



ART GALBRAITH
JAMES RIVER FIDDLER

Dixie Blossoms

**Art Galbraith, fiddle, with Gordon McCann,
guitar.**

Introduction to this extended reissue (by Mark Wilson):

That indefatigable scholar of early country music, Charles Wolfe, was raised in Springfield, Missouri and ran across Art and Gordon on his trips home. They recorded the original LP tracks at the Ozark Heritage Center in Mountain View, Arkansas. As the reader will note, it contains a typical blend of family tunes and pieces of a more recent provenance. Intrigued by the former, I asked if I might supervise a session that concentrated upon the local tunes, the results of which appeared as Rounder 0157, Simple Pleasures (it was then that I met my great Ozark collaborator and friend, Gordon McCann, whose efforts on behalf of his home region are immeasurable). A few years



Gordon McCann and Art Galbraith

later, Charles and crew returned to the studio at the Heritage Center to record the tunes that appear here as bands 17 to 33, with the intention of releasing a third Rounder Record. For whatever reason (I was not in close contact with the company at the time, which was not a propitious period for traditional music), this did not occur. Gordon has long hoped to

see some of Art's music reissued on CD and, after Charles' death, he contacted Mary Wolfe who kindly arranged to have Martin Fisher of the Center for Popular Music at Middle Tennessee State University copy the unissued tapes. The selections provided here represent the complete third session with the exception of two waltzes ("Rossi Waltz" and "Over the Waves") for which there was not room. We hope to reissue Simple Pleasures at some point; in the meantime several outtakes from those sessions are available on Rdr 0436, Traditional Fiddle Music from the Ozarks, vol 2. Transcriptions of a number of Art's tunes can be found in a forthcoming Mel Bay Ozark tune collection compiled by Gordon and Drew Beisswenger.

We would like to thank Mary Wolfe and Martin Fisher for making this extended reissue possible. We would like to dedicate the reissue in Charles' memory.

Original back cover notes to LP (by Charles Wolfe):

As the War of 1812 was winding down, an eighteen-year-old Tennessee volunteer named Andrew Galbraith made his way back to his native Hawkins County in the hills of northeast Tennessee. There he became known as a Dancing Master, and he spent his evenings playing on his fiddle sparkling tunes like "The Flowers of Edinburgh" and "Old Rocky Mountain."

He matured, married, and in 1841 moved his family west, to the banks of the James River, in southwest Missouri; their friends had written, "Come to Missouri. Here's the kind of land we want, the kind of river we like, the kind of springs we like."

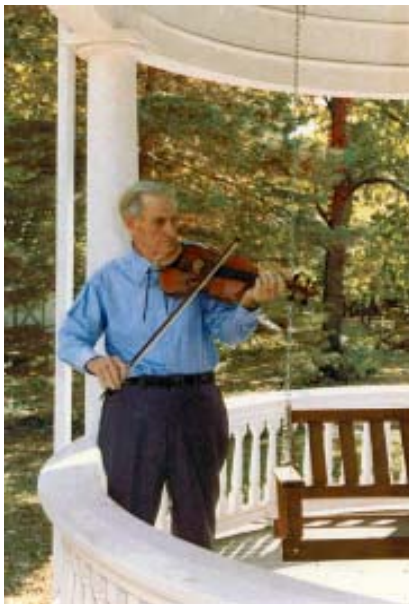
There Andrew's boy grew, married, farmed the land; his name was Stephen, and he got more interested in Populist politics than fiddling. But in 1853 Stephen had a son named Tobe, and he turned out to be the best fiddler yet: he was lean, raw-boned, lanky, and he held the fiddle down low on his chest, and without rolling the instrument he could work his long fingers around "The Flowers of Edinburgh" with disturbing ease.

Tobe's sons were fiddlers too, but, growing

up in the ragtime era, they used the gift to play modern tunes. Tobe found his favorite pupil in a young nephew,

Arthur, born in 1909, who listened best of all, and who gradually took custody of the old tunes.

Arthur Galbraith, like his forebears, grew up on the James River, but he moved off the farm and found a career in the post office. Playing for square dances, and playing for friends in the warm kitchen of the old family farmhouse, he honed and perfected his art, and preserved his family's gift.



Swing and Whirl Halloween Dance

The Swing and Whirl Square Dance Club entertained Thursday night with a Halloween fete at eight o'clock at the YWCA. Rex Kreider served as caller for the dances and Arthur Galbraith's orchestra furnished the music.

The festive affair was opened with a "Spook March" with appropriate background piano accompanied by Mrs. Jessie Smith. Corn stalks, pumpkins and ghosts decorated the dance hall in the Halloween motif.

Host couples for the evening were: Messrs. and Mesdames Lloyd Green, Lewis Haszelbart, Orville Boswell, Tony Sloan, Carl Wright and Meredith Turner.

Many surprise attractions were featured at intermission, when refreshments of "tricky treats" were served from the YWCA cafeteria. Mrs. Francis Bishop played the piano, while William Gottfried directed an old fashioned song fest.

Immediately following intermission Rex Kreider, toastmaster, introduced models from the various Springfield Square Dance clubs who were attired in the latest dance costumes from Netter's. The following participated: Mrs. Betty Hannon, Promenaders; Mrs. Michael Clarke, Do-Si-Do; Mrs. Marjorie Gregory, American Legion; Mrs. Clyde Crandall, YWCA; Mrs. Sybil Robb, Triple Alimande; Mrs. Art Thomas Thompson, Frisco; and Mrs. Eugene Powers, Fairs and Squares.

