American Piper to win a prize in the “majors”...In 1986 he placed 1st in the Silver Medal Final at Oban. Donald served with the United States Air Force Pipe Band in Washington, DC from 1967 to 1970. His is a past-president of the EUSPBA and former member of the EUSPBA Advisory Committee. Donald appears on several albums: Land of My Youth (Front Hall Records) and King’s Court and Celtic Faire (Telarc) with the Empire Brass; his solo album is Waters of the North Esk – Highland Bagpipe Music from Invermark.

USA - GORDON BELL began drumming at the age of eight under the guidance of Norman MacLeod and he also received tuition from the legendary Alec Duthart. He became the drum sergeant of the Parlin & District Pipe Band in 1975, winning the North American Championship in Grade 2, and placing them in Grade 1. He has also been a member of Muirhead & Sons, Kenmure, Worcester Kiltie, 78th Fraser Highlanders, the City of Washington Pipe Bands, and most recently, the Peel Police Pipe band (Canada). Gordon also saw a great deal of success in the solo field winning the EUSPBA Overall Champion consistently from 1979 to 1987. He has recorded with The Empire Brass Quintet, 78th Frasers Live in Scotland, and with his own Celtic Rock group 51 Ash in which he plays the bass guitar.

USA – JON QUIGG began his drumming career at the age of 13. In 1976, he became a professional solo competitor and in 1989 he assumed the Drum Sergeant position of the City of Washington Pipe Band, helping them garner numerous North American contest wins which included their winning performance at the 1999 World Pipe Band Championships. He has taken part in recording projects and drumming clinics around the globe. Highlights from recent years include the CoW corps’ successive wins in the drum salute contest at Winter Storm in Kansas City and an appearance at the White House.

2018 COMPETITORS

SOLO BAGPIPING CHAMPIONSHIP
Sebastian Benedetto
Tyler Destremps
Robert Dunn
Kayleigh Johnstone
Alexandra Knox
Elizabeth Knox
Steven MacDonald
Calum MacNeil
Charlie Morris
Kate Runciman
Jacob Shelton
Colin Swett
Duncan Winters
Cape Nedick, Maine
Bethlehem, Pennsylvania
Montville, New Jersey
Aurora, Ontario
Woodbine, Maryland
Woodbine, Maryland
Dundee, Scotland
Dearborn, Michigan
Agoura Hills, California
Guelph, Ontario
Golden, Colorado
West Chester, Pennsylvania

SOLO SNARE DRUMMING CHAMPIONSHIP
Nicholas Moore(D)
Shane Stapleton(D)
Connor Williams (D)
Medina, Ohio
Deer Park, New York
Sharpsville, Pennsylvania

PIPING AND DRUMMING STEWARDS
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Comprised of four Cape Breton musicians: bagpipers Keith MacDonald, Kenneth MacKenzie, and Kevin Dugas, and keyboardist Kenneth MacDonald Morin (‘Mac Morin’), Nuallan was formed by the Gaelic College of Cape Breton, N.S, and seeks to represent, promote and explore the style of piping brought from Scotland by Highland Gaels and developed over the past two hundred years on Cape Breton Island. This rich style of playing has a strong focus on rhythm and musicality and displays a strong connection to the song and dance traditions of Gaelic culture. Nuallan’s members are well known individually for their rhythmic, musical playing and bringing them together to celebrate the importance of these connections was a natural fit. The group has released one album and their high-energy performances are a hit wherever they play.

Keith MacDonald is a piper from Foot Cape, Cape Breton. He has been piping since a young age and grew up with piping all around him. Keith received lessons at the Gaelic College over the years, which gave him a lot of guidance as a young player. Influential instructors such as Bruce MacPhee, Ryan MacDonald, John MacLean, Mark Stuart, Andy Rogers, John MacPhee, and Alasdair Gillies taught and shared a wealth of knowledge. Most notably was Robyn Whitty, who taught Keith privately for several years and helped him develop as a competition piper. Keith has taken an interest in the Cape Breton piping tradition. His band “All Fired Up” often features the pipes playing traditional Cape Breton tunes alongside the fiddle. Keith has been playing with the Dartmouth and District Pipe Band competing locally and internationally. He is also a founding member of the group “Nuallan”.

