

# FIREMEN'S CENTENNIAL PARADE

and Passing Fire Equipment, Incorporating the Music of 16 Marching Bands, Incidental Sounds, at the 100th Anniversary of the Founding of the Union and Fleetwing Volunteer Fire Companies at Lambertville, New Jersey, 54 Fire Companies Participating.

Recorded by Amelia and Frederic Ramsey, Jr. Folkways Records FH 5120

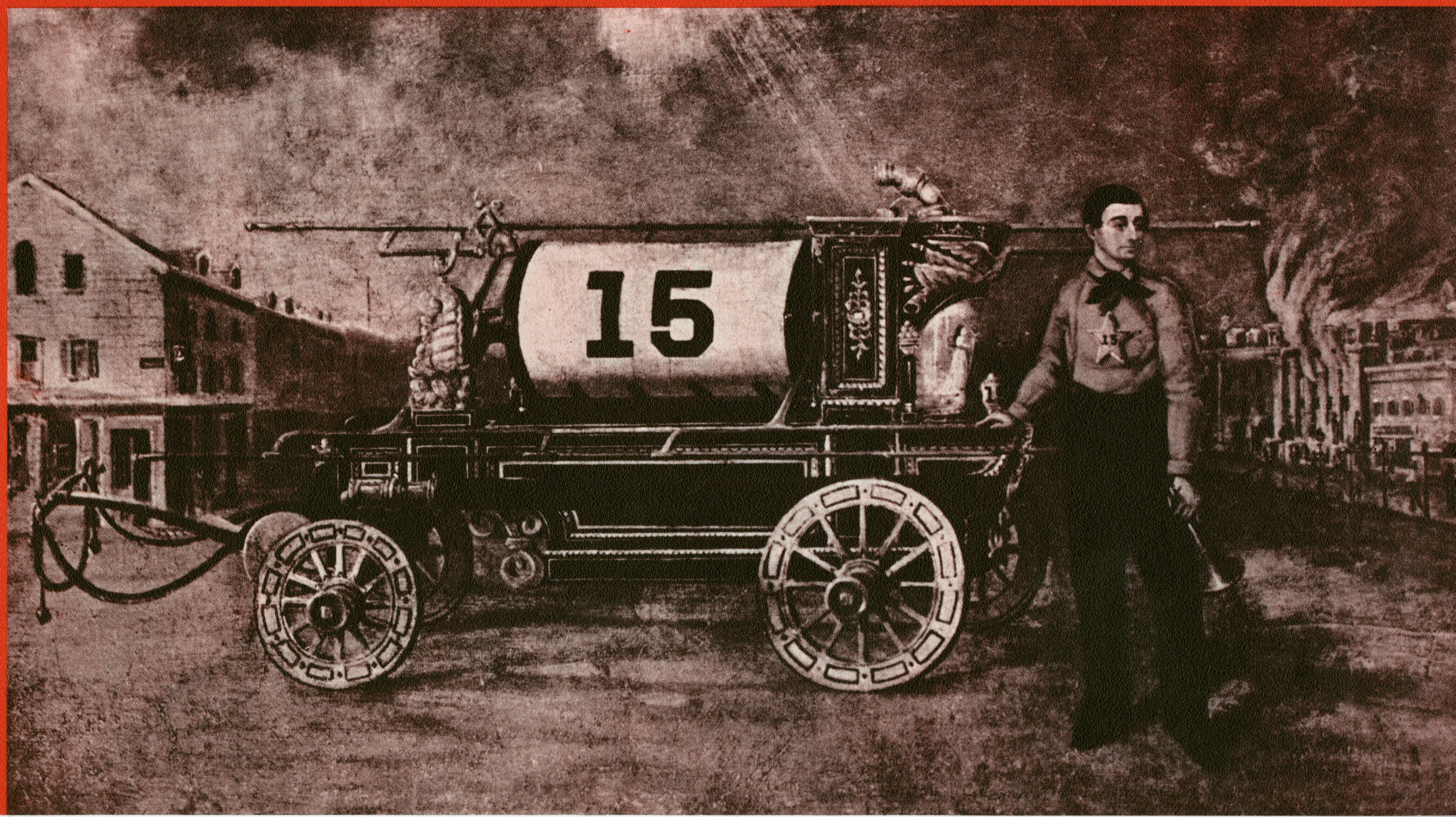
DESCRIPTIVE NOTES ARE INSIDE POCKET

LAMBERTVILLE DRUM AND BUGLE CORPS  
BORDENTOWN DRUM AND BUGLE CORPS  
NORTH HUNTERDON REGIONAL SCHOOL BAND  
SOUTH HUNTERDON REGIONAL SCHOOL BAND  
WARREN COUNTY POLICE ATHLETIC LEAGUE BAND  
HUNTERDON CENTRAL HIGH SCHOOL BAND  
PALISADES HIGH SCHOOL BAND  
THE HARBOURTON HIGHLANDERS  
THE STEALERS DRUM AND BUGLE CORPS