Other models were: Mrs. Marie Rogers, Mrs. Regina Warden, Miss Sue Adams, Miss Mona Pearce, and Miss Patti Nixon. Arrangements for the show were made by Mrs. Beulah Hill and Mrs. Fred Carr.

The models were escorted on and off of the dance floor by these men who wore square dance attire from Ed V. Williams store: Messrs. Earl Price, Carl Wright, Orville Boswell and Dr. Lyman Barnett.

The program was concluded with a comedy act by E. E. Anderson and Meredith Turner.

Oct 30-52

Here are sixteen of Arthur's choice selections, many of them unusual, many of them old, and all of them played in a distinct regional style that can be traced back in southwest Missouri over one hundred years. It is a delicate, stately, lilting style that has seldom been commercially recorded, and it has a special beauty that suggests why the old-timers in southern Missouri still call it "violin music."

Headnote (by Charles Wolfe):

"Art Galbraith is the best Ozarks fiddler I have ever heard"--Vance Randolph

Since the mid-1960s, after he retired from his career with the Springfield post office, Art Galbraith has been appearing at numerous folk festivals and fiddling contests. He has been a guest at the National Folk Festival at Wolf Trap, as well as the Ozark Folk Center, and has performed regularly with Gordon McCann, a Springfield resident, historian, and collaborator with Vance Randolph, dean of Ozark folklorists.

This is the first commercial recording for either Art or Gordon. Art's own comments on the tunes may be found below.

Excerpts from interviews with Art Galbraith (prepared by Charles Wolfe).

I have a trunk full of old letters, and one of these letters was written by a neighbor to my grandfather's sister in California, Lizzie McCraw, of the McCraw place. The letter was written in 1878, and she's writing to Aunt Susan, and she said, 'Jim (that's Jim McCraw) has gone with Tobe to a dance tonight on Kickapoo Prairie' — that's this flatland around down here — and that would be fifteen miles from out there — and this was in February. 'And this is the 27th dance that Tobe has played for since Thanksgiving.' And this is February. And that is getting on your horse and riding fifteen miles and carrying your fiddle in a pillow case, in February — cold weather in this country. When he played, he played solo, or somebody beat the straws.



Uncle Tobe Galbraith

Another thing about Uncle Tobe and Aunt Ellie; what I used to do was go out there in the daytime, and the other boys wouldn't be there, and he'd be there making garden or something like that. I'd say, 'How about playing me some fiddle tunes?' 'All right.' He was a great hand at tuning his fiddle; fact of the matter, he exasperated the

boys; they'd get a guitar and get ready to play with him, and he'd tune and tune, and one of 'em would say, 'My God, father, when you gonna get it tuned?' He'd say, 'By God, if you don't want to play with me, go put your guitar up, I don't need you to play with me. I'm gonna get the fiddle in tune or I'm not gonna play it.' But he'd play that, and he'd say, 'Ellie, how does so-and-so's hornpipe go?', and she'd whistle it for him, and he'd say, 'Oh yeah, why couldn't I think of that?' He'd play so many thousands of hours in her presence that I guess she knew the tunes that well.

Tobe had Clay and Fred and Logan, three boys, all dead. They played together a lot. Logan didn't play the fiddle, he played the cello and mandolin and guitar. Played for lots and lots of dances around here, up into the early 40's. At this house of Uncle Tobe's, they had a lot of music parties or dances there. It's a big old house, right out here on the northeast corner of Springfield, had a living room, oh I guess, 36 to 40 feet long, and they could dance three square dance sets in it. Had a piano in the corner. Those three boys and a daughter named Ora, she played the piano, and Fred and Clay interchanged on fiddle and guitar, and Logan played the guitar and cello a little bit. And then Uncle Tobe would come in on there and he'd play for a square dance. I was there one time when we had a kind of family reunion and everybody dancing and everybody playing was named Galbraith.

Uncle Tobe played with a light touch, like me. Then he had two boys who played altogether a different type of fiddle. One of them played a lot of schottisches and waltzes and jigs and reels, and that type of thing, he was the older one. Later on, the other one, the one who went to World War I, he came up in the new music of the teens and twenties and thirties, and played a kind of rough fiddle, but extremely loud. Nobody ever drowned him out. Nobody was amplified then; but he had a loud fiddle which he got in Germany and brought back on the skip

Old Time Dances Are Recalled by Fiddler and Caller

Reminiscences of other days, especially regarding old-time dances, were in order Thursday in the office of J. Will Webb, probation officer, when Judge John Schmook of circuit court. Mr. Webb and "Tobe" Galbraith, noted old-time fiddler, got together.

Mr. Galbraith, who lives in the southeast part of the city, is one of the best fiddlers in the county, Mr. Webb says. He and John H. Kershner, Mr. Webb's father-in-law, used to fiddle for dances in Greene and adjoining counties and were regarded as the best in this section of the state.

That was many years ago, as Mr. Kershner has been dead more than 30 years.

"I've danced at 1,000 dances where these men played," Mr. Webb declared, and added, "I've called off for at least 500 of them." He intimated that he is not "out of the game" yet and that he plans to "call" for a dance before many moons.

Mr. Galbraith is 78 years old, but is still a noted violinist and often plays, though not much any more for dances. He is the father of Fred Galbraith, constable of North Campbell township, who also is known as a fine fiddler.



