

SUGARLOAF MOUNTAIN

An Appalachian Gathering

Long ago,
the sparkling fiddle tunes & haunting ballads

of the British Isles

came across the water -
taking root in the hills of Virginia,

mingling with Southern hymns & African spirituals,

creating the soulful music we call *Appalachian.*

The people of the mountains raise their communal voices

in celebration of daily life -

**love, singing, dancing & prayer.**

AMANDA POWELL & ROSS HAUCK, *vocals*

JEANNETTE SORRELL,
*Direction, harpsichord, arrangements*

Tina Bergmann, *hammered dulcimer*

Susanna Perry Gilmore, *violin*
Kathie Stewart, *wooden flutes*

Brian Kay, *lute, guitar, banjo, long-neck dulcimer*

René Schiffer, *cello*

-- PROGRAM --

PROLOGUE: Farewell to the Isles

The Mountains of Rhùm –
*arr. & adapted by JS from the trad. Scottish, Cuillens of Rhùm*

CROSSING TO THE NEW WORLD

We’ll Rant & We’ll Roar – *trad. British & Canadian sea shanty, arr. JS*

Farewell to Ireland - Highlander’s Farewell – *Irish & Appalachian reels*

DARK MOUNTAIN HOME

The Cruel Sister - *trad. English/Appalachian ballad, arr. JS* - *Amanda Powell, vocals*

Se fath mo buartha (The Cause of All My Sorrow) – The Butterfly - Barney Brallaghan -
*trad. Irish, arr. K. Stewart - Kathie Stewart, flute*

Nottamun Town – *medieval English & Appalachian ballad, arr. B. Kay
Brian Kay, vocals & long-neck dulcimer*

Black is the Color of My True Love’s Hair – *trad. Scots/Appalachian, arr. R. Schiffer & JS
Ross Hauck, vocals*

I Wonder as I Wander - Kitchen Girl - Over the Isles to America –
*trad. Appalachian & Irish, arr. JS - Jeannette Sorrell, harpsichord*

CAMPFIRE TALES

TheFox Went Out on a Chilly Night – *trad. British/Appalachian ballad, arr. JS
Amanda Powell, vocals*

A Frog He Went a-Courtin’ – *trad. Scottish/Appalachian ballad, arr. JS
Ross Hauck, Amanda Powell & Co.*

-- INTERMISSION --

FRONT PORCH FIDDLIN’

Oh Susanna! – *minstrel song by Stephen Foster (1848), arr. JS*
Pretty Peg/Far from Home – *trad.* *Irish Reels, variations by R. Schiffer*
*Susanna Perrry Gilmore, fiddle; with René Schiffer, cello*

LOVE & LOSS

Once I had a Sweetheart - *British & Appalachian Ballad*
Wayfaring Stranger – *The Kentucky Harmony, 1816*

Pretty Betty Martin/Katy Did/Red Rockin’ Chair – *trad. Appalachian, arr. T. Bergmann*
*Tina Bergmann, hammered dulcimer & vocals*

Just Before the Battle, Mother - *G. Root, 1864 - Ross Hauck, vocals*Go March Along – *Southern Spiritual – Amanda Powell, vocals*

GLORY ON THE MOUNTAIN

Glory in the Meeting House - *Kentucky Fiddle Tunes, arr. Sorrell/Schiffer/Bergmann*

Oh Mary, Don’t You Weep – *trad. Southern spiritual, lyrics adapted by J. Sorrell
Amanda Powell, vocals*

APPALACHIAN HOME

A Southern Jack Tale
Sugarloaf Mountain –
*Lyrics by J.S.; Music arr. & adapted by J.S. from the Cuillens of Rhùm, trad. Scottish*

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*Apollo’s Fire CD recordings, including SUGARLOAF MOUNTAIN (Billboard Classical Top 10) are for sale in the lobby during intermission and after the concert.
The artists will be on hand to sign CD’s following the performance.*

Apollo’s Fire and Jeannette Sorrell appear by arrangement with:

**Columbia Artist Management LLC**Tour Direction: R. Douglas Sheldon
1790 Broadway, New York, NY
www.cami.com

**PROGRAM NOTES**

*The People of the Mountains Raise their Voices*

By Jeannette Sorrell



The Greenway Baptist Church in Virginia

Nestled between the hills of the Blue Ridge Mountains and the eastern Appalachians, just at the northern tip of the Shenandoah Valley, lies beautiful Sugarloaf Mountain. Nearby, Amanda Powell, Kathie Stewart and I spent some formative years of our lives. From Frederick County where I lived as a teenager, and where Amanda later went to college, you can see the rounded slope of Sugarloaf Mountain in the distance.

This area became my home when I was 14. I was still trying to figure out how 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. There was a sense of communal joy there.

