

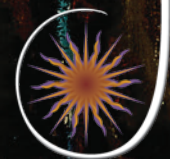
CHRISTMAS

on Sugarloaf Mountain

An Irish-Appalachian Celebration



APOLLO'S *fire*



BAROQUE ORCHESTRA
jeannette sorrell

ON PERIOD INSTRUMENTS

I. Christmas Eve at the Crossroads

- ① CHRISTMAS EVE REEL – CHRISTMAS IN AMERICA – OLD CHRISTMAS *trad. Irish – trad. New England – trad. Appalachian, arr. by J. Sorrell* [3:22]

II. Celtic Memories – Christmas Eve in Old Ireland

- ② THE TRUTH SENT FROM ABOVE • Ross Hauck & Amanda Powell, *vocals* | *trad. British Isles, lyrics & arrangement by J. Sorrell* [5:28]
③ SHEEP UNDER THE SNOW – APPLES IN WINTER – LITTLE CHRISTMAS REEL • Susanna Perry Gilmore, *fiddle* | *trad. Irish, arr. R. Schiffer & S.P. Gilmore* [4:15]
④ BLOW, NORTHERN WIND • Brian Kay, *lute & vocals* | *Medieval English Lyric, arr. B. Kay* [3:30]
⑤ DON OICHE ÚD I MBEITHIL (THAT NIGHT IN BETHLEHEM) • Brian Bigley, *Uilleann pipes* | *trad. Irish, arr. B. Bigley* [1:52]
⑥ THAT NIGHT IN BETHLEHEM (DON OICHE ÚD I MBEITHIL) • Jeffrey Strauss, *baritone* | *trad. Gaelic, arr. J. Sorrell* [3:39]
⑦ NOWELL SING WE, BOTH ALL AND SOME • Amanda Powell, Molly Netter, Ross Hauck, Jeffrey Strauss, *vocals* | *Medieval English, arr. J. Sorrell* [1:48]

III. Caroling Across the Waters

- ⑧ INNESHEER – SHIPS IN FULL SAIL & I SAW THREE SHIPS – NEW CHRISTMAS REEL • Kathie Stewart, *flute – with Apollo's Musettes* | *trad. Irish, arr. K. Stewart* [3:50]
⑨ YORKSHIRE CAROL – SOMERSET WASSAIL – KENTUCKY WASSAIL
Michael Temesi, *treble* & Jeffrey Strauss, *baritone – with Apollo's Musettes* | *trad. British Isles & trad. Appalachian, arr. J. Sorrell* [5:45]

IV. Christmas Morning in Appalachia

- ⑩ BRIGHT MORNING STARS • Tina Bergmann, *vocals – with Amanda Powell & Ross Hauck* | *Southern Folk Hymn* [3:12]
⑪ CHRIST CHILD'S LULLABY (TALLADH CHRIOSTA) • Amanda Powell, *soprano* | *trad. Scottish & Appalachian, arr. J. Sorrell & A. Powell* [5:47]
⑫ FROST & SNOW – 28TH OF JANUARY – DOMINION REEL • Tina Bergmann, *hammered dulcimer* | *trad. Old-Time, arr. R. Schiffer & T. Bergmann* [3:56]
⑬ JESUS BORN IN BETH'NY • Michael Temesi, *treble – with Apollo's Musettes* | *trad. Appalachian, arr. J. Sorrell* [1:31]
⑭ STAR IN THE EAST/THE SHEPHERD'S STAR | *Shape-Note Hymns from The Southern Harmony, 1835* [3:40]

V. Wanderers Under the Sky

- ⑮ JOSEPH & MARY – I WONDER AS I WANDER • Amanda Powell & Ross Hauck, *vocals* | *trad. British carol/trad. Appalachian – J. J. Niles, arr. J. Sorrell* [5:07]
⑯ THE GRAVEL WALK – OVER THE ISLES TO AMERICA • Jeannette Sorrell, *harpsichord* | *trad. Scottish reel, arr. J. Sorrell* [2:34]

VI. Christmas Barn Dance

- ⑰ HOP HIGH LADIES – JUNE APPLE REEL • Ian Crane, *bagpipes* & Brian Bigley, *whistle & foot percussion* | *trad. Appalachian* [2:29]
⑱ COLD FROSTY MORNING – OLD CHRISTMAS – BREAKIN' UP CHRISTMAS | *trad. Old-Time, arr. R. Schiffer, J. Sorrell, T. Bergmann* [4:18]
⑲ BONUS TRACK: THE PARTING GLASS • Amanda Powell & Ross Hauck, *vocals* | *trad. Scottish/Irish* [2:13]

TOTAL TIME

[68:22]

Appalachian Roots

by Jeannette Sorrell



Nestled between the hills of the Blue Ridge Mountains and the eastern Appalachians, just at the northern tip of the Shenandoah Valley in Virginia, lies beautiful SUGARLOAF MOUNTAIN. Nearby, Amanda Powell and I spent some formative years of our lives.