At Silver Dollar City--1972

with him. He was in the Army of Occupation — he didn't like the French at all in World War I, but he did like the Germans in the Army of Occupation. And they were billeted out in families, you know: each member of the platoon had to stay with a German family and they were obligated to put you up and bed you down and feed you. That was part of the reparations. He went to this German place and they had lots of parties, lots of music, lots of singing, they had several daughters, and there was a crowd there all the time. And he played the old man's fiddle. When he got his orders to sail from one of the French ports, the old man says, 'You ought to have this fiddle.' He could speak a little English. 'You played it, and you should have it, but I'm not going to give it to you. I'll sell it to you.' He — Clay was his name — he wanted it, he liked it, and he said, 'What would you take for it?' And he told him, said, how many marks it was, it amounted to \$4.85. So he gave him that many marks, and the man gave him the fiddle and the case and the bow. Well, he started across, and a lot of his buddies knew that he played, and they worried him to death to play all the time. Well, he got awfully tired from it; fact of the matter, he almost didn't get any rest because of it. So one day he just walked out on the rail and threw the bow as far as he could out into the water, and said, 'Now maybe I'll have some rest.' And he came in on home and brought that fiddle, and the fiddle that he had, my dad bought for me: the one he had when he left here. And I've still got it.

Clay's been dead sixteen years; his wife gave the German fiddle to another nephew. He called the other day and asked if I would fix his fiddle for him. And that's

the fiddle I fixed.

Fiddlers get in the habit of playing a certain type of tune, and they play them over and over, and too often, I think, they play the same tunes their neighbor plays, and somebody else plays. I do like to play a different tune.

I don't relish the banjo played with my music. In the first place, I'm not a loud fiddler, and I'm not a fast fiddler, and a banjo nearly always cramps our style.

Growing up, I didn't hear much recorded music, except what was played on the radio. We didn't have a phonograph. Occasionally, I'd hear somebody like the Kessinger Brothers, or maybe the Skillet Lickers. But I never heard any of Arthur Smith's back then; I didn't hear an Arthur Smith record until he and his boy put out that Starday album in the 1950's. Of course, I'd hear other fiddlers play a piece and say, 'That's an Arthur Smith tune.' I first heard Arthur's 'Red Apple Rag' when it was played by Tommy Jackson.

The James River has always meant a lot to me. I grew up fishing, swimming,

10

Wed., Jan. 21, 1953 SPRINGFIELD (Mo.) LEADER-PRESS

Square Dance Is Planned For Members Of Do Si Do

DO SI DO members will square dance tonight to the music of Arthur Galbraith's orchestra, when they congregate for an 8:30 festivity at Keller's.

Many crepe paper streamers will cascade from the ceiling to establish a pastel color scheme, repeated in the hues of candles illuminating the tables.

Folk dancing will augment the evening's schedule of square dances.

In charge of arrangements are Dr. and Mrs. Clarence Koolker, Mr. and Mrs. Brebner Walker, and Mr. and Mrs. Rex Roy.

New members who plan to attend are Mr. and Mrs. Ira Hentschel and Mr. and Mrs. Lysle Calltharp. Others on the Do Si Do roster include:

Messrs. and Mesdames

Dan Becker	Walter Fowler
Sayle Benson	Franklin Gamble
Ralph Brown	Paul Hawkins
Willard Dover	Willard Huckins
Tom Freeman	G. L. Robinson
John Greener	Frank Shippe
Paul Hoover	Gilbert Smith
William Poteat	George Squires
Rex Roy	Brebner Walker
Leonard Shockley	George Woomer
Elmer Squires	Glenn Benson
G. H. Story	Joe D. Brown
Gus Wickman	William Collinson

Drs. and Mesdames

M. J. Clarke	R. C. Conrad
M. L. Gentry	A. W. Hanns
Clarence Koolker	DeArmond Moore

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and wading in it, and my old home place which I still own is on its banks. My great-grandfather, Andrew Galbraith, who came from Tennessee, is buried there. I have seen the James River nearly dry, at dangerous flood stage, and frozen over. It was certainly a daily thing with me until I was grown. My Uncle Tobe's house on the banks of the James was blown away in the famous Marshfield cyclone one hundred years ago. His wife and baby daughter were carried nearly two hundred yards on a feather bed and set down on the edge of James River unhurt.

I visited with some of the Irish fiddlers at Wolf Trap and found some surprises. They played "Flowers of Edinburgh" very much as I do, and Gordon's accompaniment would almost work with their versions. And one of the Irishmen, Eugene O'Donnell, asked me to tape "Shamus O'Brien" and send it to him so he could learn it. He really liked it.

I first met Gordon in April of 1976. I had been playing at a little country show down at Ozark, Missouri, and I noticed some new faces around, but I was having so much trouble being heard — somebody had an amplified guitar and he was drowning out everything. The next day Gordon called me and asked if I remembered seeing him, that that was the first time he had ever played out in public. He came over that afternoon, and we began to play some. Gordon was born in Joplin, Mo. in 1931, but has lived all but the first six months of his life in Springfield. His father started a blue print business here in 1930, and Gordon is handling it now. His great grandfather, Albert McCann, came to this country from the British Isles in 1850. His mother's people, the Buchanans and Trowbridges, were among the very first settlers in northwest Arkansas."

From Gordon McCann: Every year for the last three years Art and I have gone down

FAMOUS FIDDLER FATALLY STRICKEN

Tobe Galbraith to Be Buried
Today; Planned to Play
At Festival

Funeral services will be conducted at 2 o'clock this afternoon in the home for James V. (Tobe) Galbraith, 80, dean of Springfield's "old time fiddlers," who died yesterday morning at his home, one-half mile east of the city on Blaine street road. Burial will be at the Galbraith cemetery on Cherry street road under direction of J. W. Klingner.