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. From this was born Apollo’s Fire’s 2009 program, *“Come to the River: An Early American Gathering.”* The completely unexpected popularity of *“Come to the River”* – sold-out concerts for years and a CD that spent two weeks in the Top 10 of the Billboard Classical chart - led me to ponder the way this music speaks to us, and to our shared roots.

 *“Sugarloaf”* is not a sequel to *“Come to the River.”* If anything, it is a prequel – reaching back in time to explore the earliest roots of the Appalachian heritage.

The immigrants from the British Isles who made the crossing and built the Appalachian community were mostly from the impoverished lower classes. They left their beloved isles of Scotland and Ireland due to endless years of unemployment, hunger and civil strife. The ballads they brought with them, which date back to the Renaissance and in some cases the Medieval period, include many that are dark and haunting. Topics such as murder and even fratricide are very common in this repertoire; but there are also delightfully playful children’s songs. In short, life was hard back in the home country - and it was still hard in the Appalachian hills. But it was also filled with joy and laughter.

In this program we explore the communal journey of these Celtic immigrants, who left their island homes with sadness, but also with great hope. Their stories involve many young men who had to leave their sweethearts behind in Scotland or Ireland; many young women who had to face the choice of a dangerous and unknown life in the wilderness of the New World, or the seemingly certain poverty and hopelessness of remaining at home in Ireland; and many children who made joyful games for themselves amidst the hard-working poverty of their parents. The stories, the sorrows and the shared laughter of these immigrants are told in the ballads throughout the program.

The typical instrumental ensemble of early America was the Old-Time band, consisting of a fiddle and a banjo to start with, and maybe adding a guitar and a singer if available. Of course the Irish were among the most prominent groups of immigrants, and they brought their airs, jigs and reels with them. In our opening Prologue, the traditional Celtic air “Cuillens of Rhúm,” a young couple prepares to bid a sad farewell to the beautiful Scottish and Irish islands. This leads into a set I call **“Crossing to the New World.”** Here we evoke the last night at home before boarding the ship for the New World, with a lively *ceìlì* dance. Our version of the traditional British and Canadian sea shanty, “We’ll Rant and We’ll Roar,” evokes the hopes and fears of the men and women who made the crossing – sometimes by choice and sometimes in desperation. This erupts into a “barn dance” featuring the Irish reel “Farewell to Ireland” and the Appalachian version of the Scottish reel “Highlander’s Farewell.”

The large group of ballads from renaissance England and Scotland that made their way across the Atlantic and permeated the fabric of Appalachian culture are known as the Child Ballads – named for the ethnomusicologist James Frances Child who spent a lifetime collecting and cataloguing them. As mentioned, many of these are dark, and we explore that aspect of the Appalachian psyche in the second set, which I call **“Dark Mountain Home.”** This section includes the medieval ballad “Nottamun Town” can still be heard today in the [English Midlands](http://en.wikipedia.org/wiki/English_Midlands), particularly in [Nottinghamshire](http://en.wikipedia.org/wiki/Nottinghamshire) and Southern [Yorkshire](http://en.wikipedia.org/wiki/Yorkshire). It is much more popular in Appalachia though. Probably “Nottamun” is a corruption of [Nottingham](http://en.wikipedia.org/wiki/Nottingham). The nonsensical lyrics describe an absurdly topsy-turvy world. The song may have been part of the Feast of Fools, a medieval festival where the hierarchy of the local clergy was flipped for a day, with the lower clergy elevated to power. The festival was frowned upon by the Church and repeatedly condemned in the 15th century. In the 20th century, Bob Dylan used the melody of “Nottamun Town” for his song, “Masters of War.”

The renaissance ballad *The Cruel Sister* or *Two Sisters* (*Twa Sisters* in the earliest sources). About 26 different versions of the text and about 5 different tunes can be found in New England and Appalachian folk music sources. The version that I created uses three different tunes, chosen to suit the character at different moments of the story. I drew the text and the tunes from amongst the versions in the *Northumbrian Minstrelsy (*an 1882 publication of much older ballads as they were sung in North England and Scotland), and Cecil Sharp’s collection of *English Folk Songs from the Southern Appalachians* (1932).

The **“Campfire Tales”** section of our program was inspired partly by the descriptions that respected folk singer Jean Ritchie provides about her childhood in Kentucky – neighbors would gather around the campfire for songs, stories, tall tales and dancing. The ballad “Fox Went Out on a Chilly Night” is centuries old and can be found in many early English sources as well as in Appalachian versions. (There are even two versions in Middle English from the time of Chaucer).