This area became my home when I was 14. I was still struggling to understand the Southern accents when unexpectedly, I was offered my first job – playing the piano for the Greenway Southern Baptist Church. A job! I was welcomed with open arms by this small Revivalist congregation, which represented a completely different culture than the one I knew. I was entranced by the beautiful, stark harmonies of the Southern hymns and by the passionate singing of the congregation – the sense of communal joy.

I also keenly remember the lovely Appalachian ballad singer, Madeline MacNeil, who would travel around to the small towns of the valley, playing her lap dulcimer and singing these ancient ballads – most of which had come over from the British Isles, but she sang them in an Appalachian way.

I left Virginia at the age of 17 and never looked back – until 2008, when a grant from the National Endowment for the Arts sent me to the libraries for two years of research in early American traditional music – and, inevitably, a journey back to my teenage years in the Valley. This resulted in Apollo's Fire's 2010 album, "Come to the River: An Early American Gathering" and our 2015 album, "Sugarloaf Mountain." The unexpected popularity of these two programs – both of which as CD albums have hit the Top 10 on the Billboard Classical Chart – led me to ponder the way this soulful music speaks to us all, and to our shared roots as immigrants in America.

In all of the tour performances of these programs on both sides of the Atlantic, it has been clear that this music fosters the same sense of communal joy that I encountered in the little church in Virginia. And isn't communal joy the essence of Christmas? Appalachian music is the voice of the poor and the down-trodden – both the impoverished Irish immigrants and the African slaves on the plantations. And so, if the people of the mountains are going to raise their voices in song, what better time to do it than at Christmas, when we celebrate the birth of history's greatest advocate for the poor? It seemed that an Appalachian Christmas program was needed.

The People of the Mountains Welcome Christmas

*I wonder as I wander out under the sky
How Jesus our Savior did come for to die.
For poor, ordin'ry people like you and I like I.*

Appalachian music is the voice of “the poor, ordin’ry people” – the Irish and Scottish immigrants who left their lives of poverty and starvation in the British Isles, bravely to cross the wide Atlantic and build new lives in the wilderness of America.

They did not leave home out of a sense of adventure. They left their beloved homes in Scotland and Ireland due to endless years of unemployment, hunger and civil strife. The Great Famine that struck Ireland in the 1840’s was the worst famine in Europe in the 19th century. And though called the “Potato Famine,” it was not simply a natural disaster. It was primarily a man-made disaster that had been developing for decades, if not centuries. Ever since the British had conquered Ireland in 1536, the Irish peasants and farmers had been forced to pay rent to their British landowners. By the 1800’s, the Irish could not afford to purchase the foods their farms produced. Instead, their grain and meat crops were exported to the wealthy ruling classes in Britain, while the people subsisted increasingly on potatoes – because that was the only thing they could afford.

Under the terms of the harsh 1834 British Poor Law, enacted in 1838 in Ireland, the “able-bodied” poor and homeless were sent to workhouses rather than being given famine relief. British assistance was mostly limited to loans. When a blight killed the potato crops in the 1840’s, the Irish people were starving and could not pay their rent. Hundreds of thousands of them were evicted and became homeless. About one million people died. The British government’s efforts towards famine relief in Ireland were grudging and ineffective. Many British intellectuals believed that the crisis was a predictable and not-unwelcome corrective to the high birth rates and perceived flaws, in their opinion, in the Irish national character. All of this intensified the Irish people’s resentment of British rule. It is believed that nearly 2 million people emigrated from Ireland in desperation during this time. Many of these became the Appalachian immigrants of America. And they brought their music with them.