Uncle Tobe had practiced until midnight Sunday for the Ozarks folk festival here but a sudden illness Monday morning confined him to his home. Because of his illness, the Galbraith square dance set, which he was to have accompanied Tuesday night, did not appear on the festival program.

Survivors are the widow, Mrs. Ella Galbraith; three sons, Clay, Fred L. and Logan Galbraith, all of the home; a daughter, Mrs. Sam Hosey of Hydro, Okla.; eight grandchildren, two brothers, Tom and Mark, of the home place, and scores of relatives among the old families of Greene county.

Uncle Tobe was born and reared on the old Galbraith farm on the James river, eight miles east on Cherry street road. He conducted a prosperous farm there for many years, and moved to the East Blaine street place about ten years ago.

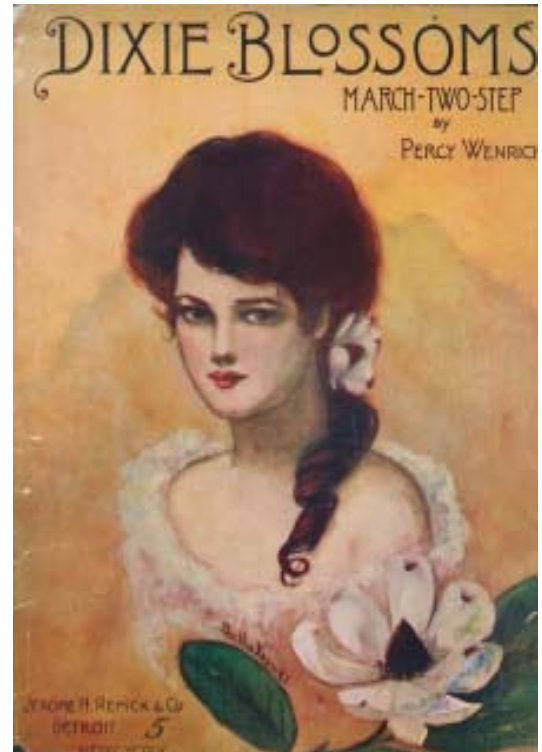
Music seemed to "come natural" to members of his family and he learned to play the violin. Two of his sons also play the violin, and the other plays most other instruments. For years he played violin duets with John Harrison Kershner, who died about 40 years ago. "Dry and Dusty" and "Haste to the Wedding" were among the favorite tunes of Uncle Tobe. He has won the Y. M. C. A. Old Fiddlers' contest here and many other such competitions in this section.

and played for Vance Randolph on his birthday. I once said to Vance that I thought it was time I got a fiddle and started learning some of these tunes. He told me, “You could get a fiddle and practice every day for the rest of your life, and you’d never get to be as good as guys like Art.” He said that, in his opinion, Art was the very best Ozarks fiddler he had ever heard.

Notes on the Tunes by Art Galbraith with supplementary remarks by Mark Wilson:

1. *Dixie Blossoms*. I think this comes from the 1916 era. My relatives played; a cousin of mine, especially, who was in World War I, he always played it; my mother liked it so well, every time he was at our house, she’d want “Dixie Blossoms,” and he’d play it. And his brother played it. And then Raymond Campbell, a friend of ours from Ozark, he played it a little bit differently. Byron Kelly, an old bass player, the only black man left in Christian County, used to be a professional, he liked this one a lot.

Composed by Missourian Percy Weinrich circa 1906; it was recorded by Vess L. Ossman and others. Weinrich was known for incorporating “folk” elements in his tunes-- cf., Rudi Blesh’s They All Played Ragtime.



2. *Ladies Fancy*. This is the name that I always heard this tune called, although I think there are other tunes bearing the same name. It’s a good hornpipe and I learned it from members of my family.

More commonly, “Ladies Fancy” designates a tune in the “Say Old Man” class, but it is patently a title that associates with many tunes.

3. *Sunday Night Reel*. My own composition dating from about 1960, I think. I have played it for square dancing and it has a good chord progression. We like to play it.

4. *Down Home Waltz*. I have played this tune only about ten or twelve years. I have heard it by a fiddler in this area, Warren Dykes, and also I was influenced by a version by a Canadian.

I’ve not been able to trace Art’s source here; the versions I’ve located trace to Art’s LP release.

5. *Billy in The Low Ground*. Now there will be people who say that this tune is not played correctly and it is not like most versions, but I learned it this way and I like the lonesome minor sound of it. My version will count out a little longer than the average. Different structure and different handling make fiddle tunes interesting. If all fiddlers sounded alike, there would be no interest in fiddling.

6. *Fourth of July Waltz*. My own composition. I put it together on July 4, 1976 (Bicentennial day) and I thought the name was appropriate.

7. *Rocky Mountain Hornpipe*. I learned this in the twenties from my uncles, Tobe and Mark. They both played it, and said it was the oldest piece they knew, and could trace it back to the 1820's. They called it "Old Rocky Mountain." If you use your imagination a bit, it has a sort of an Indian beat to it, you know where you see an Indian dance. When I was a boy and first learning that, my mother used to sit and pat both feet to it, and say, "I always think I'm seeing an Indian dance."