Our version of the famous 1848 minstrel song “Oh Susanna” was inspired by our wish to sing the praises of our fabulous fiddle player, Susanna Perry Gilmore. Our resident “minstrel,” Brian Kay, begins the song with “a banjo on his knee” – and indeed he plays a gourd banjo similar to the African instrument in use by the 19th-century minstrels. Then Susanna takes the spotlight, performing a virtuoso set of variations composed by our cellist René Schiffer.

No program about early America could be complete without a look at the music of Old-Time Religion. The **“Glory on the Mountain”** section of our program evokes the small meeting houses of the Revival Movement in the Appalachians, where Southern hymns, shape-note hymns, and spirituals were born in the early 19th century. From 1800 to 1850, several different shape-note hymnals were published, including *The Kentucky Harmony* in 1816, *The Southern Harmony* in 1835, and *The Sacred Harp* in 1844.

This was the era when the Celtic immigrants of the Appalachians met the music of the African slaves – resulting in the vibrant infusion of African-American spirituals into the musical fabric. The Kentucky fiddle tune “Glory in the Meeting House” opens this set with fiery ecstasy. The spirituals sung by Amanda Powell – “Go March Along” and “Oh Mary Don’t You Weep” – represent the fervent and soulful expression of rural Appalachian worshippers, both black and white.

This program probably would not have been possible without the pioneering work of the great American ethnomusicologist Alan Lomax. Lomax, who died in 2002, spent most of his life journeying through rural America and making field recordings of Old-Time and Appalachian singers. His series of anthologies of traditional American songs and dance tunes is a treasure-trove of the folk art of regional cultures.

To close the evening, the echoes of the Scottish air that opened the program now return with a more Appalachian feel. I took the liberty to write new lyrics to this melody, celebrating Sugarloaf Mountain and its settlers. The song 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 these concerts ring with their inextinguishable spirit.

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Cleveland, OH

About Apollo’s Fire

(Updated Profile, April 2017)

*“The U.S.A.’s hottest baroque band”*

-- Classical Music Magazine, UK

*“Led by a brilliant harpsichordist, Jeannette Sorrell, the ensemble exudes stylish energy –*

*a blend of scholarship and visceral intensity.”* -- GRAMOPHONE

Named for the classical god of music and the sun, Apollo’s Fire was founded in 1992 by the award- winning young harpsichordist and conductor [Jeannette Sorrell](http://www.apollosfire.org/aboutus/js.html). Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo’s Fire is a collection of creative artists who share Sorrell’s passion for drama and rhetoric.

Hailed as “*one of the pre-eminent period-instrument ensembles”* (The Independent, London), Apollo’s Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall, with a BBC broadcast. Subsequent European tours took place in 2011, 2014, and 2015. European performances include sold-out concerts at the **BBC Proms in London** (with live broadcast across Europe), the Aldeburgh Festival (UK), **Madrid’s Royal Theatre**, Bordeaux’s Grand Théàtre de l’Opéra, and major venues in Lisbon, Metz (France), and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy).

AF’s London 2014 concert was praised as *“an evening of superlative music-making… the group combines European stylishness with American entrepreneurialism”* (THE TELEGRAPH, UK). This concert was chosen by the TELEGRAPH as one of the “Best 5 Classical Concerts of 2014.”

North American tour engagements include the **Tanglewood Festival** (sold-out debut in 2015), the **Aspen Music Festival**, the **Boston Early Music Festival** series, the **Library of Congress**, the **Metropolitan Museum of Art** (NY), and major venues in Toronto, Los Angeles and San Francisco. The ensemble has performed two major U.S. tours of the Monteverdi Vespers (2010 and 2014) and a 9-concert tour of the Brandenburg Concertos in 2013. Apollo’s Fire is signed to **Columbia Artists Management (CAMI)** for exclusive representation in North and South America, and is managed in the U.K. by Intermusica (London).

Upcoming engagements include a return to the **Tanglewood Festival** (July), and debuts at the **Ravinia Festival** (July) and **Carnegie Hall** (March 2018).

At home in Cleveland, Apollo’s Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo’s Fire has released **25 commercial CD**s and currently records for the British label AVIE. Since the ensemble’s introduction into the European CD market in 2010, the recordings have won rave reviews in the London press: “a swaggering version, brilliantly played” (THE TIMES) and “the Midwest’s best-kept musical secret is finally reaching British ears” (THE INDEPENDENT). **Seven of the ensemble's CD releases have become best-sellers on the classical Billboard chart**: the Monteverdi *Vespers*, Bach's Brandenburg Concertos & Harpsichord Concertos, a disc of Handel arias with soprano Amanda Forsythe titled “The Power of Love” (Billboard Classical #3, 2015), and Jeannette Sorrell’s four crossover programs - *Come to the River – An Early American Gathering* (Billboard Classical #9, 2011); *Sacrum Mysterium- A Celtic Christmas Vespers* (Billboard Classical #11, 2012); *Sugarloaf Mountain – An Appalachian Gathering* (Billboard Classical #5, 2015)*;* and *Sephardic Journey – Wanderings of the Spanish Jews* (Billboard World Music Chart #2 and Billboard Classical #5, Feb. 2016).