Kenneth MacKenzie is a piper and fiddler from Mabou Coal Mines, Cape Breton Island. He grew up speaking Gaelic and surrounded by Gaelic culture and tradition bearers. He credits older brother Angus and John MacLean as the biggest influences on his piping, which is well-known for its irresistible drive and lively, traditional feel. In 2010, Kenneth was the recipient of the Celtic Colours Drive’ers Award and released the ECMA-nominated album Pìob is Fidheall (Pipes and Fiddle) with his brother Angus. Kenneth has also recorded with Natalie MacMaster, Brenda Stubbert, Dawn and Margie Beaton, Chrissy Crowley, Kinnon Beaton, Joanne MacIntyre and others. Kenneth tours with his brothers Angus and Calum and also as a member of the Beaton Sisters’ Band and his music has taken him through Canada and the US, Ireland, Scotland and the UK, Australia and Central America. He currently resides in Mabou and works as an engineer when he’s not enjoying his music.

Kevin Dugas started playing the pipes at the young age of 10. Growing up in Inverness, Cape Breton, he was always surrounded by the Gaelic culture including fiddling, piano, piping, and not to mention step dancing, as his mother is an accomplished step dancer. A professional class competitive bagpiper, he travels the world as a member of the 78th Highlanders Halifax Citadel Grade I Pipe Band, the North American Pipe Band Champions. The band made Canada proud when it advanced to the finals in the world championships held in Glasgow in 2005. He also is a founding member of the Gaelic College piping ensemble “Nuallan.”

Concert
November 17 at 8:00 pm
Carnegie Lecture Hall

Nuallan

Kenneth MacKenzie is a piper and fiddler from Mabou Coal Mines, Cape Breton Island. He grew up speaking Gaelic and surrounded by Gaelic culture and tradition bearers. He credits older brother Angus and John MacLean as the biggest influences on his piping, which is well-known for its irresistible drive and lively, traditional feel. In 2010, Kenneth was the recipient of the Celtic Colours Drive’ers Award and released the ECMA-nominated album Pìob is Fidheall (Pipes and Fiddle) with his brother Angus. Kenneth has also recorded with Natalie MacMaster, Brenda Stubbert, Dawn and Margie Beaton, Chrissy Crowley, Kinnon Beaton, Joanne MacIntyre and others. Kenneth tours with his brothers Angus and Calum and also as a member of the Beaton Sisters’ Band and his music has taken him through Canada and the US, Ireland, Scotland and the UK, Australia and Central America. He currently resides in Mabou and works as an engineer when he’s not enjoying his music.
Mac Morin is a dancer, piano and keyboard player from Troy, Cape Breton. Starting out as a talented dancer, Mac became interested in piano as a teenager and has gone on to tour around the world with Natalie MacMaster, Howie MacDonald, The Rankin Sisters, and Beòlach, among others. Mac has also appeared on a number of CD’s by other artists including Buddy MacMaster, Glenn Graham and Troy MacGillivray. Mac released his first album, Mac Morin, in 2003 and is currently working on a new record. He continues to travel to teach Cape Breton step dancing.

Nuallan members are on the faculty of Colaisde na Gàidhlig / The Gaelic College which has an international reputation for its contribution to the promotion and preservation of traditional Gaelic culture, offering instruction in over ten disciplines, and year-round learning and fun. As a cultural destination, it will delight visitors with the unique opportunity to experience first-hand the living culture of the Nova Scotia Gaelic people. www.gaeliccollege.edu

Video of Nuallan can be found at:
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Franklin W. (“Frank”) George was one of the few traditional mountain musicians of his generation in West Virginia, for it is hard to find many who grew up playing during the hard times of the Great Depression and WWII, when radio entered the picture with music from outside the mountains. This may have led Frank to recognize that traditional music can be a very fragile thing, and probably reinforced his tendency to seek out quality traditional musicians. As time went on he became one of West Virginia’s most knowledgeable traditional musicians on fiddle, banjo, bagpipes, and hammer and fretted dulcimers.

