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For anyone wondering what Klaus has been doing down there in North Carolina all these years, here is the answer: a first volume work that has confirmed her as a leading scholar in the field, and four additional volumes in preparation. These will include volume II, *Ways to Expand the Harmonic Series*; volume III, *Valves Evolve*; volume IV, *Heyday of the Cornet*; and volume V, *The Modern Trumpet*. The continuation of this series is eagerly awaited.

This is a magnificent story. Which bones can be made into a traditional Tibetan trumpet? What part did trumpet making play in the seventeenth-century Nuremburg Guild of Glitter Makers? Who produced thousands of bicycle buglets in the nineteenth century? The answers to these and practically any other question about lip vibrated natural soprano brass are found in these pages.

ROBERT E. ELIASON
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James Clark, *Connecticut's Fife and Drum Tradition*. A Driftless Connecticut Series book. Middletown, CT: Wesleyan University Press, 2011. xiii, 165 pp.: 63 illus., 14 music examples. ISBN: 9780819571410. \$29.95 (hardbound). ISBN: 978-0-8195-7142-7, \$23.99 (Ebook).

James Clark, a musicologist and music theorist, documents a remarkable regional tradition of fife and drum playing in *Connecticut's Fife and Drum Tradition*, published in 2011 by Wesleyan University Press. The 165 page hardcover book, is illustrated with ample black and white photographs and musical examples, and is written from the perspective of an insider who has spent his life in the fife and drum community. It is replete with information about the literature, technique, and history of the corps, as well as biographical information and anecdotes about many of the musicians who have been a part of this tradition. New England, and specifically Connecticut, has been home to a tradition of fife and drum playing that dates back to colonial days. At times, this music has played an integral role in important national events, and the community militias and drum corps themselves have served often as important social institutions. The very idea of fife and drum music has even come to represent larger ideas about national identity and the foundational stories about the creation of the country. Connecticut still boasts a large number of active corps, is home to some of the most important annual gatherings of fife and drum corps (called musters), and is the site of the The Museum of the Fife & Drum in Ivoryton.

Clark's book is logically divided into six chapters that are roughly chronological. The first chapter is dedicated to the history of the fife and drum in Europe and their association with the military. Clark examines the cultural and social context of the music, providing literary examples as well as iconography that illustrates the use of the instruments. Although this is not the focus of the book, and this history has been written elsewhere, it is necessary history for any reader who is unfamiliar with the topic. The second chapter focuses on the introduction and establishment of the drum and fife tradition in colonial America and presents very useful historical accounts of drummers in the colonies. The references to Connecticut drummers dating back to the seventeenth century are of special interest. This section also discusses the role of the fife and drum in late eighteenth-century military usage. For example, Clark has an extended discussion around the historical tempi appropriate for the performance of surviving literature. Clark's experience as a performer gives him a unique perspective as a historian, as he is able to comment to the reader that the British Army's common time march of 60 beats per minute is exceedingly uncomfortable, while the quickstep march of 120 beats per minute was difficult for all but the most elite regiments to maintain for extended marches. These useful insights help the reader understand the importance of Baron Friedrich von Steuben's institution of a new common time tempo of 75 beats per minute for the Continental Army, which Clark notes is an "easier, more comfortable stride, though still slower than most people's normal walk" (p. 31).

It was the prevalence of fife and drum music during colonial times, and specifically its use during the Revolutionary War, that helped establish these corps in the national psyche. For an army made up of citizen-soldiers, fife and drum music was the music of the common infantry troop, and it became emblematic of the new country and its founding heroes. The popularity of the fife and drum music, used increasingly for civic ceremonies, continued to play an important military role, and, grew in the nineteenth century. Local militias were established in towns both large and small and played a central role in community life. This meant that fifers and drummers were needed in great numbers and there were many manuals published to teach basic military signals, drum rudiments, and fife tunes. The author does a superb job of discussing these manuals, analyzing many of the historical tunes and discussing how they changed over time as they appear in various manuals, showing changing techniques and fashion. Clark also notes that the list of drum rudiments,

far from being standardized as most drummers today would assume, were quite fluid and changed significantly through the first half of the nineteenth century. Among the changes that occurred in the tradition before the Civil War, and arguably the zenith of the fife and drum corps, were changes in the instruments themselves, including much smaller drums that were easier to carry and play. Clark also notes that it is difficult to know exactly how the technique and performance practices developed, but that Civil War field music was "generally quicker and sometimes more intricate than that of previous generations" (p. 58).

After the Civil War, the use of drum and fife in military music diminished rapidly, and the bugle and the brass band began replacing the fife and drum in civic functions. Clark devotes the majority of his book to what has occurred in Connecticut since that time. In the state, many community drum corps began to be established, usually separate from the militias and veterans organizations, the earliest of which was the Moodus Drum and Fife Corps, founded in 1860. Other corps were founded in the years after the War including Chester (1868), Deep River (1873), East Hampton (1887), and Higganum (1890). These organizations, including both musicians who were veterans of the War as well as other amateurs, were for social music making. Corps were founded in small towns, in schools, and in large factories, such as the Royal Typewriter Company that founded a corps in Hartford in 1918 where, according to Clark, members practiced on the factory floor—falling into formation between the large metalworking machines. The founding of these corps mirrored the larger national movements for music-making as social pastime, such as the establishment of community bands or mandolin clubs.