Apollo’s Fire and the FOLK TRADITION

*“Never think that classical music is boring – never, if it’s done as well as Apollo’s Fire does it.”*
– [CoolCleveland.com](http://coolcleveland.com/)

For over 17 years, Apollo’s Fire and Artistic Director Jeannette Sorrell have developed a unique ensemble of crossover artists who specialize in early traditional folk repertoire. Performing in a historically informed aesthetic but with the lively freedom of folk performers, these artists strive to break down the modern barrier between art music and popular music. They revive the “crossover” spirit of the 17th century – a time when great composers regularly wrote artful variations on street tunes and tavern songs.

Sorrell and Apollo’s Fire have won numerous distinctions for their pioneering work.  Sorrell’s premiere early American program, titled “Spirit of ’96,” received the Noah Greenberg Award from the American Musicological Society for reconstructions of early American compositions and arrangements of Ohio folk songs.  In 2008, Sorrell was awarded a special grant from the National Endowment for the Arts to research and create “Come to the River:  An Early American Gathering,” which premiered in 2009 with 9 sold-out concerts in Northeast Ohio.  The program has since toured throughout the U.S, and the international CD released on British label AVIE became a top-10 bestseller on the Billboard classical chart.  In 2012, Sorrell collaborated with Sylvain Bergeron and Meredith Hall to create “Sacrum Mysterium:  A Celtic Christmas Vespers” which has performed to sold-out crowds at the Metropolitan Museum of Art in New York as well as in Northeast Ohio.  This program was released on CD in 2013 and debuted at No. 11 on Billboard.

In 2014, Sorrell created “Sugarloaf Mountain: An Appalachian Gathering” which was released on CD in 2015 and debuted at No. 5 on Billboard.  Winning rave reviews on both sides of the Atlantic, the CD was praised as “*music that asks questions about life and death, and bores into the American national psyche at visceral and emotional levels… profoundly spontaneous”* (Gramophone). In 2014, Sorrell collaborated with Sephardic specialist Nell Snaidas to create “Sephardic Journey:  Wanderings of the Spanish Jews.” This was released on CD in 2016 and debuted at No. 2 on the Billboard World Music chart, praised as *“revelatory and first-class”* (BBC Music Magazine).

Jeannette Sorrell
Artistic Director, Conductor & Harpsichordist

*“Under the inspired leadership of Jeannette Sorrell, Apollo’s Fire has become one of the pre-eminent period-instrument ensembles, causing one to hear baroque material anew.”*

­‐THE INDEPENDENT, London

Jeannette Sorrell is recognized internationally as one of today’s most creative early-music conductors. She has been credited by the U.K.’s **BBC Music Magazine** for forging *“a vibrant, life-affirming approach to the re-making of early music… a seductive vision of musical authenticity.”*

Hailed as *“one of the world’s finest Baroque specialists”* (St Louis Dispatch), Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals.  She studied conducting under Robert Spano, Roger Norrington and Leonard Bernstein, and harpsichord with Gustav Leonhardt in Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the U.S., and the Soviet Union.

Sorrell founded Apollo’s Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any baroque orchestra in North America. She has led AF in sold-out concerts at **London’s BBC Proms** and London’s **Wigmore Hall**, **Madrid’s Royal Theatre** (Teatro Real), the Grand Théâtre de l’Opéra in Bordeaux, the Aldeburgh Festival (UK), the **Tanglewood Festival**, Boston’s Early Music Festival, the **Aspen Music Festival**, the Library of Congress, and the Metropolitan Museum of Art (New York), among others.

As a guest conductor, Sorrell has worked with many of the leading American symphony orchestras and is represented by Columbia Artists Management (CAMI). In December she will make her **Kennedy Center** debut conducting the **National Symphony** in performances of Handel’s *Messiah*. Her 2013 debut with the **Pittsburgh Symphony Orchestra** as conductor and soloist in the complete Brandenburg Concertos was met with standing ovations every night, and hailed as *“an especially joyous occasion”* (Pittsburgh Tribune-Review). The same occurred with her recent debut with the **St Paul Chamber Orchestra**, where the Twin Cities Pioneer Press wrote, *“Other masters of the [baroque] style have been paying visits, but none has summoned up as much energy, enthusiasm and excitement from the orchestra as Sorrell.”* She has also appeared as conductor or conductor/soloist with the New World Symphony (Miami), the Los Angeles Chamber Orchestra, the Seattle Symphony, Utah Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, Handel & Haydn Society (Boston), and has appeared with the Cleveland Orchestra as guest keyboard artist. In 2014 Ms. Sorrell filled in for British conductor Richard Egarr on 5 days’ notice, leading the complete Brandenburg Concertos and playing the harpsichord solo in Brandenburg no. 5, for the closing concert of the Houston Early Music Festival. This summer she returns to Utah Symphony and makes her debut with Grand Teton Festival.