During the late 1940’s Frank developed an interest in the great highland bagpipe, an instrument which he loved from the first time he heard it played. Much of the music was already familiar to him on the fiddle, and in the early 50’s, while in the US Army stationed in Germany, he took a trip to Scotland to study with Scottish pipers. Upon his discharge and return to the USA, Frank became one of the most prominent bagpipe players in West Virginia. His talent as a musician contributed to this, as did a deep popular longing throughout West Virginia for bagpipe music. He was also one of the few old-time fiddle players in the USA at that time who knew much about the pipes, and was in a unique position to identify tunes that were played on both instruments under different names.

His correspondences during the 50’s and 60’s to the far flung corners of North America and Europe with traditional musicians were true research missions, and catalogue the wanderings of an earnest American looking for any and all scraps of information available about these subjects.

His marriage to Jane Taylor in 1969 brought to Frank a companion as well as a Scottish and Irish dancer who shares his enthusiasm for traditional music. Since coming together they influenced many to take up traditional music and dance. Over the years Frank and Jane’s home became a mecca for many seeking instruction on the fiddle, banjo, pipes or Highland dancing and Irish step dancing as well as to hear their innumerable stories and folklore.

As true educators, Frank and Jane found their feet firmly planted in two worlds: the world of traditional music and culture, and the world of modern times. The many, many young people whom they have inspired are a testament to their success in bridging these worlds. Frank and Jane were honored in 1995 with the Vandalia Gathering Award, presented by the state of West Virginia’s Division of Culture and History for their contributions to traditional West Virginia life.

In 2018 The Balmoral School initiated the annual “Frank and Jane George Memorial Scholarship” for a West Virginia piper to attend the Pittsburgh session of Balmoral School of Piping and Drumming, at no cost. The 2018 awardee was Larry Koay of Fairmont, WV.

-by George Balderose
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For the tens of thousands of New World Gaels who left the Scottish Highlands and settled in Nova Scotia between 1773 and the 1840’s, music played a prominent role. Gaelic songs and stories, violin and pipe music all played an integral part in the day to day lives of these early settlers and in some areas continues to do so. Often people would gather in a designated house or home known as a ‘Ceilidh House’ to enjoy instrumental music, stories, dancing and any news from neighboring communities. The Ceilidh house provided the ideal environment for various cultural art forms to be passed from one generation to the next.

Although Cape Breton pipers play the same bagpipes as their Scottish counterparts, their style is very different, more like Scottish music as it was played in the late 1700s and early 1800s when their ancestors emigrated from Scotland. This music is fundamentally dance music, the most common tunes being strathspeys, reels and jigs, in contrast to the military marches and piobaireachd found in Scottish piping. The volume of the instrument made it an ideal choice for outdoor entertainment and almost every area of the province settled by Scottish Gaels appears to have included community dance pipers.

Thanks to Cape Breton’s historic isolation, the absence of English cultural dominance that occurred in Scotland, and the rigor of life in early Cape Breton, the music and the Gaelic language survived in a far purer and more vigorous form in Cape Breton than in Scotland. Today, Scottish musicians flock to the island to relearn music and dance steps long forgotten in their own land.

Many of the pipers who left Scotland for Nova Scotia could not read or write music. Gaelic-speaking pipers learned their music by ear and this method of learning piping continued in Nova Scotia among some pipers until well into the 20th century. The playing of these older musicians did not conform to the pipe band or competitive style of piping and many of these pipers were criticized by their contemporaries from both Nova Scotia and Scotland. Despite this adversity many of the older pipers retained their individual styles of playing, the old tunes and the ability to play for step-dancers. Their playing was inextricably linked to the step-dance tradition, and for these pipers the bagpipe continued to serve as a medium for the expression of Gaelic culture in Nova Scotia for much of the 20th century.

Pipe music sprang from the Gaelic language and most of the tunes had Gaelic words. The traditionally-trained piper learned tunes from the music being sung, either with Gaelic words or a form of mouth music (chanting) called canntaireachd. This teaching method is the essence of the oral tradition and was considered far superior to attempting to learn a tune by studying written notes on a page. As a result of cultural and geographical isolation, learning pipe music in the oral tradition in Cape Breton and North Eastern Nova Scotia lasted until the middle of the 20th century. During the 1950s the piping competitions held in August at the Gaelic College at St Anne’s, Cape Breton, offered two categories for juvenile piping: one for ear –learned pipers and a separate event for those pipers who played by note.