HIGH BRIDGE HIGH SCHOOL BAND (Selection I)  
HIGH BRIDGE SCHOOL BAND (Selection II)  
HIGH BRIDGE SCHOOL BAND (Selection III)  
TITUSVILLE DRUM AND BUGLE CORPS  
LAKELAND DRUM AND BUGLE CORPS  
ST. ROSE OF LIMA DRUM AND BUGLE CORPS  
THE GREENLANDERS DRUM AND BUGLE CORPS  
CHARLIE KINECK AND HIS RUDE (DIXIELAND) BAND  
MILLTOWN FIREMEN'S JUNIOR BAND

COVER DESIGN BY RONALD CLYNE

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## SIDE ONE

1. LAMBERTVILLE DRUM AND BUGLE CORPS
2. BORDENTOWN DRUM AND BUGLE CORPS: "The Jersey Devils"
3. a) NORTH HUNTERDON REGIONAL SCHOOL BAND  
b) SOUTH HUNTERDON REGIONAL SCHOOL BAND
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7. THE HARBOURTON HIGHLANDERS (Scottish Pipes and Drums)
8. THE STEALERS DRUM AND BUGLE CORPS of Fairless Hills
9. HIGH BRIDGE HIGH SCHOOL BAND (Selection One)

## SIDE TWO

1. HIGH BRIDGE SCHOOL BAND (Selection Two)
2. HIGH BRIDGE SCHOOL BAND (Selection Three)
3. TITUSVILLE DRUM AND BUGLE CORPS
4. LAKELAND DRUM AND BUGLE CORPS, Bound Brook, New Jersey
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8. MILLTOWN FIREMEN'S JUNIOR BAND

## FIREMEN, MUSIC, PARADES by Frederic Ramsey, Jr.

### 1. Firemen and Parades

"The firemen were great on parades." A veteran of many fires and many parades made the statement as part of recollections he was passing on to Kenneth Holcombe Dunshee, author of two books, "Engine! Engine!" and "As You Pass By," that are devoted to histories of early fire companies. Since Dunshee has done an admirable job of bringing together data and memorabilia having to do with fire fighting, there is no need to detail the rise of American fire companies, except to confirm that they made an early appearance and are still with us. And no wonder. Beginning with the log cabin and continuing until now, this has been a country of wooden structures, and the danger of fire a constant harrassment.

Quite early, then, citizens, merchants, farmers and founders of the republic were active in volunteer fire fighting and in the establishment of fire insurance companies. The first on record is that of the pre-Revolutionary, Friendly Society of Charleston, South Carolina, begun 1736. John Stow, who recast the Liberty Bell, made fire marks for the Philadelphia Contributorship for the Insurance of Houses from Loss by Fire, founded 1752 by Benjamin Franklin. In New York, the names of Bleecker, Beekman, De Peyster, Irving, Roosevelt, Stuyvesant and Ten Eyck were recorded on the roster of the Mutual Assistance Bag Company, an early type of fire patrol, organized 1803. Rural organizations for fire protection and insurance followed early examples of the larger towns. Of the rural organizations, many have maintained traditions of long standing, with men serving today who recall grandparents and great-grandparents who helped establish the companies. In the cities, volunteers have been replaced by professionals, and doubtless this had made it possible for descendants of the earliest fire fighters to move into politics.

Early parades of record in which New York firemen participated did from the beginning have something of a political, or at least a public events air, about them. So the transition from Mutual Assistance to public life seems logical enough. Members of New York fire companies marched in a parade honoring Lafayette, in 1824; to celebrate opening of the Croton Aqueduct, 1842; laying of the Atlantic Cable, 1858; and to welcome the Prince of Wales, 1860.