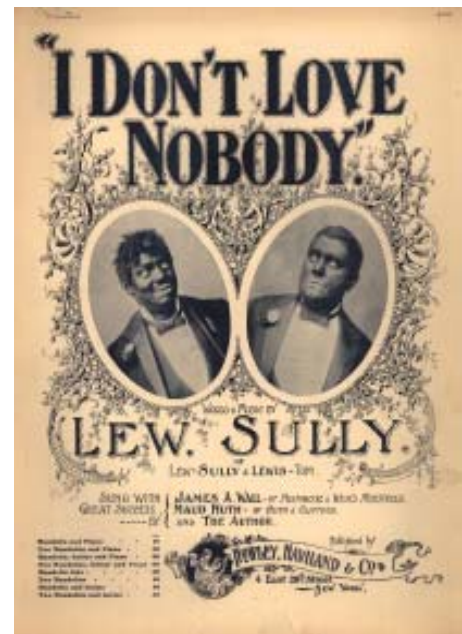
Usually this title attaches to a variant of "Grand Hornpipe," part of which appears in Art's "Durang's Hornpipe #2". This delightful tune seems unique to Art, insofar as I am aware.

8. *Blue Mule*. This tune I first learned from older members of my family. However it is played by many Missouri fiddlers, and may have been influenced by the old play-party tune "Skip to My Lou." I remember hearing that sung at play-parties and dancing to it myself. That is really what play-parties were — just dancing to singing and using no instruments. It was believed by many that the instruments were the tools of the devil.

On Rounder 8041, *The Land of Yahoe*, Art and Gordon perform this tune in the old-fashioned way with Gordon beating straws. A complimentary version by Bob Holt appears on Rounder 0435 and Vance Randolph recorded a wonderful performance by Art's mentor, Bill (= Willie) Bilyeau, for the Library of Congress. I've commented elsewhere on the intricate entanglement of fiddle tunes with play party songs.

9. *I Don't Love Nobody*. Strictly my version after hearing many fiddlers play it. The second part (A minor) is my own concoction and was dimly suggested by Tommy Jackson's or Buddy Durham's versions.

Almost certainly descended from the 1896 minstrel song by Lew Sully, this song became quite popular as both a jazz standard and a fiddle piece in the 1920's. Although recognizable variants of one another, such versions vary considerably in their melodic



content and differ markedly from Sully’s rather primitive original. The use of a strongly minor “release” predates both Jackson and Durham.

10. *McCraw’s Ford*. This is the name of a river crossing on the James River near Springfield, Missouri, where I was born and grew up. The story goes that a country doctor named “Brown” fell asleep in his buggy crossing at the ford one night, and dreamed the tune, woke up, got home, and played it. Lots of people call it “Brown’s Dream.” My family members learned it from the doctor and passed it on to me. Dr. Brown brought me into the world. Later he had a stroke and died in a courtroom.

Bob Holt, in fact, plays more or less the same tune as “Doc Brown’s Dream” on Rounder 0432. It is a fairly rare tune, for, as Bob said, “I’ve never heard this tune anywhere else and I’ve listened to every fiddle thing I could ever get hold of.” The narrative of a melody being recalled from a dream state is very common within all varieties of fiddle tradition.



Willie Bilyeu and Loren Tennison

11. *Coming up the Pike*. Learned from an old square dance fiddler around here named Bilyeu. I have played it for about twenty years. It sounds like an old, old tune to me.

Art is referring to the Willie Bilyeu that Vance Randolph recorded (although Randolph called him “Fiddling Bill”), although they were reportedly many skilled fiddlers in the Bilyeu clan. Willie Bilyeu’s recordings are technically very adept and deserve greater attention from modern students of fiddling. Bilyeu must have lost his zest for performing in later years, as Ray Curbow knew Willie well, but never heard him play the fiddle (Ray learned much of his fiddling from his brother Glenn Bilyeu, however).

12. *Shamus O’Brien*. Picked this up only three or four years ago — probably first suggested by Cyril Stinnett’s version — modified some by my subsequent playing. “Shamus” is a variant of “Seamus” according to Webster’s 2nd edition.

This song was published by Will Shakespeare Hays in 1870, a well-known Louisville composer whose songs often appear in tradition (“The Little Old Log Cabin in Lane,” “Mollie Darling,” “I’ll Remember You, Love, in My Prayers”). Hays specialized in both minstrel and “stage Irish” songs such as this, which was composed as an “answer song” to his earlier “Nora O’Neal” The name of the song’s protagonist, with its unusual spelling, is possibly an oblique reference to the well-known recitation by Le Fanu. The piece became quite popular as an instrumental waltz and Ira Ford (who lived for a time around Branson, Missouri) published melody and text in his 1940 *Traditional Music of America*. Oddly enough, this wholly American composition even appeared in O’Neill’s *Irish Music*. Pete McMahan was another Missouri fiddler who often played this piece. Charles Wolfe included these lyrics to “Shamus O’Brien” in the original LP booklet:

Oh! sweet is the smile of the beautiful moon,
 As it peeps thro' the curtains of night,
 And the voice of the nightingale singing his tune,
 While the stars seem to smile with delight.
 Old nature now lingers in silent repose,
 And the sweet breath of summer is calm,
 While I sit and I wonder if Shamus e'er knows
 How sad and unhappy I am.

Chorus—

Oh! Shamus O'Brien, why don't you come home?
 You don't know how happy I'll be;
 I've but one darling wish, and that is that you'd
 come,
 And for ever be happy with me.

I'll smile when you smile, and I'll weep when you
 weep,
 I'll give you a kiss for a kiss,
 And all the fond vows that I've made you I'll keep;
 What more can I promise than this?

Does the sea have such bright and such beautiful
 charms.
 That your heart will not leave it for me?
 Oh! why did I let you get out of my arms,
 Like a bird that was caged and is free?

