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Rallying Round Our Liberty

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Rallying Round Our Liberty

Music for flute,
guitar and voice
from the era of
Chief Justice
John Marshall

Wendell Dobbs 8-Key Wooden Flute

Leo Welch Guitar

Linda Dobbs Soprano

Neil Cadle Percussion

The haunting sound of Dobbs' wooden flute and the intimate tone of Welch's guitar carried the day...

— David Williams. *The Charleston Gazette*

ACKNOWLEDGEMENTS

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Leo Welch's flute and guitar arrangements of many of the works on this recording are available at the Mel Bay Publications, Inc. website www.melbay.com.

PROGRAM NOTES

Welcome to our recording of music for flute, guitar and voice from the early decades of the United States (1798-1836). We were drawn to this era because of a general interest in the times of Chief Justice John Marshall, the namesake of Marshall University where we all currently teach or have taught.

If there's any generality applicable to music of the young United States it's that liberty was an ideal not just reserved for politics and religion. It's obvious from both the diversity and amount of music created and published that Americans, either as performers or listeners, were equally drawn to both classical and popular musical styles. Musicians like Edward Riley moved freely between traditional and classical repertoires while a new generation of songwriters expressed the American spirit of freedom. So, to borrow a line from *Hail Columbia!*, we are "rallying round our liberty" to represent the broad array of music performed during the era of Chief Justice John Marshall.

The last decade of the 18th century and first several decades of the 19th was an era when most instrumental music in America was derived directly or indirectly from European sources. Immigrant composers such as Philip Phile brought their European styles and adapted them to the new American society. Similarly, collector, publisher, flute maker and teacher from London Edward Riley published hundreds of European and American tunes in his four volumes of *Flute Melodies*. Indeed, the fledgling publishing industries in New York, Philadelphia, Boston and Baltimore published countless arrangements of tunes from operas, sets of variations and various other instrumental works from European sources.

If most instrumental music from the era was either European in origin, or at most, European once removed, an American spirit expressed by Americans takes form in songs. In addition to Joseph Hopkinson's adaptation of Phile's *President's March, Hail Columbia!*, we have included three songs by Americans. The most prominent of these is John Hill Hewitt's *The Minstrel Return'd from War*, thought by some to be the most popular song of the era. Next, *The Carrier Dove* expresses a yearning for freedom and a return to a native land while *Light May the Boat Row* combines words with simple melody and rhythm of traditional music. All three were published in New York.

Arrangements and Instruments

Music making in the early United States must also have been free where instrumentation was concerned. For instance, the first edition of *Hail Columbia!* is a piano, vocal score, but its heading suggests that the guitar (sic) and clarinet (sic) should also be used. The score's second page features a version of the melody for violin or flute. Following this lead, we have arranged the four songs found on the recording for guitar accompaniment and have added flute obligatos of our own design to accompany some verses.

While we know that flutists and guitarists performed together often during this era, in fact very little American music exists for the combination. Judging from scores like *Hail Columbia!*, guitarists possibly improvised accompaniments from the vocal scores, or freely arranged music according to their abilities. It's in this spirit of freedom that these arrangements were created for classical guitar. Fortunately, we have a model to follow. Spanish guitarist and composer Fernando Sor's *Method for Guitar*, which was written during this era, provides detailed instructions to the guitarist on both arranging pre-existing piano scores for the guitar, as well as creating new arrangements. Specific instructions are provided for creating unique textures possible only on the guitar. Thus, all of the music on this recording was arranged as a well-trained guitarist from this era may have arranged it with the techniques in use at this time.

Hail Columbia!, Track 7, 3:52

Philip Phile

c. 1734-1793

arr. Welch, Dobbs

Philip Phile is the most likely composer of the *President's March*, the march played at Washington's inaugural. Words were added to the march by Philadelphia attorney Joseph Hopkinson (brother of Francis Hopkinson, signer of the Declaration of Independence and composer of the song *My Days Have been so Wondrous Free*) and the new *Hail Columbia!* was then performed at John Adams' inauguration and became THE Federalist song. Just before leaving office President Adams nominated fellow Federalist John Marshall to serve as Chief Justice of the Supreme Court.

Hail Columbia! Variations.