Sorrell and Apollo’s Fire have released **25 commercial CDs, of which seven have been bestsellers on the Billboard classical chart.** Her recordings include the complete Brandenburg Concerti and harpsichord concerti of Bach (with Sorrell as harpsichord soloist and director), which was praised by the London Times as *“a swaggering version… brilliantly played by Sorrell.”* She has also released four discs of Mozart, and was hailed as “a near-perfect Mozartian” by Fanfare Record Magazine.  Other recordings include Handel’s *Messiah*, the *Monteverdi Vespers* and four creative crossover projects: *Come to the River – An Early American Gathering* (Billboard Classical #9, 2011); *Sacrum Mysterium- A Celtic Christmas Vespers* (Billboard Classical #11, 2012); *Sugarloaf Mountain – An Appalachian Gathering* (Billboard Classical #5, 2015)*;* and *Sephardic Journey – Wanderings of the Spanish Jews* (Billboard World Music Chart #2 and Billboard Classical #5, Feb. 2016).

Sorrell has attracted national attention and awards for creative programming.  She holds an Artist Diploma from Oberlin Conservatory, and honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society, and two different awards from the Cleveland Arts Prize. Passionate about guiding the next generation of performers, Ms. Sorrell has led many baroque projects for students at Oberlin Conservatory and is a frequent guest coach at the Cleveland Institute of Music. She is the architect of AF’s highly successful Young Artist Apprentice Program, which has produced the majority of the leading young baroque professionals in the country today.

**Amanda Powell**, *soprano*, has been praised for *her “abundant vocal technique and infectious spirit”* (ClevelandClassical.com) and enjoys a diverse career in the realms of classical, folk, and jazz. She holds a Bachelor’s degree in vocal performance from Shenandoah Conservatory and a certificate in jazz improvisation from the Jazz in July Institute (University of Massachusetts). Ms. Powell’s solo performances with Apollo’s Fire in recent seasons have included Handel’s *Messiah* (mezzo soloist), Mozart’s *The Magic Flute* (Second Lady), Praetorius *Christmas Vespers* (soprano soloist), and Liza Jane in the 2013 national tour of the acclaimed *Come to the River* program. Her work as an internationally recognized leader in the field of sacred world music has taken her to concert halls in Italy, Spain, Francs, Mongolia and China. Her debut solo album, entitled *Beyond Boundaries*, was released in 2015 and quickly sold out on Amazon. The album explores folk and jazz traditions of cultures around the world. Ms. Powell spent her childhood summers riding through the Blue Ridge Mountains in the back of her grandpa’s pickup truck and later she lived in the Shenandoah Valley, within sight of Sugarloaf Mountain.

**Ross Hauck**, *tenor*, grew up in Ohio, but currently lives in Seattle with his wife and four children. He specializes in early music, sacred oratorio, and premieres of new works. A regular with Apollo’s Fire, Mr. Hauck has been heard as a soloist in *Messiah*, as Tamino in *The Magic Flute*, and as Johnny in the *Come to the River* tour, as well as being featured in the 2012 and 2013 Irish Countryside Concerts and in the 2014 and 2015 *Sugarloaf Mountain* performances. He has sung with the symphonies of Seattle, Dallas, Phoenix, Chicago, Baltimore, Portland, Grand Rapids, Kansas City, and the National Symphony. An alumnus of Cincinnati Conservatory of Music, he undertook further training at the Tanglewood, Ravinia, and Aspen Festivals and at the Wolf Trap Opera Company. He can be heard on the AVIE label on the Apollo’s Fire recording of *Messiah* and on the Naxos label in the world premiere of the song cycle *Vedem* by Lori Laitman. He is also a cellist and serves as a professor of voice on the faculty of Seattle University. He frequently programs sacred concerts for churches and Christian universities and leads an arts ministry at his church in the Northwest.

**VOCAL TEXTS**

CROSSING TO THE NEW WORLD

The Mountains of Rhùm

*Tune: Cuillens of Rùm, traditional Scottish*

*Text: adapted by J. Sorrell from a traditional Gaelic poem found* in Songs of the Hebrides*, Kenneth MacLeod, 1917*

No more shall I see thy bright shores in the sunlight,
The heather of hill and the rising of morn.
The rolling grey mist that rolls east in the morning,
How can I leave you, my mountains of Rhùm?

