

*The Pipes, Fifes, and Drums  
of the  
42nd Royal Highlanders*

*“America’s only 18th  
Century Pipe Band”*





# List of Tunes

1. Wha Hae the Forty Twa (3:01)  
The Brown Haired Maiden  
The High Road to Gairloch
2. All the Blue Bonnets are over the Border (3:03)  
The Piobaireachd of Donald Dhu  
Bonny Dundee
3. Marquis of Huntly's Highland Fling (2:00)
4. Balquieder Lasses (1:39)  
Black Watch
5. Green Glens of Antrim (1:37)
6. Itchy Fingers (arr. Neil Dickie) (1:23)
7. The Green Hills of Tyrol (3:07)  
When the Battle is Over  
Coulter's Candy
8. Parting Glass (1:28)
9. Lord Lovat's Lament (3:03)  
The Old Rustic Bridge  
The Rowan Tree
10. Thunder and Lightning (2:11)
11. A Man's A Man for A' That (1:47)
12. The Barren Rocks of Aden (2:07)  
Loudon's Bonny Woods and Braes  
The Piper of Drummond
13. Ghillie Chaliun (1:56)
14. Atholl Highlanders (0:41)
15. Morag of Dunvegan (3:00)  
Highland Laddie  
Scotland The Brave
16. Scots Wha Hae (1:15)
17. Cat's Got The Measles (0:45)
18. Going Home (2:26)  
Amazing Grace  
Over the Water to Charley (1:00)
19. Kas-A-Bahr (2:55)
21. Comin thro' the Rye (1:18)
22. Bonny Lass of Fyvie (1:37)  
Johnny Scobie



## The Band

At the Annual Encampment at Ft Massiac, IL in October 1975, Capt Thomas J Griffin, along with a few other musicians, debuted the 42nd Royal Highlanders. In April of 1976, the 42nd Royal Highlanders, Inc, based in Lafayette, IN, was officially formed, and began a great tradition. The 42nd was created to portray the 42nd Royal Highland Regiment (The Black Watch) during the period of the American Revolution, while at the same time bringing history alive to educate and entertain with Scottish heritage and culture.

The uniforms we wear are replicas of the uniform of the Black Watch: highland bonnets; red tunics, with the Royal Blue facings of a royal regiment, and the yellow lace of the musicians; hand cast pewter buttons with the regimental number "42"; kilts of the Black Watch tartan; and the red diced hose worn by all highland regiments.

The music we play is primarily of the 18th century, and we field bagpipes, fifes and rope tension drums, the same instruments that were a part of the Black Watch of the late 18th century. We are, to the best of our knowledge, the only unit of our type that incorporates all three instruments. The number and type of musicians does differ from the Black Watch of the 18th century, however, as the original Black Watch was authorized only two pipers, six fifers and nine drummers.

The pipe band re-enacts living history by its many appearances and performances throughout the United States; performing at various historic sites such as Lafayette's own Ft Ouiatenon, Ft DeChartres and Ft Massiac in Southern Illinois, Ft Ticonderoga, in New York, and Ft Toulouse in Alabama, to name just a few. The pipe band performs throughout the year, but the summer months are the peak season, performing nearly every weekend. We have performed for various dignitaries, most notably President Ronald Reagan.

The band has a very diverse membership, ranging in age from 14 to 65 years old, with high school students, college students, college professors, lawyers, a judge, craftsmen, teachers, nurses, computer programmers, and accountants among our ranks. This disparate group is brought together by our mutual appreciation of the history and music of Scotland.

**Drum Major:** Edward Opperman

### **Pipers:**

Campbell White - Music Director  
Malcolm Baird  
Chris Collins  
Dan Duncan  
Mike Hines  
Frank Rickey  
Chris Smith  
Kip White

### **Fifers:**

Dan Lynch, Cpl  
Chris Collins  
Mike Hines  
Matt Hughes  
Scott Mandrell  
Edward Opperman  
Jimmy Pope  
Preston Smith

### **Drummers:**

Roy Lowery, Cpl  
Brandon Cunningham  
Ben Klopfer  
Mike Krekeler  
Preston Smith  
Lucas White

### **Dancers:**

Chris Collins  
Roy Lowery  
Edward Opperman  
Preston Smith

## The Black Watch



The Black Watch, the senior highland regiment, was born in the troublesome times before and after the 1715 Rebellion led by the Earl of Mar. An Act forbidding highlanders to carry arms was not strictly observed and, in 1725, General Wade was sent to Scotland to enforce it more rigorously. Reviving the 17th-century "Highland Watch" idea, six independent companies of loyal highlanders were raised to police, or "watch", the Highlands. Further companies were subsequently raised and, in 1739, with the threat of war against Spain, George II ordered that the independent Companies should be incorporated into a Regiment of Foot under the Earl of Crawford. This first highland regiment, originally numbered the 43rd or Highland Regiment of Foot, held its first parade near Aberfeldy in Perthshire in May 1740.