In rural areas, firemen's parades do not celebrate national or international industrial, political or social achievement. They do not honor celebrities from abroad. They honor firemen, and the accomplishments and equipment of firemen. And since firemen are drawn from the community itself, the local affair reflects involvement of all political, business and social elements of the region. Political aspirants are sure to be seen; so are the businessmen, and so is every one else. "Every one else," of course, is simply there to see a show, and have a good time.



Lambertville Beacon Photo; Okenica



So the parade, or celebration, takes on the air of convention, of market place, of festival; it would be hard to discover any other function that does more to bring together residents of any small town and its environs. For this reason, all that takes place is a public expression of communal hopes, fears, aspirations and transactions.

It is also a public expression of fun and celebration. People come together. They look each other over; boys meet girls, and older people sit and watch and comment. After the parade, quantities of food are served on trestle tables set up in fields or groves. Beer kegs are rolled out, and tapped. Fresh kegs are rolled in whenever it begins to look as if a tap might run dry.

The backdrop provided for the gathering and celebrating of firemen, wives, children, bystanders and spectators, is a show of equipment. It is a comforting spectacle. Even the smallest piece of fire fighting equipment in the line of march is bigger and more expensive than any other moving thing that individual members of the community can call their own. And there is provided a seemingly endless line of both big and small equipment. The red wagons are polished and glistening, the trim is chromium and heavy.

At parade speed, the motors turn over with a smooth, throaty purring. The image evoked by the sound is likewise reassuring; here is a big cat, he moves slowly and is contented; but just try prodding him and watch every nerve and fibre spring into action. The fire fighting wagon bristles with buttons to be pushed, levers to be pulled, valves to be opened.

The show that centers about powerful machines and their sleek technology is matched by a show of human strength, organization, and discipline. Traditionally, firemen have been recruited from among the strongest and hardest male members of the community. The role they play as rescuers of the weak has been made much of, and often ridiculed, but the image remains because it is based on experience. It is certain that firemen do not think of themselves as carrying forward rituals known to primitive societies; they do not find it necessary to put on a dance of hunters or warriors, to brandish spears and shields. Yet their presence is as necessary to a sense of community security as was that of the tribal meat-provider or protector.

And while women are not permitted to carry spears or man machines, they are expected to back up efforts of the men by preparing food and drink for their functions. They also run bingo lotteries, hold raffles and white-elephant sales, and preside at bridge tables. The ladies of Ladies Auxiliaries of volunteer fire companies have been elevated to a status higher than that of their grandmothers, who simply rushed buckets of hot coffee to exhausted firemen. Then, they wore aprons, shawls, bonnets and the garb of housekeepers. Now, they have uniforms and are encouraged to march with the firemen in the parades. They are judged, and prizes are awarded, for their appearance and deportment during a parade. In general, they are recruited from among the most responsible, hard-working, and dependable matrons of the community.

A place, too, has been found for the youngest and most attractive girls of the community. In another century and another country, they might have been found twirling about a maypole; now, in a firemen's parade, they cavort as drum majorettes and twirl a large, shiny baton.

In all activities that center about a firemen's parade, then, one can discover echoes and vestiges and new manifestations of earlier rituals of assurance, manliness, communal festival, and fertility. There have hardly ever been communal festivities without humor, comedy, mock heroics. Thus clowns, pantaloons and harlequins who figured on the pre-Shakespearean stage of England, and who in their turn could trace a lineage back to village parades of Attic Greece, are perpetuated by the comic acts which form part of a firemen's parade. Some involve six to eight persons and several stage props. They re-enact in mock-heroic terms the start of a fire, the arrival of bungling



Beacon Photo by Lewis F. Okenica

firemen, the dousing. Tradition demands that firemen and sometimes onlookers get sprinkled as part of the dousing. Nearly every one has seen the clowns' fire department turn of large circuses; these are variations of it. Usually the building that catches fire is being towed on a trailer by an antique or outmoded engine or other piece of fire equipment, and often the ancient engine is souped up to produce chokes, gags, splutters and explosions. The building favored for destruction is the outhouse, although of late the outhouse has suffered some decline as it is a less universal landmark of the rural American scene than it was even two decades ago. A modern comic act, then, may make do with a non-descript box, outbuilding or obsolete chicken coop.