Far away seaward a new land awaits me.
Far away seaward a new mountain home.
But will the peaks glimmer with snow in the moonlight
And will the streams laugh like my mountains of Rhùm?

**We’ll Rant & We’ll Roar (Farewell to the Isles)**

*Text adapted by J. Sorrell from “We’ll Rant & We’ll Roar” (Canadian/American traditional)
and “Farewell to Old Ireland” (traditional Irish, collected from Dick Gilloway;
in* Songs of the People*, ed. Sam Henry, Londonderry, Northern Ireland)*

Farewell and adieu to you, fair Dublin ladies,Farewell and adieu to you, brave gentlemen,For come morning at sunrise we’ll sail for America,And we may never see this fair country again.

We'll rant and we'll roar like true Yankee sailorsWe'll rant and we'll roar on deck and below,
Until we sight Gayhead off old Martha's Vineyard
And straight up the channel to New Bedford we'll go.

So come away, Bessie, my own bonnie lassie,
Bid farewell to your mother and then come with me,
I'll do my endeavour to keep your mind cheery
Till we reach the green fields of Americay.

‘Tis a hard-ship to leave the dear lands of our fathers,
Our hous-es and farms obliged for to sell,
And to wan-der alone amongst Indians and strangers,
To find a sweet spot where our children might dwell.

Then the signal was sent for the grand ship to anchor
And all in the downs that night for to stay.
May heav’n be her pilot and grant her fair breezes
Till we reach the green fields of Americay.

Now let every man drink down a full bumper,

Now let every man drink down a full bowl,

And we’ll drink and be merry, and drink down melancholy,

Singing here’s a good health to all good-hearted souls!

DARK MOUNTAIN HOME

**The Cruel Sister** – *Broadside Ballad*

*Text: adapted by JS from sources found in:* Scotts Minstrelsy*, 1802;* Northumbrian Minstrelsy*, 1882; and Cecil Sharp,* English Folk Songs from the Southern Appalachians

I.

There was a lady of the North Countrie,
**Lay the bent to the bonny broom.\* *(****\*medieval pagan incantation to ward off evil spirits)*

And she had daughters, one, two, three,
**Fa la la la, fa la la lerry-o.**

II.

There came a young man a-courting there,

**Lay the bent…**
He made the choice of the youngest there.
**Fa la la la…**

III.

The eldest, she was a-vexed sair,

**Lay the bent…**

And sore envied her sister fair.

**Fa la la la…**

IV.

‘O Sister, sister, come you with me,

**Binnorie, oh Binnorie.**To see the ships come in from the sea.

**By the bonnie mill-dams of Binnorie.’**

V.

They stood upon a cliff by the shore

**Binnorie…**

And she pushed her sister in-to the roar.

**By the bonnie…**

VI.

‘O sister, O sister, give me your hand,

**Bow down.**

 ‘O sister, O sister, give me your hand,

**The bough has been to me.**

 ‘O sister, O sister, give me your hand,
And I will give you my house and land.’

**True to my love, love my love, be true to me.**

VII.

 ‘I will not give to you my hand,’

**Bow down.**

 ‘I will not give to you my hand,’

**The bough has been to me.**

 ‘I will not give to you my hand,’

 ‘Sink on! For I will marry that man.”

VIII.

Some days had passed, when upon the sand

**Lay the bent to the bonny broom.**
A famous minstrel walked the strand.
**Fa la la la, fa la la lerry-o.**

IX.

And when he saw where her body lie*,*

**Lay the bent…**

He moaned and gave a heavy sigh.

**Fa la la la…**

X.

He made a harp of her breastbone,

**Binnorie, oh Binnorie.**Whose sounds would melt a heart of stone,
**By the bonnie mill-dams of Binnorie.**

XI.

He made the strings of her yellow hair,

**Binnorie…**

Whose notes made sad the listening ear.

**By the bonnie…**

XII.

He brought it to her father's home,

**Binnorie…**
And behold, it began to play alone!

**By the bonnie…**

XIII.

The very first song that the harp did play,

**Lay the bent to the bonny broom.**

'Hang my auld sister,' is wad it say.

**Fa la la la…**

**Nottamun Town –** *medieval English & Appalachian ballad*

*In Nottamun Town, not a soul to be seen.
Not a soul would look up, not a soul would look down.
Not a soul would look up, not a soul would look down.
To show me the way to fair Nottamun Town.*

The King and the Queen and the company more
They came from behind and marching before.
A stark naked drummer come beating his drum,
His hand in his pockets came marching along.