The Regiment received its real baptism of fire at Fontenoy in 1745, during the War of the Austrian Succession, Acquitting itself with distinction. In 1749 it was renumbered as the 42nd, a Regimental number which was henceforth to become famous in military history. During the Seven Years War, the Regiment fought in North America against the French. In a series of extremely gallant but unsuccessful assaults against the massive French breastwork at Fort Ticonderoga in 1758, the Regiment lost 314 killed and 333 wounded, it heaviest casualties until the Battle of Loos in 1915. The title "Royal" was conferred upon the Regiment while it was in America, and from 1758 to 1861 it was officially called The 42nd (Royal Highland) Regiment.

The 42nd remained in North America until 1767. A second battalion, raised in 1758, meanwhile served in the disease-ridden West Indies, winning battle honours at "Guadaloupe"(1759), "Martinique"(1762) and "Havannah"(1762), being merged with the 1st Battalion after the operations in Cuba.

The 42nd returned to North America during the American War of Independence, where on May 1st, 1776, the regiment embarked from Greenock and landed at Staten Island on August 3rd to join the huge British force commanded by Sir William Howe. The Regimental strength upon arrival was listed as "931 Highlanders, 74 Lowlanders, 2 Irishmen, 1 Welshman and 5 English Bandsmen." The Regimental History of the Black Watch states "We can boast no Battle Honours for our part in the American War of Independence, because it was rightly decreed that Battle Honours should not be granted for a war with our kith and kin."





# The Highland Bagpipes



The Scottish Bagpipe has evolved from its primitive beginning over many years. The first documented use of the reed pipe was by the ancient Egyptians around 1500 BC. Probably introduced to Scotland by the Romans, the pipes were developed by the Highlanders into the form we see today. It comprises a nine note chanter, a bass drone and two tenor drones which are winded by the player through a valved blowpipe into a sheepskin bag.

Whenever a clan went into battle it was accompanied by its pipers who played warlike tunes to raise the spirits of the men. After the Jacobite risings of the 18th century, the bagpipe was banned by the Hanoverian government as "an instrument of war" and even its possession was a capital crime.

Originally there were few pipers in the highland regiment, as they were not officially authorized by the army. The pipers in the highland regiments were likely either really fifers, doing double duty as a bagpiper, or paid and outfitted by the Colonel of the regiment, not officially a soldier in the regiment.

The music of the bagpipes is suitable for marching, dancing and for ceremonial parades. It is rousing and is used in battle to stimulate and encourage the troops, rallying them in the face of adversity and leading them to victory.

## The Fifes

The fife is one of the oldest of military instruments, used by European armies in the colonial era. It functioned, along with the drum, as a signaling instrument, giving the troops tunes to signal specific actions. (The Three Camps, Reveille, Retreats, Charges, all were once sounded by the fife and drum.) The fifes and drums remained an important part of military music until the mid to late 1800s, when the bugle displaced the fife as the signaling instrument.

The Black Watch was no different than other military units of the period, and used fifes to signal the troops. The Black Watch Regiment was authorized to have six fifers.

The fife can play surprisingly well with bagpipes, though it has a far greater range. (A good fife can reach 3 full octaves.) A B-flat fife, the most common, can play pipe music transposed down 4 steps. It can carry nearly as well as a bagpipe, and with its shriller tone, creates an interesting blend with the pipes.







## The Rope-Tension Drums

The drum is made of an ash shell, over which two heads are placed. One, the batter head, is on top and is the one actually played on. The other is a thin snare head, with several catgut snares stretched across it, giving the drum the snare sound. Tension is kept on the heads by means of leather ears being pulled down on the ropes. (Modern drums use lug bolts to keep the tension on the heads.)

Our band carries snare drums, bass drums and a tenor drum, each adding a distinctive sound to the underlying beats. Both the bass and tenor drums that march with our band add an interesting twist to ancient music, providing the Scotch "flash" effects that pipe bands are known for, in addition to functioning as the pulse of the band.

The music that we play is arranged by the drum section, and combines the styles of traditional Scottish drumming and Ancient Fife and Drum, into a truly unique beat with a "swing" to it.