This is why Appalachian music, including the carols of Christmas, so often emphasizes the plight of the poor. We see it not only in the words of the famous carol, “I Wonder as I Wander,” quoted above. We see it also in such carols as “The Truth from Above,” where the singer (Amanda Powell in our performance) begs the listener, “*Don’t turn me from your door, but hearken all, both rich and poor.*” The message that Jesus came to poor people – a humble couple in an oppressed nation, forced to travel as migrants – runs strong through the Irish and Appalachian carols.

Our album follows the westward journey of these migrants, starting out in their homeland in Ireland and Scotland, where their stories began and their music is rooted.





I. Christmas Eve at the Crossroads

“Christmas Eve” is one of the great party reels of Ireland – full of soaring energy. We jump across the pond to pair it with the lighter “Christmas in America” from New England; then with banjo and whistle we explode into “Old Christmas Eve,” an earthy Appalachian tune. (For an explanation of the “old” in the title,” see the notes on Section VI.)

II. Celtic Memories – Christmas Eve in Old Ireland

The bagpipes call the people to gather, as the colors of the medieval harp and shawm paint a picture of Scotland and Ireland in the early Renaissance on Christmas Eve. The haunting carol “THE TRUTH FROM ABOVE” is traditional along the English and Welsh shores of the Irish Sea, and was collected by the great ethnomusicologist Cecil Sharp in the late 19th century. It is also found in Appalachian sources. I have arranged it for soloists, instruments, and choir, to evoke the sense of communal gathering at the Cathedral.

A set of Celtic fiddle tunes gently draws us out of the Cathedral, beginning with the mournful air “Sheep Under the Snow,” which is traditional on the Isle of Man in the Irish Sea. (The Manx and Northern Irish shepherds have been troubled for centuries by their sheep dying buried in snowdrifts, and this still occurs today.)

Lutenist Brian Kay’s performance of the Middle English lyric known as “BLOW, NORTHERN WIND” gives us the flavor of the troubadours who sang by the fireside in winter. This is a 15th-c. text, set by Brian to a melody from a surviving renaissance Estampie (dance tune).

The traditional Gaelic carol DON OICHE ÚD I MBEITHIL (That Night in Bethlehem) is one of the most famous ancient songs on this album. We offer it first as a meditation on the Uilleann pipes (the traditional pipes of Ireland), then as a carol sung by baritone and choir. There is no definitive translation of the original Gaelic text, so I created a fairly free adaptation that evokes the blend of pagan and Christian imagery that lived alongside one another for many centuries in Ireland.

The lively medieval carol “NOWELL SING WE, BOTH ALL AND SOME” closes this set, with the colors of vielle and shawm evoking a festive Christmas Eve service in the Cathedral.

III. Caroling Across the Waters

Our children’s choir, Apollo’s Musettes, take center stage as we move into the 18th and early 19th centuries for a traditional caroling party – a party that ends up crossing the Atlantic.





photo: Stu Burn



photo: Erica Blenner Productions



photo: Erica Blenner Productions

The Irish medley of flute tunes, beginning with “Innesheer,” was arranged by our flautist Kathie Stewart to fit hand-in-glove with the British carol, “I Saw Three Ships.”

The party treads dangerously near carousing when the men join, bringing their “cup o’ cider” with them. Three traditional Wassails take us house-to-house through the streets of the British Isles and then to Kentucky, in my arrangement of the Yorkshire Carol, Somerset Wassail, and Kentucky Wassail. The Kentucky Wassail, which was collected by the American ethnomusicologist John Jacob Niles, probably started as a variant of the Somerset Wassail. After crossing the Atlantic, it took on the dance qualities of Southern Appalachia.

IV. Christmas Morning in Appalachia

With the tankards of ale left well behind us, we awake the next morning in one of the small meeting-houses of the Revival Movement in the Appalachians. Here, in the early 19th century, Southern hymns and shape-note hymns were born. This soulful music was meant for untrained voices, not professional singers. We are fortunate to have both, including trained singers who grew up in the Appalachian tradition.

With the Southern folk hymn “Bright Morning Stars,” an à capella trio greets the new Christmas morning. This is followed by the traditional Gaelic and Appalachian carol, “THE CHRIST CHILD’S LULLABY” (Talladh Chriosta), evoking the quiet wonder of the mother Mary as she rocks her newborn Savior. The children’s wonder at the Messiah’s birth is expressed through their hypnotic Appalachian chant, “JESUS BORN IN BETH’NY.”