Rafael Dressler

Track 8, 6:22 (Theme, Var. 1, 2);

Track 9, 4:41 (Var. 3--Adagio);

Track 10, 4:41 (Var 4, 5)

guitar acc. and newly composed interludes by Welch

1784-1835

Through much of the 19th century *Hail Columbia!* was considered by most foreign countries to be the United States' national anthem (*The Star Spangled Banner* was declared the national anthem by Herbert Hoover in 1931); so, it is only natural that Hungarian flutist and composer Rafael Dressler would choose the melody from *Hail Columbia!* for a set of variations with an American theme. Dressler worked in Vienna and Hanover and published a treatise on the flute that was translated into English. Our version is drawn from an edition published by Bacon & Co., Philadelphia, 1834.

The Carrier Dove (1836), Track 11, 3:09

Daniel Johnson

arr. Welch, Dobbs

Also known by the title *Oh! Fly Away to My Native Land* or *The Spirit Bird*. Additional words by the Rev. Dr. J. N. Maffit.

Variations on a melody from the ballet, Track 12, 7:53

from Paisiello's opera *Nina*

Charles Nicholson

1795-1837

guitar acc. and newly composed interludes by Welch

Charles Nicholson was a flutist from Liverpool who had an extraordinary career as a concert artist, orchestral musician, teacher and composer in London from 1815 until his death in the mid 1830s. He and his father were responsible for the development of a design of flute with much larger tone holes, bore and embouchure hole that permitted Charles a playing style that was greater in dynamic range and overall expression. His playing inspired Theobald Boehm's innovations that led to the modern flute. Next to Tulou and Drouet he was the most famous flutist of the day. This set of variations is typical of his compositional style. On the cover of our Firth & Hall edition is printed "Performed with the most unbounded applause at the New York Musical Fund Concert by Mr. Cuddy, and by him dedicated to Pierce Butler, Esq. Philadelphia." A footnote below the dedication suggests the vague nature of international and domestic copyright during the era: "This Piece is now Published for the first time from Mr. Nicholson's original Manuscript in the possession of the Publishers."

The Minstrel's Return'd from the War (1825), Track 13, 3:53

John Hill Hewitt

1801-1890

arr. Welch, Dobbs

John Hill Hewitt was the eldest son of violinist, composer and music publisher James Hewitt and brother of music publisher James Lang Hewitt. John Hill lived a long and varied life serving as a theater manager, newspaperman and drill instructor for Confederate recruits during the Civil War. He wrote some 300 songs including the Civil War classic *All Quiet Along the Potomac*. He is considered by many to be the father of the American ballad. Our arrangement was taken from an original published by Edward Riley.

Windsor Forest, Track 14, 6:17

A characteristic divertimento à la chasse

Inscriptions:

Call to Chase

Hunters Assembling

Signal to turn the Stag Out (Simultaneous rush in the field)

The Chase "Old Towler"

The Death

Returning Home

Thomas A. Rawlings

1775-1847

arr. Welch, Dobbs

Rawlings was a London violinist, cellist and composer. Typical of the early 19th century were works that would musically describe an activity or an event; the most notable example is Beethoven's *Wellington's Victory*. Our arrangement is taken from a version for pianoforte with flute accompaniment published by Bourne on Broadway in New York around 1825. On the cover is mentioned that the work includes "Mr. Shield's admired Hunting Song 'Old Towler'."

Sources

Dichter, Harry and Elliott Shapiro. *Handbook of Early American Sheet Music 1768-1889*. New York: Dover Publications, 1977.

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Sor, Ferdinand. *Method for the Spanish Guitar*. Translated by A. Merrick. London: Richard Cocks & Co., 1850. Reprinted by Da Capo Press, New York.

PERFORMERS

Wendell Dobbs, flutist, performs regularly in solo and chamber venues, in a variety of settings ranging from the Huntington Symphony Orchestra (principal flute) to Blackbirds and Thrushes, a Celtic band. During a seven-year stint as flutist in the United States Army Band (Pershing's Own) in Washington, D.C., Dr. Dobbs received two Certificates of Achievement for contributions as soloist and principal flutist of the United States Army Chamber Orchestra. He joined the Marshall University faculty in 1985, and received the Pan Hellenic Society's Teacher of the Year award in 1993.

Dr. Dobbs' articles regularly appear in the *Flutist Quarterly* and *Flute Talk*; he authored a Study Guide to Rubank Selected Studies for Flute that includes instructional text and CD demo recording for West Virginia's high school flutists.

