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Secular Music of Colonial British America: David and Ginger Hildebrand in a Guest Artist Recital

David Hildebrand

Ginger Hildebrand

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Recommended Citation

Hildebrand, David and Hildebrand, Ginger, "Secular Music of Colonial British America: David and Ginger Hildebrand in a Guest Artist Recital" (1997). *Guest Artist Concert Performances, Programs, and Posters*. 177.

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Ouachita Baptist University

Bernice Young Jones School of Fine Arts

Division of Music

presents

Secular Music of Colonial British America

David & Ginger Hildebrand
Guest Artists

Thursday, November 13, 1997

7:30p.m.

W. Francis McBeth Recital Hall
Mabee Fine Arts Center

Program

The White Cockade	traditional Scottish
Nottingham Ale	words anon., tune:Lilliburlero
Planxty Fanny Power / Planxty Mrs. O'Connor	T. O'Carolan
The Poor Soldier (1783) A Rose Tree	William Shield/John O'Keefe
Relief, or the Power of Drinking	George Bickham's Musical Entertainer (1757)
Don't be Weary, Traveler	Slave Songs of the United States (1867)
Rev. Bacon's Minuet/ Haste to the Wedding	Rev. Thomas Bacon G. Bush manuscript
The Beggar's Opera (1728) If the Heart of A Man Since Laws Were Made Over the Hills and Far Away	John Gay

Intermission

The Drum	George Bush manuscript
Sweet Richard	traditional English
Brave Wolfe	Henry Beck manuscript
She Tells me with Claret	John Lomas, Tuesday Club records
Jonny Be Fair	unknown
Largo and Gig	Larini, from Bremner's Harpsichord or Spinnet Miscellany
An Thou Wert Mine Ain Thing	Bremner's Thirty Scots Songs (1765)
Durang's Hornpipe	anon., (New York, 1785)
To Anacreon in Heaven	J. S. Smith; words R. Tomlinson

The Instruments

English Guitar: 1989 by Michael O'Brien, after several English models (c. 1750-60).

Baroque Guitar: 1990 by Lawrence Brown, after Jean Voboam (1690).

Harpsichord: 1981 by Richard Kingston

Baroque Violin: German, maker unknown, C. 1820.

English Flute (recorder): undated German, by Roessler.

Hammered Dulcimer: 1988 by Dusty Strings.

Costumes: by Kathi Reynolds of Thurmont, Maryland

Music of Colonial America

Our colonial ancestors enjoyed a wide variety of musical styles according to social class, gender, geographic region, and race. From concerts in the fine homes of the wealthy to rustic dances in taverns and on the plantation fields, most everybody played, sang, or danced. The music itself ranged from refined art music to favorite songs of the theatre, as well as ballads, drinking songs, and dance tunes from the stately minuet to sprightly reels and hornpipes. Colonists from England, Scotland, Ireland, Africa, Germany and beyond brought their distinctive musical traditions which to some extent inter-mixed and provided the foundations for 19th- and 20th-century American musical styles. As the title of this concert suggests, we are focusing neither on church music nor on the French or Spanish influence felt in the New World before the Revolution.

As music historians we begin with surviving manuscripts and published music of the period. Our arrangements highlight the instrumental flexibility needed in early America, by amateurs and professionals alike. Decisions concerning key, tempo, ornamentation, and the like are based not just on the documents consulted but in some cases on surviving traditional styles as well. This program is thus a mixture of extensive research and intuitive "filling in of the cracks," as we balance our allegiance to strict European musical ideals with an understanding of conditions in colonial America and the need to reach the modern audience. We hope you are pleased with our results!

The Artists

Ginger and David began concertizing together professionally in 1980, turning their focus in 1985 to researching, performing, and recording colonial music. More recently they have produced American musical programs as late as the Civil War period. The two now present concerts and educational programs throughout the country for museums, historical societies, public schools, and universities. The Smithsonian Institution, PBS, the National Archives, Vice President Gore, and Colonial Williamsburg are among their many past sponsors. The Hildebrands' three recordings focus mostly on colonial and federal era music, highlighting both classical and folk-based repertory. Copies of David & Ginger's recordings will be available after the concert.

Most recently David and Ginger hosted in their studio a half-hour live national television broadcast (on C-SPAN) concerning American music at the time of Alexis de Tocqueville's visit (1831). And later this month you can hear the Hildebrands on the PBS series "Liberty!-- the American Revolution," for which they provided soundtrack materials and served as music consultants.

Ginger earned her B.A. in music from Dickinson College, going on to receive an M.M. in guitar performance from the Peabody Conservatory in 1988. She currently teaches classical guitar both privately and at local colleges. David, also with a Bachelor's from Dickinson, earned his M. A. in musicology from George Washington University, and Ph.D. from Catholic University. David teaches American music history part-time at the Peabody Conservatory, and he is finishing a history of music in Maryland for the Johns Hopkins University Press. When not involved in musical pursuits, David and Ginger enjoy playtime with their children Paul (8) and Laura (5), who are both exploring the world of music in their own ways.