“STAR IN THE EAST” is a hymn from the shape-note tradition. Shape-note hymns are written in a modal idiom (rather than major or minor) and the style features many open fourths and fifths. Thus, the sound is almost medieval in its starkness and raw power. In traditional shape-note singing, the congregation stands in a square, with the leader in the middle. The singers begin by singing the hymn once through on the solfège syllables (this is called “singing the shapes”). Then they proceed to the texts of the verses.

Shape-note notation developed in rural 19th-century America in order to facilitate sight-reading by singers not trained in standard musical notation. The different shapes of the note-heads (triangle, square, diamond, etc.) correspond to solfège syllables based on the centuries-old concept of the hexachord. The shape-note tradition uses only four syllables – sol, mi, fa and la. From 1800 to 1850, several different shape-note hymnals were published, of which the most prominent were *The Kentucky Harmony* in 1816, *The Southern Harmony* in 1835, and *The Sacred Harp* in 1844.

V. Wanderers Under the Sky

This set reflects on the wanderings of Joseph and Mary as they looked for an inn in Bethlehem – while also evoking the wanderings of the Celtic settlers arriving in Appalachia.

The melody that opened our Celtic Memories set in the carol “THE TRUTH FROM ABOVE” returns here as a brief reminiscence in the British carol “JOSEPH AND MARY.” This leads into the beautiful Appalachian carol, “I WONDER AS I WANDER” – collected (and partly composed) by John Jacob Niles in the 1930’s. A harpsichord meditation leads into the lively Scottish reel, “OVER THE ISLES TO AMERICA.”

VI. Christmas Barn Dance

Barns are made for dancing, and in Appalachia the 12 days between “New Christmas” (December 25) and “Old Christmas” (Epiphany, January 6) are filled with barn dances, singing, and stories. Our Barn Dance features the typical instrumental ensemble of early America – the Old-Time band, consisting of a fiddle and a banjo to start with, and maybe adding a guitar and a singer if available, and a hammered dulcimer if one is lucky. Of course the Scottish and Scotch-Irish immigrants brought their bagpipes with them, so a bagpipe shows up at our Barn Dance.

“HOP HIGH LADIES” is the Appalachian/Old-Time variant of the well-known Scottish tune, Miss McLeod’s Reel. The melody changed slightly when it tumbled up in America. We honor its Scottish roots by performing it with Scottish small pipes.



January 6th is known in much of Appalachia as “Old Christmas.” This harks back to 1752, when England and Scotland switched over from the Julian to the Gregorian calendar, causing 11 days to be dropped to make up for the calendar discrepancy. Some traditional communities, such as the Amish, resisted the change. They stuck with January 6th as the celebration of the Nativity – using the name “Old Christmas.” In Ireland the date is often called “Little Christmas.”

In rural Appalachia, the 12-day festival of dances and house parties linking New Christmas and Old Christmas is known as “**Breaking Up Christmas.**” This tradition still flourishes in parts of North Carolina, Virginia, and Tennessee, especially among the Scotch-Irish (Ulster Scots) communities in the mountains. The Old-Time fiddle tune with lyrics known as “BREAKIN’ UP CHRISTMAS” may have been composed by Preston ‘Pet’ McKinney, a fiddler and Civil War veteran from Lambsburg, VA.

“Through this country here, they’d go from house to house almost – have a dance at one house, then go off to the next one the following night and all such as that. About a two-week period, usually winding up about New Year. They’d play a tune called Breakin’ Up Christmas, that was the last dance they’d have on Christmas.” – Lawrence Bolt, fiddler (b. 1894, Galax, Virginia)



This album reflects the communal journey of our grandparents and their grandparents, as they made the crossing to the New World and built their new mountain homeland, one cabin at a time. We hope that this recording rings with their inextinguishable spirit – reminding us that immigration is a beautiful part of our shared heritage in America.

© Jeannette Sorrell | Dublin, Ireland, August 2018



LYRICS – Christmas on Sugarloaf Mountain

II. Celtic Memories: Christmas Eve in Old Ireland

2 THE TRUTH FROM ABOVE

Verse 3: traditional 17th c. English lyrics, lyrics of other verses by J. Sorrell

My friends, let us listen silently tonight.
In Bethlehem shines a holy light.
The moon and stars sing a song of old.
So hush, hear the greatest tale ever told.