## 2. History of the Music

It is doubtful if many firemen's parades have been held without music. It is equally doubtful that firemen as a group have ever been music lovers; the minutes of their meetings are replete with details of equipment, of fund-raising, of heroism, even of love-making (vide the passage cited by Dunshee in "Engine! Engine!": "Harris Sage's excuse is received. He says at the time of the fire he was locked in some one's arms and could not hear the alarm") -- but precious little of either the amatory or fire-fighting or parading time of a fireman's life has ever been devoted to consideration or reporting of the bands of music that have marched in his parades. That is one thing that makes it difficult for a music historian to piece together any kind of consecutive picture of the bands that were deemed, even by firemen, so essential a part of their rituals.

One has to look elsewhere for early information. It can be assumed that many of the very first bands were military, composed of veterans mustered out after the war of the Revolution, and of the wars of 1812, 1864, 1898, 1917. It is equally certain that small communities could not have supplied entire complements of military bands. From the beginning, then, there must have been civilian musicians rounding out the personnel of bands pressed into service for community celebrations. Many were certainly younger musicians, as they are today, beginners whose fluffs and squeaks could blend easily and inaudibly, they hoped, with the commotion and stir of outdoor celebrations. Just how far back the marching street, or other kinds of informal bands of any community can be traced, is a matter for considerable local research.

One date that helps to place early entry of the marching band on the American scene is 1776, when marching musicians played for soldiers of the Revolution. There may not have been full-dress, spit-and-polish bands on hand for the rugged marches of ragged men, like the bitter cold one that took place on December 26, 1776 when Washington and his soldiers crossed the Delaware at McKonkey's Ferry and beat their way



downriver to defeat the Hessian garrison at Trenton. But there is evidence, in the words to certain songs, and in data collected about them, that places the calls of drums, and bands of music, quite early in the Revolution; some possibly goes back to before this time.

In his monograph on "Yankee Doodle" prepared for the Bibliographical Society of America, S. Foster Damon, Curator of the Harris Collection of American Music at Brown University, quotes a number of quatrains which he identifies as "the second state of the text," and identifies the text as "certainly pre-Revolutionary." The story is of a Yankee's visit to a camp where British soldiers were stationed, and is presumably told in a "Yankee dialect."

And there they had a little kegg,  
The heads were made of leather,  
They rapt upon't with little clubs  
To call the folks together.

Enough is made here, and in other parts of the song, of the novelty and strangeness of this sight to a Yankee country man, to give an impression that a military drum would be remarkable. The same text contains reference to a "Brother Jo" (another Yankee country man):

He plays upon a swamping fiddle  
As big as Father's hog trough.

The fiddle, then, is placed as more familiar to Yankee country folk than the new-fangled "little kegg," or drum, made of leather. The varying adventures of the song, "Yankee Doodle," and varied accounts of its having been played throughout the Revolution, were assembled by Damon for his monograph. A first published version appeared in England in 1775. One wonders if it could have been sung in the streets of London prior to publication. Damon seems to think not. At any rate, when English ships arrived at Boston Harbor a few years before this first publication, in September, 1768, the New York Journal published that "the Yanky Doodle Song was the Capital Piece in their Band of Music." It was used to mock the Yankees: "they substituted it for the traditional 'Rogue's March' when they drummed culprits out of camp." Their army band fified it contemptuously on the way to Lexington. Reference in a contemporary play (Leacock's "Fall of British Tyranny," 1776) gives the Yankee reaction to the music of a British band: "They seem'd to be possessed of a kind of brutish music, growling something like our favorite tune Yankee Doodle (perhaps in ridicule), till it were almost threadbare, seeming vastly pleased (monkey-like) with their Mimickry, as tho' it provoked us much."

After Bunker's Hill, however, "Yankee Doodle" was a song of victory. It figured triumphantly and defiantly at the surrender: "They also played it at Yorktown. Lafayette himself ordered it, because the British had uniformly sung it to all their prisoners. This pleasantry of Lafayette was so bitter to them that many of them broke their arms in a rage in grounding them on the glaxis." (Damon, quoting A. Levasseur)

The whole episode of Yankee Doodle may tell us much of the early introduction of music to the colonies: before the Revolution, the Yankee country man doesn't seem to know much about drums. There may have been bands of music in the cities, but nothing of that is reported in the song. By the Revolution's end, the Yankee forces are reported as having a band that could play with enough verve to embitter the British.

From another early song, "The Capture of Burgoyne," (1777), we get the lines,

O'er Champlain, proud Burgoyne all terrible  
comes,  
With thundering cannon, and drums --  
and drums.