He premiered Katherine Hoover's *Dances and Variations* for flute and harp at the Kennedy Center for the Performing Arts. Dobbs' interpretation of *Dances and Variations* and other works by Hoover can be heard on the critically acclaimed CD *Flute & Company* on the Leonarda label.

Dr. Dobbs performs on the Halsey Stevens Quintet, released on a Koch International Classics CD, a disc that was selected as best pick of 1996 by Tower Record's Classical Pulse! magazine. He premiered James Kessler's *Appalachian Folksong Suite* for flute and orchestra, commemorating the 25th anniversary of the Huntington Chamber Orchestra. He performed Kessler's *Gaelic Rondo* for flute and Irish penny-whistle with the Concerts Under the Stars in Toledo and later with the Toledo Symphony. In spring, 1999 he premiered Paul W. Whear's *Celtic Concerto* and in fall, 2003 Scott Michal's *Concerto* for flute and orchestra both with the Huntington Symphony Orchestra. With colleague Kay Wildman and Ben Miller he provided the music for the Marshall University/Motion Masters documentary on the life of Supreme Court Chief Justice John Marshall. *John Marshall – Citizen, Statesman, Jurist*. He spins Irish traditional jigs and reels as a member of Blackbirds and Thrushes on two CDs, *Calamity Nights* and the recently released *New Heights*.

Leo Welch, guitarist, has been hailed as a "fine interpreter of style and grace" by David Justice of the Charlestown Daily Mail. Active both as a solo and chamber musician, recent appearances have included performances at the Peabody Conservatory of Music, as well as lecture performances at the Fifth Annual Mannes College of Music Guitar Festival and the Classical Guitar Workshop, College Conservatory of Music at the University of Cincinnati in 2005.

As an editor and arranger, Dr. Welch has published over thirty-five arrangements and editions of solo, chamber, and guitar ensemble works with the FJH Music Company, Mel Bay Publications, Tuscany Publications (Theodore Presser), and Class Guitar Resources. Welch's arrangement of Telemann's *Trio Sonata in A Minor* was featured at a guitar chamber music concert at the White House in December of 2004. He has also served on the editorial board of the American String Teachers Association.

As an educator and pedagogue, he has presented sessions at many regional and national MENC conferences concerning teaching class guitar in the public schools. He has also written articles relating to guitar education and guitar pedagogy that have been featured in the *American String Teacher*, *Soundboard* (Guitar Foundation of America), and *GuitArt International* periodicals. In recognition for his teaching, Welch was awarded the Pickens-Queen Excellence in Teaching award in 1996, which is the highest honor offered to junior faculty at Marshall University.

Leo Welch currently serves as assistant dean at the Florida State University College of Music. His responsibilities include School outreach and public relations activities, as well as providing administrative support for the many festivals and programs offered by the School.

Linda Dobbs, soprano, has appeared in opera and musical theatre, as soloist with the Huntington Symphony Orchestra and as a chamber music recitalist in West Virginia, Ohio and Washington D.C.. She has been a member of the voice faculty at Marshall University, where she also directs the opera program, since 1982.



An avid supporter of interdisciplinary learning, she has participated in developing distance learning programs that integrate the arts with social studies and language curricula in schools and, with university, community, and young students produces opera for family audiences. Her articles and reviews of new works for young singers have been published in the Journal of Opera for Youth, Inc. and she is the librettist for *The Fiddler's Ghost*, an opera for children by composer Albert Zabel, published by MMB Music.

Dobbs recently received the Distinguished Service Award from Marshall University for her work with arts in the community. She is vocalist and accordionist with the Celtic band Blackbirds and Thrushes and with her husband Wendell Dobbs, can be heard on the band's two CD's, *New Heights* and *Calamity Nights*.

Neil Cadle, percussionist, was trained as a geographer but has been an active musician in the West Virginia for ten years. During his college days Neil played in the Marshall University Jazz Ensemble and was an original member of Shenanigans (now Blackbirds and Thrushes) with Wendell. During his time in Wichita, Kansas, Neil had the opportunity to play both Celtic and Middle Eastern music. Today, Neil lives and works in Charleston, is a member of the Charleston-based Celtic band Appalachian Celtic Consort, and enjoys collaborating with Wendell on various projects.