*In Nottamun Town, not a soul to be seen…*

I had an old horse, she was called the Grey Mare,
Grey mane and gray tail, green stripe down her back,

Grey mane and gray tail, green stripe down her back,
There was no hair on her but what was called black.

She stood stark still, threw me to the dirt.
Oh, she tore at my hide and she bruised my shirt.
From saddle to stirrup I climbed back again
And on my ten toes I rode over the bend.

*In Nottamun Town, not a soul to be seen…*

**Black is the Color –** *traditional Scottish/Appalachian*

Black, black, black is the color of my true love’s hair.

Her lips are something wondrous fair.

The brightest eyes and the daintiest hands.

I love the ground whereon she stands.

I love my love and well she knows.

I love the ground whereon she goes.

If she one earth no more I see,

My life will quickly leave me.

The winter's passed and the leaves are green,

The time is passed that we have seen,

But still I hope the time will come

When you and I shall be as one.

I go to the Clyde to mourn, to weep,

But satisfied, I ne’er can sleep.

So I'll write you a note in a few little lines,

I'll suffer death ten thousand times!

CAMPFIRE TALES

**The Fox Went Out on a Chilly Night –** *traditional English/Appalachian ballad*

The Fox went out on a chilly night,

He prayed the moon to give him light,

For he’d many a mile to go that night,

Before he'd reach the town-O, town-O,

He ran till he came to the farmer’s pen,
The ducks and the geese were kept therein,
"A couple of you are gonna grease my chin,
Before I leave this town-O…”

He grabbed the grey goose by the neck,
Threw the duck across his back,
He didn’t mind the quack, quack, quack,
And the legs all dangling down-O…

Then old Mother Flipper-flopper jumped out of bed,
Out of the window cocked her head,
Crying, "John, John, the grey goose is gone,
The fox is on the town-O…"

Crying, "John, John, the grey goose is gone,
The fox is on the town-O…"

Then John he run to the top of the hill,
Blowed his horn both loud and shrill,
The fox he said, "I better flee with my kill,
Or they'll soon be on my trail-O…"
The fox he said, "I better flee with my kill,
Or they'll soon be on my trail-O…"

He run till he come to his cozy den,
There were his little ones: eight, nine, ten,
They said, "Daddy, Daddy better go back again,
For it must be a mighty fine town-O…"

Then the fox and his wife without any strife,
Cut up the goose with a fork and knife,
They'd never had such a supper in their life,
And the little ones chewed on the bones-O…

**A Frog, He Went a-Courtin’ –** *traditional Scottish & American ballad*

*Sources: Frances James Child,* The English & Scottish Popular Ballads, *Addendum #6*

*Cecil Sharp,* English Folk Songs of the Southern Appalachians

Froggie went a-courtin', and he did ride, Uh-huh, uh-huh.
A sword and a pistol by his side, Uh-huh.

He rode up to Miss Mousey's door,
Where he had often been before.

He said, "Miss Mouse, are you within?"
“Just lift the latch and please come in.”

He took Miss Mousey on his knee,
And said, "Miss Mousey, will you marry me?"

"Without my uncle Rat's consent
I would not marry the president.”

Well, Uncle Rat laughed and he shook his sides
To think his niece would be a bride.

Ol’ Uncle Rat went runnin' downtown
To buy his niece a wedding gown.

Where shall the wedding supper be?
Way down yonder in a hollow tree.

What should the wedding supper be?
Fried mosquito in a black-eye pea.

Well, first to come in was a flyin' moth.
And she laid out the table cloth.

The next to come in was a bumbley bee.
Sat the mosquito on his knee.

They all went sailing on the lake.
And they all got swallowed by a big black snake.

There’s cornbread layin' on the shelf.
If you want anymore, just sing it yourself.

FRONT PORCH FIDDLIN’

**Oh Susanna! –** *minstrel song by Stephen Foster*

I come from Alabama with my Banjo on my knee,

I’m goin’ to Louisiana, my true love for to see.

It rained all night the day I left, the weather it was dry;

The sun so hot I froze to death, Susanna, don’t you cry.

*Oh! Susanna, do not cry for me;*

*I come from Alabama, with my Banjo on my knee.*

I had a dream the other night, when everything was still,

I thought I saw Susanna dear a-comin’down the hill.

A buckwheat cake was in her mouth, a tear was in her eye,

I said, “I’m comin’ from the South, Susanna, don’t you cry!”

*Oh! Susanna, do not cry for me…*

LOVE & LOSS

**Once I had a Sweetheart –** *British & Appalachian ballad*

Once I had a sweetheart, now I have none.

He’s gone and left me, he’s gone and leaves me,

He’s gone and leaves me to sorrow and mourning.