In 1885, the first state gathering of the corps began, and soon the annual event focused around competitions for corps and soloists alike. The Connecticut Fifers and Drummers Association was established to organize and supervise these events, and its popularity grew rapidly in the first decades of the twentieth century. Clark devotes a significant portion of this section of the book to introducing the reader to many of the legendary musicians who performed and competed during this era. Some of these musicians would become national names, like J. Burns Moore, who won many of the competitions in the 1890s and went on to become a professional drummer. The Ludwig Drum Company published Moore's *The Art of Drumming* and produced a field drum model that bore Moore's name. As the competitive nature of these events grew, some of

the corps believed that the faster tempi and virtuosic performances were getting too far from the original fife and drum tradition. In the fifth chapter, Clark explores the history of two of the oldest corps in the state. The Moodus Drum and Fife Corps, for example, has always defined itself as an “old-time” ancient corps, marching at tempi that would have been familiar to the colonial army and never becoming a competitive corps. Conversely, the East Hampton drum corps, from the town in which Clark grew up, was a successful competition corps, although it was also stylized as an ancient corps. (In a lengthy description, Clark explains the differences between different style corps that are described as “modern,” “ancient,” and “old-time ancient” corps [pp. 66–67]).

The final chapter of the book is devoted to the modern era of fife and drumming in the state. As Clark tells the story, after around 1960 the competitive era of the fife and drum corps significantly declined, as did much of the interest that accompanied the annual competitions. Although this period saw the end of many corps and competitions, it also was the basis for the establishment of “musters,” or gatherings in which corps come together to parade, perform for each other, and play together in jam sessions. Membership in these corps, even in some of the oldest organizations, has expanded and now includes both men and women and participants of all ages. Although the tradition has greatly changed, it continues as a vital part of the culture in Connecticut and seems poised to continue well into the future.

The author, James Clark, has created a valuable resource that sheds light on an important regional tradition of American music. His book is written in a way that is useful to scholars, yet accessible to the drum and fife corps community. The first section of the book, dedicated to the time period before and during the Civil War, provides an especially important review of the American literature, consideration of drum manuals, and discussion of the techniques. The book would have been even stronger if he had treated in similar fashion European texts in the chapter on the European tradition, especially important sources like Thoinot Arbeau's *Orchesography* of 1588 which discusses at length the beating patterns and marching associated with the drum. The author could also have included a section on instrument makers, who were an integral part of the fife and drum tradition in Connecticut, such as the famed Brown family of drum makers who received only passing mention in a few places. An appendix or bibliography listing all of the early drum manuals would have been a useful addition to the book for players and schol-

ars alike. Similarly, another missing feature was an index, which, given the number of individuals, towns, and drum corps introduced in the book, would have made finding specific information much easier. The later sections of the book, devoted to the more recent history of the tradition, include many anecdotes and bibliographies of individual musicians; as informative and entertaining as this section is, the focus of the overall narrative in a few places does get somewhat lost. Yet the book remains an important addition to the historical percussion literature and documents an important regional tradition of American music. It should be read by serious drummers, scholars of percussion, and all those who are interested in American folk music.

JAYSON DOBNEY

THE METROPOLITAN MUSEUM OF ART

Nicolas Dufetel, ed. *Liszt e il suono di Érard/Liszt and the Érard sound/Liszt et le son Érard*. Briosco, Villa Medici Giulini S.e.l., 2011. 351 pp.: 134 color illus., 133 black and white illus., 9 tables, 2 CDs. ISBN: 978-88-95325-07-1. €95,00 (hardbound).

This volume is Appendix 4 in the series *Alla ricerca dei suoni perduti/In search of lost sounds*. The first and central publication in the series is a catalog of the instrument collection of Fernanda Giulini. The six appendices following the catalog are each devoted to a particular maker, a composer associated with the instruments by that maker, or the social backdrop in which the instruments would have appeared. Appendix 4 appeared in honor of the bicentenary celebration of the birth of Franz Liszt.

Appendix 4 contains a series of essays by different authors on topics ranging from the life and works of Liszt to the history of the Érard family and factory and the relationship between the composer and the builder. The Italian and English texts appear side by side on the page and the French translation concludes each chapter. The book is richly illustrated with photographs, portraits, reproductions of concert programs, drawings, cartoons, and artwork of the period.

Franz Liszt's debut in Paris and his sojourn there (1823–1825) is the subject of the first essay by Nicolas Dufetel, “Franz Liszt a Parigi: I retroscena di un debutto (1823–1825)/Franz Liszt in Paris: the background of his debut (1823–1825).” The author discusses the young Liszt's first