It is possible that the British military establishment's use of drums, fife and cannon was calculated to intimidate country soldiers who would have found the noises strange and terrifying. At any rate, the music of drums, of fifes, and of bands, played a significant part in the American Revolution. And the notes of defiance played by the Yankee band which so enraged the British at Yorktown may have become part of the American

band musician's heritage. There is more than an echo of it to be found in strident choruses blasted out by contemporary drum and bugle corps as they march down the streets of our towns.

When the United States Marine Corps was established in 1798, it had a fife and drum corps of 32 musicians. In 1802, this was transformed into a brass band.

It is recorded as a footnote to an early published version of "Hail Columbia! National Song" written to the President's March by F. Hopkinson, Esq., "that 'The President's March' was composed by Professor Pfiel (modern spelling, 'Phile') and first performed by the Band stationed at Trenton Bridge when Washington passed over to his inauguration at New York, in the year 1789."

Along with the bands that were coming into being, music that they could play for citizens of the new republic began to appear. There is some evidence that at least on one occasion, firemen did have something to do with it. An early text of the "Star Spangled Banner," "Adams and Liberty," appeared in 1798, and was identified as having been "written for the Boston banquet of the Massachusetts Charitable Fire Society in June." (Spaeth: "A History of Popular Music in America.")

In the nineteenth century, probably to meet the increasing number of public and patriotic celebrations of the early national era, bands were organized in many of the smaller communities of the United States. Their emergence had something to do with the slight lessening of strictures first applied by early colonials against all secular music. In line with these early strictures, the "swamp fiddle" had been looked upon as a "devil's instrument" by psalm-singing communities. But a new country had been born; immigrants had begun to come to it from all over the world; there was a demand for some kind of acceptable, secular music.

### 3. Street Bands of New Jersey

In the state of New Jersey, now celebrating its Tercentenary, there is likelihood of some continuity of street band activity from revolutionary days to the present. Considerable research will be required to establish the continuity; but the presence of an early band at Trenton (one cannot be sure it was local), and the persistence of a strong popular tradition of parades and street music, are indications.

An unusual opportunity to document a firemen's parade and to record the music of many community bands of New Jersey and the Delaware Valley region came on the afternoon of June 6, 1964. On that day, sixteen bands assembled to march and to play for the centennial celebration of two volunteer fire companies founded in 1864: the Union, and Fleetwing Hook and Ladder, both of Lambertville, New Jersey. Lambertville is a town of 4,269 population, established on the Delaware River boundary between western New Jersey and eastern Pennsylvania. Both Lambertville, New Jersey, and New Hope, Pennsylvania, were first known as Coryell's Ferry, after the boat crossing established there in 1732 by Emanuel Coryell, member of a large family of French Huguenots who had fled to the colonies after the Edict of Nantes. A Coryell family tradition has it that Emanuel had scouted for the site as early as 1707. The Old York Road, which had followed the bed of an Indian path from Neshanic to the Delaware, crossed here. There must have already been some trafficking at the spot before the Coryell family took on the ferry service for an earlier, traditional name for the town that is now Lambertville was "Bungtown" -- after the fighting between river raftmen and the country people who came there to trade.

By the time of the Revolution, there were still no more than five houses at Coryell's Ferry, according to John Lequear, the probable author of "Traditions of Hunterdon," published by the Hunterdon County (N. J.) Democrat. Sixteen miles down the Delaware was Trenton; and halfway between Trenton and Coryell's Ferry was McKonkey's Ferry, now re-named Washing-



ton's Crossing. Washington, his army and his staff (a member of the Coryell family, George, a son of Emanuel, served on that staff) moved in and about the Ferry during various parts of his campaigns; all the ferry crossings were strategic. A farmhouse where Washington was quartered on at least two separate occasions is still standing, lived in, and in fine condition, on meadowland that borders North Main Street, in Lambertville. Marchers of the Firemen's Centennial Parade of 1964 began their formations at a lane adjacent to the farm, then passed alongside it as they moved downtown.

Documentation of the earliest bands of the region is scant, but there are enough reports of band activity in the period before the Civil War to suggest that bands were by no means new to the region. A Lambertville newspaper, *The Telegraph*, began to be published in May, 1845 (the town had been given its new name in 1812, when John Lambert, Esq., was in Congress, had asked for a post office, and got one in his name). A successor to *The Telegraph*, *The People's Beacon*, took over in 1853, and is still being published. There are some items of interest about music, early parades and fire companies, appearing in years just before the founding of the Union and Fleetwing companies.