For God looked down upon the suffering of man,
The greed and the wars, the trickery and sham,
The people enslaved to vanity and riches,
So God did send his only son to teach us.

*This is the truth sent from above –
The truth of God, the God of love.
So don't turn me from your door,
But hearken all, both rich and poor.*

Now let us sing a song of Love,
For God sent us truth, it comes from above.
As Christ said, the truth shall set you free,
So let us live in peace and harmony.

4 BLOW, NORTHERN WIND

Middle English Lyric, 15th c. (Oxford Book of English Verse)

Middle English

*Burthen:
Blou northerne wynd!
Send thou me my suetyng!
Blou northerne wynd, blou!*

*Ichot a burde in boure bryht
That fully semly is on syht
Mensful mayden of myth,
Feir ant fre to fonde.*

*In al this wurliche won
A burde of blod ant of bon
Never yete y nuste non
Lussomore in londe.*

Blou, northerne wynd...!

*Hire lure lumes liht
Ase a lanterne a-nyht
Hire bleo blykyeth so bryht
So feyhr heo is ant fyn.*

*A swetly swire heo hath to holde,
With arms, shuldre ase mon wolde,
Ant fingers feyre to folde,
God wolde hue were myn!*

Blou, northerne wynd...!

Modernization

*Refrain:
Blow, northern wind,
Send thou me my sweetheart,
Blow, northern wind, blow!*

*I know of a bird in bower bright
That is beautiful upon sight.
Noble maiden of might,
Fair and honest I find her.*

*In all this worthy world,
A bird of blood and of bone
Never yet I know another
Lovelier on land (earth).*

Blow, northern wind...!

*Her face illumined and alight
As a lantern in the night.
Her color shines so bright,
So fair she is and fine.*

*A sweetly neck she hath to hold,
With arms and shoulders as man would,
And fingers fair for to fold,
God, would she were mine!*

Blow, northern wind...!

6 THAT NIGHT IN BETHLEHEM

Lyrics adapted by J. Sorrell from Don Oiche úd i mBeithil (trad. Gaelic)

I sing a song of Bethlehem,
A song of a holy night.
In the dark and cold of Bethlehem
Is born the Bringer of Light.
Upon the cold, bare mountain
The shepherds raise their eyes,
As brightness cleaves the heavens
And angel songs fill the skies.

Alleluia! The angels sing above,
For God has sent a teacher
To teach mankind to love.

Our hymns of praise and glory
We raise to God on high.
And unto men of good will
On earth be peace and joy.
Alleluia! The moon and stars do sing.
We join their song and sing Nowell
To honor the newborn king.



7 NOWELL SING WE, BOTH ALL AND SOME

Medieval English text, Bodleian Library, Selden MS, c. 1450

Burthen (Refrain):

Nowell sing we, both all and some,
Now Rex pacificus is y-come.

the king of peace (Christ)

Puer natus to us was sent
To bliss us bought fro bale us blent;
And else to woe we had y-went,
Both all and some.
Nowell sing we...

*the child born
hid us from evil torment*

De fructu ventris of Mary bright;
Both God and man in her alight,
Out of disease he did us dight,
Both all and some.
Nowell sing we...

fruit of Mary's womb

deliver

Lux fulgebit with love and light,
In Mary mild his pennon pight,
In her took kind with manly might,
Both all and some.
Nowell sing we...

*The light will shine
banner is raised*

Gloria tibi, ay, and bliss
God unto his grace he us wysse
The rent of heaven that we not miss,
Both all and some.
Nowell sing we...

*Thine is the glory always
guides
riches*



photo: Erica Brenner Productions



photo: Erica Brenner Productions



photo: Erica Brenner Productions

III. Caroling Across the Waters

8 I SAW THREE SHIPS

Traditional British Isles Carol

I saw three ships come sailing in
On Christmas Day, on Christmas Day
I saw three ships come sailing in
On Christmas Day in the morning.

And all the souls on Earth shall sing
On Christmas Day, on Christmas Day
And all the souls on Earth shall sing
On Christmas Day in the morning.

9 YORKSHIRE, SOMERSET, & KENTUCKY WASSAILS

Traditional British Isles and Appalachian Carols, adapted by J. Sorrell

Yorkshire Wassail (trad. British Isles)

Here we come a-wassailing among the leaves so green.
Here we come a-wandering, so fair to be seen.