## Highland Dancing

The highland regiments all used highland dancing as a form of calisthenics for their troops. In addition to excellent exercise, the dances helped to keep the Scottish culture alive. Scottish highland dancing is one of the oldest forms of folk dance. Modern ballet and American square dancing can trace their roots to the highlands.

The Sword Dance dates back to the 13th century and the days of King Malcolm Canmore. The story goes that this was a dance of victory with the King dancing over his bloody claymore (the two-handed broadsword of Scotland) and the even bloodier head of his enemy. Others, with a greater sense of decency, say that no severed head was used and that the King danced over his sword that was crossed over the sword of his enemy. Which version do you believe!

Legend has it that on the eve of a battle the highland regiments would call out their best dancers, who would dance the "sword dance". If he were successful and not touch either the blade or scabbard of the sword, was an omen that the next day's battle would be in the regiment's favor.



# The Scottish Society

The 42nd Royal Highlanders, Inc., Scottish Society (a non-profit organization) was initially formed as a financial, administrative and promotional support network for the 42nd pipe band. Today, the Scottish Society not only continues this twenty-year old tradition, but sponsors events and programs to bring Scottish culture to its membership and other Scottish heritage enthusiasts in the area. Some of it's programs include: a Burns Night Supper each January to celebrate the birth of Robert Burns, Scotland's world-famous poet and son; the sale of traditional Scottish food at the Feast of the Hunter's Moon each fall in West Lafayette, Indiana; instruction in both highland and lowland traditional Scottish group dancing and dance demonstrations by it's performance group (The Whole Nine Yards); a Scottish movie series; and organized trips to watch and support the pipe band at many of its performance at re-enactment's throughout the U.S.

## The Recording

"The Next Twenty Years", the title of the 42nd Royal Highlanders' first recording, is a reflection of the group's first twenty years of bringing the past forward to the 20th century. It is a recollection of history through 18th century Scottish, Irish and American traditional tunes played on bagpipes, fifes and rope tension drums of that period. These are the tunes you hear when the group performs at various events throughout the United States, bringing history alive while displaying Scottish heritage and culture. Requests from our audiences and the desire to expand living history have lead to the making of this recording. We would like this collection of music to be a representation of our many concerts and appearances, so the listener can close their eyes and visualize the band dressed in its red tunics and Black Watch kilts, listening to the past brought forward into the future.

## Cover Photograph

The cover photograph is of Captain Thomas J. Griffin, founder of the 42nd Royal Highlanders, Inc.. It was taken by the *Metropolis Daily Planet* at the Fort Massac Encampment, in Metropolis, Illinois.

## Credits

Produced by:  
Recording Engineer:  
Recorded at:  
Recording Dates:  
Digital Editing & Mastering:  
Front Cover Photos:  
Solos Performed by:  
Album Cover and CD Booklet:

The 42nd Royal Highlanders, Inc.  
Robin Shanks  
The Elliott Hall of Music, Purdue University  
October 27th & November 1st, 1996  
Barry G. Funderburg / BGF Productions  
The Metropolis Planet  
Campbell White, Scott Mandrell, Preston Smith  
Preston Smith

# Dedication

To Capt. Thomas J. Griffin, who formed the 42nd Royal Highlanders, Inc, served as the Pipe Major for the band, and President to board of directors from its formation until his death. We thank you for your vision, and your many years of dedication and devotion. The significant of your contributions to the growth of the 42nd, to Scottish culture and to living history, can not be overstated.

We miss you very much and this recording is for you. Please know that everytime field the 42nd Royal Highlanders we are not only reenacting living history, a part of you is with us, we are a living memorial to you.

To Jack R. O'Neill, who served in the pipe band and as a director of the board until his untimely death. For many years of involvement with the 42nd, giving freely of both time and talent, you actively and significantly contributed to the progress of the 42nd. Your wisdom, musical prowess, excellent advice and ever present wit and sense of humor, will truly be missed.

# Special Thanks

To Robin Shanks and his staff at the Elliott Hall of Music for their guidance, patience and understanding during the entire recording, editing, mixing and mastering processes. Robin went beyond the call of duty to help us put this project together in a most professional manner.

To the 42nd Royal Highlanders Inc, Scottish Society for its support and belief that the 42nd pipe band could and should make this recording.

To the folks who come to our performances, both here in Lafayette and throughout the United States. We hope you will find this recording equally pleasing.

And, above all, to our wives, families, parents and girlfriends, whose support and love is limitless and who have supported our weekly practices and many performances many miles from home. We thank you for your support without which we would not be able to have this hobby as a part of our lives.

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*Nemo Me Impune Lacesset*