On October 13, 1861, "A Grand Union Mass Meeting of the loyal friends of the county and the Constitution" is proclaimed as scheduled to be held at "Ely's Grove, on the Delaware," and it was promised that "a good Band of Music will also be in attendance."

On October 19, it was announced that the song "We Are Coming, Father Abraham, 600,000 Strong," had been set to music by Mr. E. M. Bruce, of Philadelphia, a publisher of sheet music (formerly, J. W. Lawton Co.) at 19 South Street, Philadelphia.

On the following week, there is a story about a fire at Flemington, seat of Hunterdon County, about 16 miles distant from Lambertville. The account states that "The Extra Globe" and "New Hope Engine and Hydraulion were put upon an extra train" that went to Flemington. About all that is known of "The Globe" is that "it was bought at second hand from a Philadelphia Company" and that it was "a heavy, lumbering machine" that did not always perform too well.

July 12, 1862, an item from Frenchtown, some 16 miles up the Delaware from Lambertville, describes a Fourth of July celebration: "The Regiment was led by a fine Brass Band of Music, from Pennsylvania, together with the martial bands of the various companies... During the march back to the village for dismissal, a party of troublesome fellows was met, who came from Pennsylvania and who had already been the occasion of (other) disturbance, were taken in charge by the soldiers and driven across the Delaware Bridge, where the disturbers remained, the gates having been closed against them." The bungtown tradition was beginning to be locked out of the Delaware Valley. Perhaps it should be explained that another persistent Delaware Valley tradition is that if trouble occurs in a New Jersey locale, its origin is attributed to Pennsylvanians; and if it occurs on the other side of the river, in Pennsylvania, then it is the Jerseyites who began it all. For the good things, it works the other way.

On December 12, 1862, *The Beacon* reported recruiting of some members of the 8th New Jersey Regimental Band at Milford, a town 20 miles up-river. A list of fourteen names is published -- not enough for an entire band, but enough to get a good sound started -- but instruments played by the fourteen men are not listed.

A historical account of the Union Fire Company No. 1 published in the centennial booklet furnishes one story about firemen and marching brass:

"By 1869 the hand engine was proving too slow and the committee purchased a Button Steamer for \$4,500.00. This steamer arrived in town about 5 p. m., Wednesday, December 29, 1869, although the streets were muddy a torchlight parade was held on the principal streets in town and New Hope. The procession was led by Carpenter's Cornet Band followed by the

Aquetong, Union and Fleetwing Hook and Ladder Companies of Lambertville and the New Hope Fire Company."

#### 4. The Firemen's Centennial Parade

The centennial parade that was held June 6, 1964, was a mobile pageant that reflected aspects of the area's history, social life, and achievement in simple but effective display of old and new ways, technologies, costumes, and music. Communities to north, south, east and west sent along their fire companies and equipment, altogether, 54 were represented in the assembly that completely encircled the town. There were five historical floats and there was no razzle-dazzle about any of them. Rows of ladies sat on long benches at the back of large trucks, dressed in finery rescued from trunks. The trucks' sides were draped in bunting and carried large white lettering that spelled out "Welcome Firemen."

The assortment of finery dated to years from 1850 to 1930. Some ladies flourished parasols, and a great many had sunbonnets. Since sunbonnets are still being worn in this region by elderly ladies who put them on in summertime to go out and work in their gardens, the only thing that seemed inconsistent was that the day was cloudy, with an overcast sky that promised rain. The rain never came. There was one commercial entry in the parade, and that came, appropriately enough, from the Schaeffer Brewing Company. It was a miniature steam engine train and plastered with cans and legends. One of the flat cars hauled a cargo of -- what else? -- a ten-foot can of company beer. But there was more of fire-fighting equipment, old and new, than of anything else. There were ancient but still functioning hose carts, ladder carts, steamers. The oldest piece of equipment was the Chatham, New Jersey's silver hose cart, dating to 1842. Firemen,



Beacon Photo by Lewis F. Okenica

not horses, pulled the traces of most early fire fighting accessory carts; and a double row of firemen was on hand to tow this one.

The design of older equipment was based on forms that were circular, lines that curved. Cylindrical steam chambers, the gooseneck ornamentation of hose carts and the curved underpinnings of ladder carts contrasted with the retangularity of modern tank trucks, pumpers, ladder towers. Curiously enough, modern fire-fighting equipment has little to do with wind-current design of the contemporary airplane or jet, even though most late-model automobiles try hard to look airborne. Fire equipment still rides on the ground; is big and bulky; will get to the fire as fast as it can, but not with the speed of jets. All these things were clearly revealed as the different kinds of wheels rolled by.