Refrain:

*Love and joy come to you, and to you your wassail, too.
And God bless you and send you a happy New Year!*

Call up the butler of this house, put on his golden ring!
And bring us up some cakes, please, and better we shall sing.
Love and joy come to you...

God bless the master of this house, likewise the mistress, too.
And all the little children that round the table go.
Love and joy come to you...

Somerset Wassail (trad. British Isles)

Wassail and wassail, all over the town!
The cup it is white, and the ale it is brown.
The cup it is made of the good ashen tree,
And so is the malt of the best barley.

Refrain:

*For it's your wassail and it's our wassail,
And it's joy be to you, and a jolly wassail!*

O Master and Missus, are you all within?
Pray open the door and let us come in!
O Master and Missus, a-sitting by the fire,
Pray think on us poor children, a-trav'ling in the mire.
For it's your wassail...

There was an old man and he had an old cow,
And how for to keep her, he didna' know how.
He built up a barn for to keep his cow warm,
And a drop or two of cider will do us no harm!
No harm, boys, harm! No harm, boys, harm!
And a drop of two of cider will do us no harm!

The girt dog of Langport, he burnt his long tail
And this is the night we go singing Wassail.
Oh Master and Missus, now we must be gone.
God bless all in the house till we do come again.
No harm, boys, harm! No harm, boys, harm!
And a drop or two of cider will do us no harm!
For it's your wassail...

Next year in America!

Kentucky Wassail (trad. Appalachian)

Wassail, wassail, all over the town!
Our cup is white and our ale is brown.
The cup is made of the old oak tree,
And the ale is made in Kentucky.
So it's joy be to you, and a jolly wassail!

Oh, good man and good wife, are you within?
Pray lift the latch and let us come in.
We see you a-sitting at the boot o' the fire,
Not a-thinkin' of us in the mud and the mire.
So it's joy be to you, and a jolly wassail!

There was an old maid and she lived in a house,
And she had for a pet a tiny wee mouse,
Oh, the house had a stove and the house was warm,
And a little bit of liquor won't do no harm!
So it's joy be to you, and a jolly wassail!

Oh, a man in York drank his sack from a pail,
But all we ask is a wee wassail.
Oh, husband and wife, alack, we part,
God bless this house from the bottom of our heart!
So it's joy be to you, and a jolly wassail!



IV. Christmas Morning in Appalachia

10 BRIGHT MORNING STARS

Traditional Appalachian Hymn

Bright morning stars are rising,
Bright morning stars are rising,
Day is a-breakin' in my soul.

And where are our dear fathers?
Oh, where are our dear fathers?
They are down in the valley a-prayin'.
Day is a-breakin' in my soul.

And where are our dear mothers?
Oh, where are our dear mothers?
Some have gone up to heaven, shoutin' –
Day is a-breakin' in my soul.

And how can I be lonely
When you are ever near me?
Such wondrous love surrounds me,
Day is a-breakin' in my soul.

Bright morning stars are rising...

11 THE CHRIST CHILD'S LULLABY (TALADH CHRIOSTA)

Traditional Irish, translated from the Gaelic by Seamus Ennis

My love, my pride, my treasure, oh,
My wonder new and pleasure, oh!
My son, my beauty ever you,
Who am I to bear you here?

The cause of talk and tale am I,
The cause of greatest fame am I,
The cause of proudest care on high,
To have for mine the King of all!

And though you are the King of all,
They sent you to a manger stall,
When at your feet they all should fall
And glorify my child, the King.

My love, my pride, my treasure, oh...!

12 JESUS BORN IN BETH'NY

Traditional Appalachian

Jesus born in Beth'ny, Jesus born in Beth'ny
Jesus born in Beth'ny and in a manger lay.
In a manger lay, in a manger lay.
Jesus born in Beth'ny and in a manger lay.

14 STAR IN THE EAST/THE SHEPHERD'S STAR

Shape-Note Hymn, Southern Harmony, 1835

Children:

[Solfège]

Hail, blessed morn! See the great mediator
Down from the regions of glory descend!
Shepherds, go worship the Babe in the manger.
Lo, for a guard the bright angels attend.

Refrain:

*Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid.
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.*

Star of the morning, thy brightness declining,
Shortly must fade when the sun doth arise.
Beaming refulgent, his glory eternal
Shines on the children of love in the skies.