**Wayfaring Stranger *–*** *The Kentucky Harmony, 1816*

I’m just a poor wayfaring stranger
A-travellin’ through this land of woe.
But there’s no sickness, toil or danger
In that bright world to which I go.
I’m going there to see my father.
He said he’d meet me when I come.
I’m just a-goin’ over Jordan,
I’m only goin’ over home.

I’ll soon be free of every trial,

My body lay beneath the sod.

I’ll drop my cross of self-denial

And kneel before the throne of God.

I’m goin’ there to see my Savior,

I’m goin’ there forever more.

I’m only goin’ over Jordan,

I’m only goin’ over home.

**Red Rockin’ Chair**

Well, I ain’t got no use,

Ain’t got no use for your red rockin’ chair.

Got no sugar-baby now,

Got no sugar honey-baby now.

I laid her in the shade,

Laid her in the shade, I gave her every dime I made.

What else could a poor boy do?

What else could a poor boy do?

Who will call me honey?

Who will call me honey and who will sing that song?

Who will rock the trade when you’re gone?

Who will rock the trade when you’re gone?

I will rock that cradle!

I will rock that cradle, and I will sing that song!

I will rock the cradle when you’re gone,

I will rock the cradle when you’re gone.

I’ve done all I can do and I’ve said all I can say.

Take it to your Mama next payday!

**Just Before the Battle, Mother**

Just before the battle, mother,
I am thinking most of you,
While upon the field we're watching
With the enemy in view.
Comrades brave are 'round me lying,
Filled with thoughts of home and God
For well they know that on the morrow,
Some will sleep beneath the sod.

***REFRAIN:*Farewell, mother, you may never
Press me to your heart again,
But, oh, you'll not forget me, mother,
If I'm numbered with the slain.**

Oh, I long to see you, mother,
And the loving ones at home,
But I'll never leave our banner,
Till in honor I can come.
Tell the traitors all around you
That their cruel words we know,
In every battle kill our soldiers
By the help they give the foe.

Hark! I hear the bugles sounding,
'Tis the signal for the fight,
Now, may God protect us, mother,
As He ever does the right.
Hear the "Battle-Cry of Freedom,"
How it swells upon the air,
Oh, yes, we'll rally 'round the standard,
Or we'll perish nobly there.

**Go March Along** - *Southern spiritual*

Go march along, I will see you again.

Go march along, I will see you on that judgment day.

My father’s gone to glory. I will see him again.

Go march along, I will see you on that judgment day.

My mother’s gone to glory. I will see her again.

Go march along, I will see you on that judgment day.

GLORY ON THE MOUNTAIN

**Oh Mary, Don’t You Weep -** *Traditional Southern Spiritual*

*Lyrics adapted by J. Sorrell*

Oh Mary, don’t you weep,

Tell Martha not to moan.

‘Cause Pharoah’s army got drowned in the sea.

If I could, I surely would

Stand on the rock where Moses stood.

I tell you, Mary, that glory’s comin’ soon.

I’m waiting for glory,

It’s a-comin’ to this mountain.

Well, somebody needs to tell it to Mary

That glory’s comin’ soon,

Right here on this mountain.

Oh Mary, don’t you weep.

APPALACHIAN HOME

**Sugarloaf Mountain**

*Tune: Cuillens of Rhùm, traditional Scottish*

*lyrics by Jeannette Sorrell*

My fairest, I write thee from Sugarloaf Mountain,

Far, far away, across the wide sea.

The journey was hard but the land here is lovely.

Come to my mountain, and share it with me.

Each morning the mist, it doth cloak the blue mountains.

Each night the bright stars, they are singing of you.

Oh, leave our sad island, its troubles unending!

Come to my mountain and then we'll be two.

**Come to my mountain and then we'll be two.**

Dear sister, I write thee from Sugarloaf Mountain,

Far, far away, across the wide sea.

Our cabin is small but the sun sets in glory!

Come to our mountain and then we'll be three.

**Come to our mountain and then we'll be three.**

Dear brother, I write thee from Sugarloaf Mountain,

Far to the west, on that pale, distant shore.

The skies here are purple when the sun sets in glory!

Come to our mountain and then we'll be four.

**Come to our mountain and then we'll be four.**

Dear cousin, I write you from Sugarloaf Mountain

We heard of the troubles and pray you're alive.

The skies here are purple when the sun sets in glory!

Come to our mountain and then we'll be five.

**Come to our mountain and then we'll be five.**

Oh dearest, I write you from Sugarloaf Mountain,

Far, far away across the wide sea.

The skies here are purple when the sun sets in glory!

Come to our mountain and stay here with me.

**Audience:**
**Come to our mountain and stay here with me.**

**The skies here are purple when the sun sets in glory!**

**Come to our mountain and stay here with me.**

**Come to our mountain and stay here with me.**