Sandwiched between hose carts, tank trucks, floats and ladies auxiliaries, the bands of music kept putting out sound that echoed up and down all the streets for as long as the parade was moving. There were seven



drum and bugle corps, one each from Lambertville, Bordentown, Fairless Hills, Titusville, Bound Brook, Newark and Union County. All high school bands of the Delaware Valley region were present save one. They came from Hunterdon Central, North Hunterdon Regional, South Hunterdon, Palisades (Nockamixon Township, Bucks County, Pa.) and High Bridge. The Milltown Firemen's Junior Band and Band of the Warren County Police Athletic League were on hand. There was a band of Scottish Pipers, the Harborton Highlanders; and one self-styled "rube" band, playing dance music.

The drummers of each group sustained a lively, varied pattern of marching rhythms between each selection played by melody instruments. When the drums of one band had passed, those of an approaching band could be heard in the distance, so that at times it was difficult to be certain whether one was hearing Lambertville or Bordentown, Bound Brook or Warren County.

The high school bands were the most formal in discipline and repertoire. Notable among them is the Hunterdon Central Band, whose members carry all the instruments that make up a military, concert band. Its performances are polished; its repertoire ranges from popular song material to football cheer songs and national airs as they have been played by bands like those of Sousa. It is currently deemed among the most proficient high school bands of the United States and its appearances have livened many public functions in Hunterdon County. It has played at the World's Fair and a performance for President Johnson has been requested. Its Director, Mr. John Krauss, has worked for nineteen years at the high school with the Hunterdon Central Band, and his tenure has had a lot to do with the band's impressive sonority and sparkle. Less evident in its performances, however, is the vitality and swinging drive of some of the other groups, qualities that seem to come forward when there is less precision of attack and not quite so full a complement of concert-type instrumentation.

The various drum and bugle corps carry forward the spirit, if not the letter, of the earliest Yankee drum and fife corps. Now, in late twentieth-century America, they do not play "Yankee Doodle," but they do draw their repertoire for the most part from dance and popular songs of the 1920's, 30's and 40's -- tunes like "Night and Day," "Moon Over Miami," "After You've Gone". These are not military airs and neither was "Yankee Doodle," which might be described as a country dance fitted with dialect lyrics that entitle it to be termed the first American "rube" song. The arrangements for trumpet reflect the phrasing of jazz improvisations and this, too, distinguishes their performances from that of the formal military or concert brass band. In action, they deliver a volume of horn sound that is shattering. A number of native approaches to music-making have become fused in their defiant sound.

As might be expected, the drum and bugle corps vary as much within their category as do the brass bands. The variations have to do with the number of trained instrumentalists, the material selected for performance, the amount of musical discipline -- backed by frequency of rehearsal -- which determine the final musical product of each group. This may be just another way of saying that they are good or bad, according to how many accomplished instrumentalists they have, and how much rehearsal time they can chalk up to their credit. Up to a point, this is so.

Yet if it were always possible to assess music-making along these lines, music would long ago have become a static, traditional kind of expression, and one could barely differentiate the tootings, scrapings and poundings of one century or group of peoples from another.

Deviations occur when music is made informally, or unscientifically. Strict academicians single them out as errors, and prefer to dismiss the fact that errors have been known to lead to changes that later become

accepted. Therefore, although technique and precision can be cited as a basis for determining how good, bad, or accurate a musical performance may be, they cannot be used to disqualify many spirited performances of informal music. Apart from the scientific standard, there are qualifications that can be brought into play for an appreciation of informal music-making. They have to do with shadings of approach -- to rhythm, to expression, to voicing, phrasing, and melody itself -- that set apart the young from the older, the talented from the untalented, the feeling from the non-feeling, the quick from the phlegmatic.

These qualifications can help listeners to assess and enjoy performances that, by more rigid standards of academic discipline, would have to be dismissed as hardly worth our time. They can help us to enter into the spirit of the performance of a band like that of The Greenlanders, one among the seven "corps" that marched in the centennial parade. This youthful group exhibited, visually and aurally, the sort of forceful and determined enthusiasm that might win for it, not a palm for polished or superior performance, but an accolade for flare, exuberance and innate musicality. Imperfect though it may be, this is the stuff of which much of our native American music is made. It has to be conceded that it is unscientific, raw-boned and burly. Yet it possesses the unquenchable, unpurchaseable spirit of persons whose flair for music-making can override a chain of errors and yet produce a sound that bristles with vitality and swings with fervor. This is a quality inherent in informal jazz; it can and does occur else where in American music. It merits, at the least, our attention; at best, when understanding for it has been developed, our enthusiasm.