Refrain.

Adults:

Hail, blessed morn! See the great mediator...

Refrain.

Cold on his cradle, the dew-drops are shining;
Low lies his bed with the beasts of the stall.
Angels adore him, in slumbers reclining.
Wise men and shepherds before him do fall.

Refrain.



V. Wanderers Under the Sky

15 JOSEPH AND MARY

Traditional British Isles Carol, lyrics adapted by J. Sorrell

When Joseph and Mary to Bethl'em did come,
The inns they were filled, both all and some.
And Joseph entreated them, ev'ry one.
They did wander and seek, but rooms there were none.
They did wander but found the doors closed, ev'ry one.
"Wander elsewhere!" 'twas said, "For rooms we have none."

I WONDER AS I WANDER

Traditional Appalachian Carol collected and adapted by J. J. Niles

I wonder as I wander out under the sky,
How Jesus the Savior did come for us to die
For poor, ord'n'ry people like you and like I.
I wonder as I wander out under the sky.

When Mary birthed Jesus, 'twas in a cow's stall,
Wish wise men and farmers and shepherds and all.
But high from God's heaven a star's light did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God's angels in heav'n for to sing,
He surely could have it, 'cause he was the King.

VI. Christmas Barn Dance

17 HOP HIGH LADIES/JUNE APPLE

Traditional Appalachian

Wish I were a June Apple
hangin' on a tree.
Ev'ry time a pretty girl passed
She'd take a bite of me.

Johnny, he's a nice young man
Johnny he's a dandy!
Johnny, he's a nice young man
Feeds the girls on candy.

18 BREAKIN' UP CHRISTMAS

Traditional Appalachian Breakdown

Hooray Jake, Hooray John,
Breakin' up Christmas all day long!

Way back yonder, a long time ago,
The old folks danced at the do-si-do.

Santa Claus come, done and gone,
Breakin' up Christmas right along.

19 [BONUS TRACK] THE PARTING GLASS

Traditional Irish

Oh all the money that e'er I spent
I spent it in good company.
And all the harm that e'er I've done,
Alas, it was to none but me.
And all I've done for want of wit
To memory now I can't recall.
So fill to me the parting glass,
Good night and joy be with you all!

Oh all the comrades that e'er I've had
Are sorry for my going away.
And all the sweethearts that e'er I've had
Would wish me one more day to stay.
But since it falls unto my lot
That I should rise and you should not.
I'll gently rise and I'll softly call
Good night and joy be with you all!



photo: Sisi Burn



photo: Erica Brenner Productions



photo: Sisi Burn



JEANNETTE SORRELL, *harpsichord & direction*, is a leading creative voice in the new generation of early music conductors and performers. Credited with “*forging a vibrant, life-affirming approach to the re-making of early music*” (BBC MUSIC MAGAZINE), she is the founder of Apollo’s Fire Baroque Orchestra and its folk wing. As a conductor, she studied at the Tanglewood Music Festival under Roger

Norrington and Leonard Bernstein and served as a conducting fellow at the Aspen Music Festival. As a harpsichordist, she studied with Gustav Leonhardt, and took First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition. In addition to touring internationally with Apollo’s Fire, she serves as guest conductor with such orchestras as the Pittsburgh Symphony, the National Symphony, the St. Paul Chamber Orchestra, Seattle Symphony, Los Angeles Chamber Orchestra, and the New World Symphony in Miami.

Unique among North American early music conductors in her commitment to historical folk traditions, Sorrell has won several awards for her research and arrangements of early American music - including the Noah Greenberg Award from the American Musicological Society and two major awards from the National Endowment for the Arts. She is the creator and arranger of *Come to the River: An Early American Gathering*, and *Sugarloaf Mountain: An Appalachian Gathering*, both of which became Top 10 CD’s on BILLBOARD Classical. She fell in love with Appalachian folk music at the age of 14, when she moved with her family to the rural Shenandoah Valley in Virginia.



Amanda Powell
soprano



Ross Hauck
tenor



Jeffrey Strauss
baritone



Susanna Perry Gilmore
violin/fiddle



Brian Kay
plucked instruments/vocals



Brian Bigley
Uilleann pipes, Irish flute



Kathie Stewart
wooden flutes



Tina Bergmann
hammered dulcimer

APOLLO'S *fire*

THE CLEVELAND BAROQUE ORCHESTRA
jeannette sorrell

Passion. PERIOD.