Oh! Shamus O'Brien I'm loving you yet,
 And my heart is still trusting and kind;
 It was you who first took it, and can you forget?
 That love for another you'd find?

No! No! If you break it with sorrow and pain,
 I'll then have a duty to do;
 If you'll bring it to me, I will mend it again,
 And trust it, dear Shamus, to you.



13. *Waverley*. A reel I learned from my Uncle Tobe Galbraith. I didn't play it at all when I first heard it. I remembered it much later and put it on the fiddle.

14. *Flowers of Edinburgh*. I learned the basic part of this tune from Uncle Tobe but later on I tried to improve my version. Gordon and I have worked out what I think is a nice version with several minor shadings. I think it's my all-time favorite tune. I've heard Uncle Tobe play this and I've also heard him say when he played it, "That's the oldest tune I know, because I know my father played it, and I know he learned it from his

grandfather.” (Gordon: “I have this on tape by another Missouri fiddler who plays it as a hoedown, plays the two parts reversed, and still calls it ‘Flowers of Edinburgh.’”)

Andrew Kuntz’ “Fiddler’s Companion” website provides a good headnote for this tune, tracing its initial publications to James Oswald of The Caledonian Companion in the mid-eighteenth century. The piece was widely employed in dance and ceremonial occasions in nineteenth century America and it pops up everywhere as a popular fiddle tune. Art’s family version is unusual in both its extra beats and its second strain.

15. *Peek-a-boo Waltz*. This is not the old standard “Peek-a-Boo,” though there are passages in it that make one think of the old standard. This is what some members of my family came up with and it makes a nice slow waltz with good guitar effects which Gordon ably uses.

The usual “Peek-a-Boo” was composed as a novelty song by William Scanlon in 1881; it remains quite popular in tradition. Art’s piece represents a waltz of a more standard complexion.

16. *Arkansas Turnback*. Another of Willie Bilyeu’s tunes, learned about 1955. I didn’t know the name of it when I picked it up — found that out later — it, at first, seemed to remind me of an old hornpipe of another name.



At Wilson Creek Battlefield

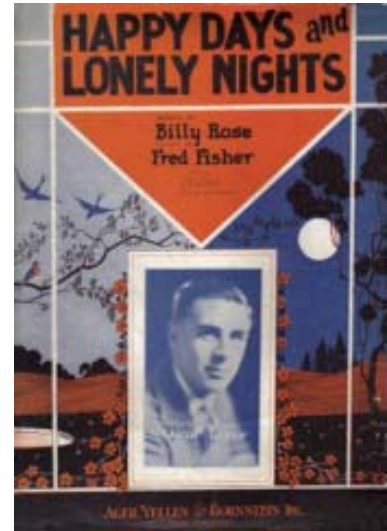
The supplementary tunes (commentary by Mark Wilson).

17. *Prettiest Little Girl in the County-O*. This widely disseminated fiddle tune is undoubtedly quite venerable, for allied lyrics appear in minstrel songsters of the 1840’s:

For my ole massa tole me so, I was de best lookin Nigger in de County O, I look in de glass an I found it so, Jus’ what massa told me O.

The tune and lyrics were commonly utilized within a play party context as well.

18. *Happy Days and Lonely Nights*. This popular song was composed by Billy Rose and Fred Fisher in 1928. Fred Fisher (or Fischer) represented an important figure on Tin Pan Alley through the 1940’s, having composed amongst others, “Peg o’ My Heart,” “They Go Wild, Simply Wild, Over Me” and “Chicago (That Toddlin’ Town).” This piece (which reminds me of the later “Please Don’t Talk about Me When I’m Gone”) was popularized by Gus Arnheim and Ruth Etting. Art played many “popular tunes” like this in his dance orchestra days; such tunes have faded from the repertory of modern fiddlers only because the need to accommodate both “round” and “square” dances preferences has waned. Art and Gordon greatly enjoyed working out the more complicated chord progressions that such tunes demand.



19. *Dixie Hoedown*. This tune was composed by Jim and Jesse Reynolds and Art’s version undoubtedly traces, directly or indirectly, to their 1959 Starday recording. It remains quite popular as a fiddle piece in Missouri.



20. *The Waltz You Saved for Me*. The bandleader Wayne King was called “The Waltz King” because of his fondness for waltzes (among them, “Josephine” and “Melody of Love”; he also wrote “Goofus”, which was commonly performed by Western Swing bands). Through the influence of Bob Wills and others, the piece quickly became a staple of country fiddlers, including Art, who viewed as a personal favorite. Gordon says that he always closed his dances with this number.

21. *Marmaduke’s Hornpipe*. Probably named for John Marmaduke (pictured), who was a Confederate general during the Civil War and served as governor of Missouri from 1884 until his death in 1887. His father Meredith had been a governor before that. The tune itself is closely related to Kentucky’s “Rocky Mountain Goat” and be-

longs to a wide family of allied hornpipes in D that seem to have become popular in 1870’s and ‘80’s.

22. *Paddy on the Turnpike*. The unexpectedly truncated phrasing suggests that this must have been a family tune; most recorded versions (which are legion) are regular in their meter. Early settings of “Paddy” are generally in G minor; when recast in A major (as here), the tune becomes so different that some variants adopt a parody title, “Jenny on the Railroad.”



23. *Art’s Rag*. Another fine composition of Art’s.

24. *Sally Johnson*. Art’s version, with its well-defined four part structure, is comparable with the older sets of this tune (e.g., Bob Walters on Rounder 0620-1). In later days, the tune has collided with “Katy Hill” and become a less sharply individuated entity.