There were two musical organizations in the line of march that were neither brass bands nor drum and bugle corps. One was the group that identified itself as Charlie Kineck's Rube Band. Its members marched in straw hats and blazers, and one might have expected them to produce a blasting, "firehouse five" sort of "dixieland jazz." Instead, they showed themselves at home with a light, lilting sound that recalled music played by competent, small dance bands of the twenties. Their brief musical moment was evocative.

Pipers bands, Scotch and Irish, have marched on our streets from the moment that Scotchmen and Irishmen began to settle in the United States. Their presence here, in a rural community with many of Scotch and Irish descent, was not strange or exceptional. So the Highlanders marched along with the rest of the parade, adding their skill to the music of the day.

Any where else in the world, the combination of musics might have been judged unlikely, or inappropriate. Here, it served to affirm that our informal music is made up of many varied and sometimes hybrid expressions.

Altogether, they have contributed to making our festivals and celebrations -- even the humble ones -- a sparkling texture of movement, spectacle, and sound.



## ACKNOWLEDGMENTS

Nearly all the works consulted in preparation of Notes are referred to in the text, with authors and titles given. There are, however, a number of works and sources consulted which require to be acknowledged as particularly helpful for history and traditions of the Delaware Valley region.

The Hunterdon County Democrat, published since 1825 at Flemington, N.J., is at all times a helpful guide to county history and county functions. The Democrat has served historians particularly well in re-printing a number of historical reminiscences and accounts of the region. Some were originally published in the columns of the Democrat. Outstanding among these is the bound volume of reminiscences believed to have been contributed to the Democrat in 1869-1870 by John W. Lequear. Lequear (1823-1905) was a man of so gentle and modest a disposition that he omitted his name from articles as they were published. He was a commissioner of deeds, a conveyer, and an inquirer who had exceptional first hand knowledge of the region and its residents. Lequear's writings are an invitation to join him in a conversation that took place long ago; the periods and events recalled extend back to the beginnings of settlement in Hunterdon County.

These are some of the books currently available at offices of the Democrat, in Flemington:

TRADITIONS OF HUNTERDON, by John W. Lequear, \$5.00

THE FIRST CENTURY OF HUNTERDON COUNTY, by George Scudder Mott, \$4.00

OLD YORK ROAD AND ITS STAGE COACH DAYS, by Emogene Van Sickle, \$4.00

OLD TIMES IN HUNTERDON, by Hubert G. Schmidt, a compilation, \$1.00

SOME HUNTERDON PLACE NAMES, \$1.00

Now out of print, a HISTORY OF HUNTERDON AND SOMERSET COUNTIES by James P. Snell, published in Philadelphia, 1881, by Everts and Peck, can be found at the Flemington Public Library, which is also headquarters of the Hunterdon County Historical Society. At the Historical Society, any one curious to know more about Hunterdon can be certain of helpful and informed guidance from Berthold A. Sorby, Librarian, and Mrs. Wilson, Corresponding Secretary of the Society.

THE UNION FLEETWING CENTENNIAL booklet, published June, 1964, at Lambertville, New Jersey, contains early histories of these and other fire companies. My thanks are extended to the two co-chairmen of these companies, Clarence Williams and James G. Strouse.

I have also received assistance from Lewis F. Okenica of the Lambertville Beacon, who took photographs of the centennial celebration, and permitted me to examine early files of The Beacon.

Recording of the Firemen's Centennial Parade would have been impossible without the assistance of proprietors of Harold's Clothing Store and Ledger's Delicatessen, of North Union Street. Amelia Ramsey and I were granted permission to set up tape-recording equipment in the aisles of the clothing store, while our cable and microphone were strung to the adjacent delicatessen. A sawbuck table provided by Mrs. Bess Ledger made it possible to aim a microphone over heads of the crowd at the reviewing stand, and to get the best possible pick-up of the sound of bands as they marched up Union Street.

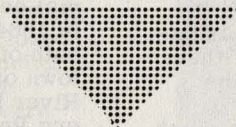
To the many who helped, we extend many thanks.

F.R. Jr.

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