Sometimes the piper was also a fiddler. Occasionally the function of poet and musician was administered by a single individual. The descendants of many Highland immigrants in Nova Scotia continued this tradition of dual musicianship and many also fulfilled the function of local bard. There would be some tunes common to both instruments and the piper sometimes alternated with the fiddler at weddings and the like.

When most people think of the bagpipe, the first thing which springs to mind is the numerous pipe bands seen at various festivals, highland games and parades. Pipe bands are relatively new phenomena considering the long history of the bagpipe and date to the British army of the 19th century. Although the first civilian pipe bands made their appearance on Nova Scotia’s musical landscape as late as the turn of the 20th century, most people today are unaware that any other piping tradition exists.

Excerpted from www.capebretonpiper.com by Barry Shears, and Nuallan notes.
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The term ‘Lowlands’ as applied to Scotland generally refers to those areas that are not ‘Highlands’; essentially, this means those areas where Gaelic has not been the native language for centuries. This is not a particularly satisfying definition, since Gaelic lingered on for a long time in the far south-west, an area now generally included in the term ‘Lowland and Border’.

The term ‘Border’ embraces the commonality of culture that spans the border between England and Scotland, including the northern regions of Cumberland in the west and Northumberland in the east. From what information survives, there seems to be little reason to distinguish between bagpipes played in the Highlands and in the Lowlands in the period before the mid-17th century. It is clear, however, that the music played in these different areas had their own distinct characteristics, and it must have been the particular forms of Highland music that led to the distinct form of bagpipe that had emerged by the time the name ‘Highland bagpipe’ first began to be used in the 18th century.

**The Lowland Bagpipe**

The Lowland bagpipes are bellows-blown, have a conical chanter, and carry their drones mounted in a common stock. Providing the air for the instrument via a bellows is an innovation which appears to date from the mid-17th century, principally derived from the need to keep reeds dry and in tune. It should also be noted that bellows-blown pipes were known and played in the Highlands too, and had their own Gaelic word by the late 18th century [piob shionnaich].

What originally distinguished Highland from Lowland piping was the music played, and remains the potentially defining characteristic. There is a distinct Lowland repertoire that survived in the late-19th and 20th centuries & can be seen from the manuscripts and rare publications which research has unearthed. The Lowland and Border Pipers Society [https://lbps.net] has been active in promoting and publishing this repertoire. However, many if not most, bellows-pipers today play chiefly the highland repertoire, often in a modified highland style. The most common motivation for this seems to be the desire to play pipes along with other instruments, especially fiddles.

**The Scottish Smallpipes**

Alongside these ‘Lowland’ pipes, there is a flourishing tradition of ‘Smallpipe’ playing with a quieter cylindrical chanter that has emerged over the last 30 years. The smallpipes played today are a considerable modification from the old instruments which mostly date from the 18th century. The main protagonist of this revival was Colin Ross of Newcastle-Upon Tyne. Colin ‘reinvented’ this type of type of bagpipe using a Northumbrian smallpipe reed and the Highland bagpipe fingering system. These instruments are usually designed to be in various concert pitches, in the keys of A, B-flat, C, and D, with drones to match. Some instruments have four drones, enabling the piper to switch chanters, open and close different drones, and play in several different keys.

**Lowland Music**

The Lowland pipers before the 18th century had a certain amount of civic functions to perform with many burghs having their own ‘town piper’. However, it remained predominantly an instrument for dancing. Dance music, often in the form of adapted popular songs, dominated the repertoire and playing style. During the early part of the 18th century the more refined ‘chamber music’ repertoire of the quieter smallpipes, much influenced by the ‘pastoral’ movement and the Italian and French baroque, led to the emergence of extended sets of variations on popular song airs. Some of the earliest known bagpipe music is of this form, which has remained a vital part of Northumbrian smallpiping.

**Lowland/ Border & Smallpiping Today**

Scottish bellows-pipers are exploring all these areas, as well as looking out to the contemporary revivals that have happened in other European countries in the last 30 years. Whether you are an accomplished highland piper or a newcomer to piping altogether, the Lowland bagpipe and the Scottish smallpipe offer the opportunity to explore a wide range of music-making either solo or in consort with other musicians. The Lowland and Border Pipers’ Society exists to encourage exploration and to offer inspiration and resources to further the development of these instruments and their music.

-George Balderose, with excerpts from Wikipedia
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