Praised for its “*expressive subtlety, exuberance and passion*” (CLASSICAL MUSIC MAGAZINE, UK), Apollo’s Fire has won international admiration for its inspired period-instrument performances. Chosen by the LONDON TELEGRAPH as one of the “*Best 5 Concerts of the Year*” (2014), the ensemble appears at such venues as Carnegie Hall, the BBC Proms, London’s Wigmore Hall, Madrid’s Royal Theatre, the Grand Opera Theatre of Bordeaux (France), the Boston Early Music Festival, the Library of Congress, and the Tanglewood, Aspen, and Ravinia festivals. Under the leadership of Jeannette Sorrell, Apollo’s Fire has been consistently praised for buoyancy, technical excellence, and creative programming.

Apollo’s Fire and the Crossover Tradition

Since 1999, Apollo’s Fire have developed a unique ensemble of crossover artists who are steeped in folk traditions as well as the improvisatory idioms of the Baroque. Exploring British Isles, early American, and Sephardic traditions from a historical perspective, the ensemble strives to break down the modern barrier between art music and popular music and to revive the “crossover” spirit of the 17th century, when great composers regularly wrote artful variations on street tunes and tavern songs. Their four prior crossover CDs have won international acclaim: *Come to the River* (BILLBOARD Classical #9, 2010); *Sacrum Mysterium – A Celtic Christmas Vespers* (BILLBOARD Classical #11, 2012); *Sugarloaf Mountain* (BILLBOARD Classical #5, 2015); and *Sephardic Journey* (BILLBOARD World Music #2, 2016).

www.apollosfire.org
www.youtube.com/apollosfirebaroque

APOLLO’S FIRE

Susanna Perry Gilmore, *violin/fiddle (soloist)*
Julie Andrijeski, *violin, viola, Medieval vielle*
Emi Tanabe & *Allison Monroe, *violin*
René Schiffer, *viola da gamba & cello*
Kathie Stewart, *wooden flutes & whistle*
Luke Conklin, *Medieval harp, shawm, wooden flute, Medieval bagpipes*
Tina Bergmann, *hammered dulcimer*
Brian Kay, *plucked instruments, vocals*
Brian Bigley, *Uilleann pipes, Irish flute, whistle, foot percussion*
Ian Crane, *Scottish small pipes*
Jeannette Sorrell, *harpsichord & direction*

*Tracks 1 & 9 only

APOLLO’S SINGERS

Soprano

Amanda Powell, *soloist*
Molly Netter, *soloist*
Melanie Emig | Elena Mullins | Ashley Lingenhoel
Sarah Coffman | **Fiona Gillespie

Alto

Leslie Frye | John McElliott
Joe Schlesinger | Jay White

Tenor

Ross Hauck, *soloist*
Nathan Dougherty | **Anthony Gault
Corey Shotwell | Brian Wentzel

Bass

Jeffrey Strauss, *soloist*
Ian Crane | Daniel Fridley
Michael Peters

**Track 9 only

APOLLO’S MUSETTES

Amanda Powell, Director | Leslie Frye, Assistant Director
Serin Arian • Caroline Cannon • Natalie Casa • Luisa Castellanos
Sofia Castellanos • Ellie Edwards • Sophie Gilson • Hannah Gilson
Bess von der Heydt • Nora von der Heydt • Kyra Parras • Emma Quill
Emma Riegel • Isabella Stahl • Julianna Stahl • Natalie Surdy • Michael Temesi
Anna Turner • Anika Yadati • Elena Ziegler

Special Thanks

Thanks to Margi Griebeling-Haigh who did the typesetting for my musical arrangements; and to the dedicated parents of our Musettes treble chorus, who bring such delightful energy, joy, and innocence to this multi-generational celebration. – JS

CHRISTMAS
on Sugarloaf Mountain
An Irish-Appalachian Celebration

Created & directed by Jeannette Sorrell

APOLLO'S FIRE | on period instruments

Amanda Powell, *soprano*
Ross Hauck, *tenor*
with Jeffrey Strauss, *baritone*
Apollo's Singers & Apollo's Musettes

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DR. THOMAS & MARILYN McLAUGHLIN



“Riveting... spectacularly performed and deeply moving.”
— SEEN & HEARD INTERNATIONAL



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www.apollosfire.org