24. *Ozark Moon Waltz*. A waltz commonly played in the 1960’s upon the fiddle contest circuit, it was included on an influential waltz LP by Lloyd Wanzer. Lonnie Robertson also performed a nice version on one of his LPs and may have been Art’s source.

26. *Old Molly Hare*. This well known American tune represents a derivative of the Scottish “Fairy Dance,” as published in one of Nathaniel Gow’s collections. It carries sometimes scatological lyrics, to the effect:



Art at a music party in the 1950s

Old Molly (*or Mother*) Hare, whatcha doing there?

Sitting on a hillside eating on a bear.

Forms of this lyric also appear in minstrel songsters of the 1840's.

27. *Wink the Other Eye*. Learned from Lonnie Robertson who might have acquired it from one of its several 78 fiddle recordings (e.g., that by Hack's String Band). Written by W. T. Lytton and George Le Brunn in 1890, this British music hall song became a prime feature for Marie Lloyd (whose aesthetic virtues T.S. Eliot once praised in a celebrated essay).

Say, boys, whatever do you mean
When you wink the other eye?
Why, when you tell where you've been,
Do you wink the other eye?
You preach your wives such stories,
You can tell them just a few-
Just met an old acquaintance,
Or the train was overdue.
And when the simple wife believes
That every word is true,
Then you wink the other eye.

Lonnie's own version can be heard on Rounder 0375.

28. *Sail Away Ladies*. This well-known American tune is a member of the "Sally Ann"/"Big Taters in the Sandy Land" family ("Sally Ann" may possibly represent a corruption of "Sandy Land"--the tune partially spread across the country as a play party song). Sometimes, as in Uncle Dave Macon's version, the lower strain (the "verse") is articulated in minstrel show call and response form:

Leader: Soon as I get my new house done

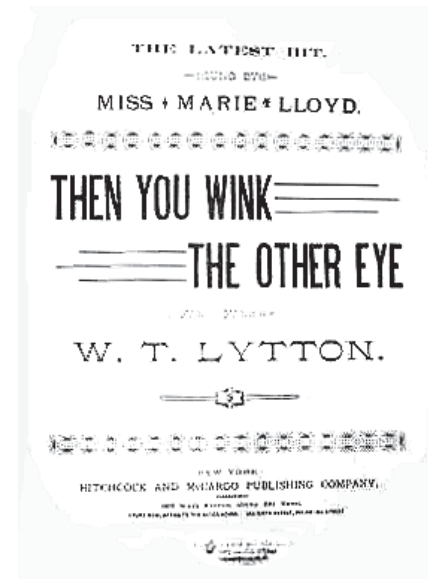
Troupe: Sail away, ladies, sail away!

Leader: Give the old one to my son

Troupe: Sail away, ladies, sail away!

Of course, this format is also common within shanties and other work songs (which may have served as the inspiration for the minstrel arrangements). In Art's version, the "answering" articulation is not present, making his treatment closer to a conventional "Sally Ann." What is less conventional is Art and Gordon's substantive employment of minor chords, which they carefully worked out together following Art's suggestions. Until recent times, many country fiddlers did not like complete minor chords, even for tunes firmly cast in one of the appropriate modes. Uncle Bunt Stevens recorded a celebrated solo recording of this tune.

29. *Westphalia Waltz*. The rapidity with which this waltz has become popular amongst fiddlers distributed across the entire Western hemisphere is astounding. According to sundry internet sources, the melody derives from the Polish "Pytala Sie Pani" (recorded,



inter alia, by the Walter Fronc Orchestra in 1930). The Western Swing fiddler Cotton Combs heard the tune in Germany during World War II and recorded it with the Lone Star Cowboys in 1947, naming it after a Texas hamlet near his home. It was later popularized by Hank Thompson and others. Today it is impossible to attend a fiddler’s contest and not hear at least ten renditions of the tune.

30. *Polk County Breakdown*. Now widely played in Missouri, this traces to a set of 78 recordings that Tommy Magness made in 1949 with Roy Acuff’s band (a second influential recording was by Tommy Jackson on Dot EP-104). Magness claimed the melody as his own, but sometimes these “originals” were tunes he had learned down home in North Carolina. Indeed, Jim Nelson observes that Magness had made an earlier home recording of this tune under the title “The Death of Kilroy.”

31. *I’ve Got No Use for the Women*. This mordant composition was popular amongst the cowboys and commonly appeared in “hillbilly” song folios of the ‘Thirties. Marty Robbins made a popular recording of it in the 1950s.

I’ve got no use for the women; a true one can seldom be found,
They’ll use a man for his money, but when it’s gone, they’ll turn him down.
They’re all alike at the bottom, selfish and grasping for all.
They’ll stay by a man when he’s winning and laugh in his face at a fall.

Idaho’s Lloyd Wanzer, whose recordings Art admired, recorded an allied version on his Waltz Wonderland LP.

32. *Twinkle Little Star*. I have written about this tune more fully elsewhere; it comprises one of several cases where a sentimental song of the late nineteenth century (by Fred MacEvoy, 1879) has become recast as a fiddle tune. It has been recorded many times, with a good deal of melodic variation between the version.

33. *Whiskey Before Breakfast*. The Fiddler’s Companion website again provides a good note on this tune, which was first popularized by the well-known Metis Andy deJarlis, whose records were once easy to obtain in Canadian stores. The professional fiddlers of Canada and Nashville paid a good deal of attention to each others’ efforts in the ‘Fifties, resulting in a great cross-fertilization of tune stocks. Quite quickly the tune spread





Thomas Arthur 'Art' Galbraith

Thomas Arthur "Art" Galbraith, 83, Springfield, died at 7:35 p.m. Sunday, Jan. 3, 1993, in St. John's Regional Health Center.

He was preceded in death by his parents, Thomas A. and Sarah Richards Galbraith.

He is survived by Margaret, his devoted wife of 55 years; two sons, Tom, and Mark and his wife, Dina; two granddaughters, Amy Galbraith, and Sarah Cormier and her husband, Le Ray; two great-grandsons, Beau and Luke; his sister, Mary Turner and her husband, Eldred; and his step-mother, Jessie Galbraith.

He was a graduate of Greenwood High School and SMS, where he was an honor graduate in English and was editor of the yearbook. Upon graduation, he taught for four years in Greene County. He then entered the U.S. Postal Service, as a clerk and supervisor, where he retired after 30 years of service. Upon retirement, he became a member of NARFE. He was a long-time active member of First Congregational Church and a 16-year volunteer for Crosslines. He belonged to the Sons of the American Revolution, the Greene County Historical Society, the State Historical Society of Missouri, the Celtic Society and many music organizations.

The News-Leader

Tuesday, January 5, 1993

Arthur was raised in eastern Greene County near McCraw's Ford on the James River on the farm settled by the Galbraiths in 1841. He was a fourth generation fiddler in the Galbraith family. He perfected his musical heritage and bore his tradition well in his more than 70 years of playing. He exhibited a tireless dedication towards the preservation of traditional Ozark fiddling and is recognized as among the very finest of old-time fiddlers in the nation.

He performed with his partner and close friend of nearly 17 years, guitarist, Gordon McCann at such prestigious events as the National Folk Festivals held in St. Louis and at Wolf Trap Farm National Park at the New Orleans Worlds Fair, the San Diego State College Festival, the 1991 Smithsonian Folk Life Festival and many others. He participated in the tours sponsored by the Missouri Arts Council, the National Endowment for the Arts and for five years was a member of the Mid-America Arts Alliance Touring Program. He is the featured artist on two LP recordings by Rouder Records. Through these festivals, concerts, recordings and at local and regional music parties, his smooth, pleasing style brought pleasure to countless thousands.

Funeral services will be at 1 p.m. Wednesday in Greenlawn Funeral Chapel South with the Rev. Nelson Parnell officiating. Burial will be in Hazelwood Cemetery.

Visitation will be from 7 to 8 p.m. today in the funeral home.

Donations may be made to Crosslines of Springfield.

throughout the American South and today, if you ask a Kentucky fiddler to "play an old Kentucky tune," they will commonly supply "Whiskey Before Breakfast."

1. *Dixie Blossoms*
2. *Ladies' Fancy*
3. *Sunday Night Reel* (Art Galbraith/Happy Valley Music, BMI)
4. *Down Home Waltz*
5. *Billy in the Low Ground*
6. *4th of July Waltz* (Art Galbraith/Happy Valley Music, BMI)
7. *Rocky Mountain Hornpipe*
8. *Blue Mule*
9. *I Don't Love Nobody*
10. *McCraw's Ford*
11. *Coming Up the Pike*
12. *Shamus O'Brien* (Will S. Hays)
13. *Waverley*
14. *Flowers of Edinburgh*
15. *Peek a Boo Waltz*
16. *Arkansas Turnback*

Additions to the LP:

17. *Prettiest Little Girl in the County*
18. *Happy Days and Lonely Nights*
19. *Dixie Hoedown* (Jesse McReynolds)
20. *The Waltz You Saved For Me* (Kahn-King-Flindt/ ASCAP)
21. *Marmaduke's Hornpipe*
22. *Paddy on the Turnpike*
23. *Art's Rag* (Art Galbraith/Happy Valley Music, BMI)
24. *Sally Johnson*
25. *Ozark Moon Waltz*
26. *Old Molly Hare*
27. *Wink the Other Eye*
28. *Sail Away Ladies*
29. *Westphalia Waltz*
30. *Polk County Breakdown* (Tommy Jackson/Acuff-Rose)
31. *I've Got No Use for the Women.*
32. *Twinkle Little Star*
33. *Whiskey Before Breakfast*



All uncredited arrangements by Arthur Galbraith, Happy Valley Music, BMI.



Credits:

Original LP and all recording sessions produced by Charles Wolfe

Expanded reissue produced by Gordon McCann and Mark Wilson

Annotations by Arthur Galbraith, Charles Wolfe, and Mark Wilson. LP materials were recorded on November 13, 1979 and April 18, 1980 at the studio of The Ozark Folk Center, Mountain View, Arkansas, Aubrey Richardson, engineer. Supplementary materials were recorded circa 1984 in the same location.

Transfers of supplementary materials made by Martin Fisher, Center for Popular Music, Middle Tennessee State University.

Original LP design by Mel Green.

Cover photograph by Charles Wolfe; photo of Willie Bilyeu from Wayne Glenn, *The Ozark's Greatest Hits*; remainder courtesy of Gordon McCann.

Special Thanks to: Howard W. Marshall, American Folklife Center, who was the first folklorist to call attention to Art's music; to John High and Dennis Adamson, for help in editing; to Carl Fleischhauer; to Bill Harrison and Steve Davis; and especially to W.K. McNeil, folklorist of The Ozark Folk Center, for his strong support of a commitment to Art's music.

Additional thanks to Mary Wolfe and Martin Fisher for assistance in preparing this extended reissue--*MW & GM*.

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