



# ceol anam

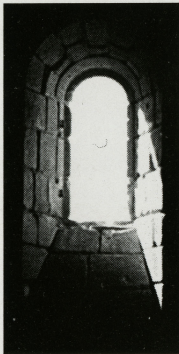
CAROL BARNEY

JOHN SHERMAN

TWO GUITARS



TRADITIONAL  
IRISH  
MUSIC



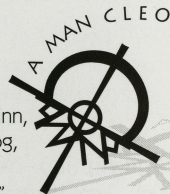
1. **Coach Road to Sligo/ Calliope House** (jigs) – This traditional tune John learned from dulcimer maker/player Ron Ewing. It seems to be more commonly known as “The Blackthorn Stick.” “Calliope House” was written in honor of a folk venue in Pittsburgh by Dave Richardson of the **Boys of the Lough**.
2. **The Congress/ Delahunty's** (trad. reel, hornpipe) – We are both great admirers of the playing of Martin Hayes and Dennis Cahill, whose elegant, measured approach to Irish dance tunes we've attempted to emulate here. The first tune is a reel and the second a hornpipe. We've split the difference throughout.
3. **Inisheer** (waltz) – This beautiful air, written by Thomas Walsh, was named for the smallest of the Aran Islands.
4. **Little Heathy Hill/ Roger Burridge's** (trad. set dance, reel) – This set dance was given to me by piper Patrick Hutchinson. It's a haunting tune from which I have taken the liberty of removing two bars of the “B” part in order to pair it with Roger's reel. (I promise to return them.) Roger Burridge is one of the finest Irish fiddlers anywhere.
5. **Minnie Young's/ Culfadda** (reels) – The first tune was written by Jimmy Devine, a fine fiddle player from New York, now living in Providence, RI. The second, written by Larry Redigan, is one that Jimmy and I used to play a lot.
6. **Druimfhionn Donn Dílís** (trad. song, Bridget-vocal) – A coded patriotic song using the “beloved brown white-backed cow” as a metaphor for Ireland. Written during the Penal Days, its stark and melancholy beauty well suggests the miseries of those times.

### **Druimfhionn Donn Dílís**

“A dhruimfhionn donn dilis a shíoda na mbó,  
Cá ngabhann tú san oíche, 's cá mbíonn tú sa' ló?”  
Bíonn mise ar na coilltibh 's mo bhuachaill im chomhair,  
Agus d'fhág sé siúd mise a' sile na ndeór.

“Níl fearann, níl tíos agam, níl fionta ná ceól,  
Níl flaithibh am choimhdeacht, níl saoithe ná slógh:  
Ach a' síor-ól an uisge go minic sa' ló,  
Agus beathuisge 's fíon ag mo naimhdeibh ar bórd.”

“Dá bhfaighinn-se cead aighnis, nó radharc ar a' gcoróinn,  
Sasanaigh do leidhbfinn mar do leidhbfinn seana-bhróg,  
Tri chnoic 's tri aillte, 'strí ghleannta dubh ceo  
Agus siúd mar do shaorfainn ah druimfhionn donn óg!”



7. **Loch Tay Boat Song** (waltz)–This is actually a song from Scotland's Central Highlands, in which a boatman sings of his unrequited love for his “nighean ruadh” (red-haired maiden.) Even without words the tune retains a wistful character.
8. **Happy to Meet, Sorry to Part** (trad. reel) – I got this tune from a recording of **Fisher Street**, a wonderful band out of Doolin, Co. Clare. It's a great reel with an equally great title.
9. **A Week in January** – This lovely tune was written by multi-talented Seamus Egan when he was not yet out of his teens. It can be heard in the award-winning film “The Brothers McMullen”, for which Seamus produced the soundtrack.
10. **Star of the County Down/ Cliffs of Moher** (trad. air and jig) – We decided to slow down this lovely tune to draw out its exquisite beauty. The jig following was jazzed up just for fun.



11. **Cailín Deas Crúite na mBó (Pretty Girl Milking Her Cow)** (trad. air) – John and I acquired this tune separately, but it originated from the same person. I learned it from guitarist Duck Baker, John from guitarist Pat Kirtley, who also got it from Duck. It's actually an Irish song in praise of a woman of great beauty. The singer says he would prefer her to castles, queens, ships and gold, living with her in a hut by the side of the road.
12. **Time Will End** – This was composed by accordionist Jeremiah McLane, a member of Vermont's superb dance and performance band **Nightingale**. We have opted for a slow lyrical treatment of the tune here, but a more lively dance rendition can be heard on Jeremiah's solo album "Smile When You're Ready."
13. **Cabbage Jig** (jig) – Written by John's friend, dulcimer maker and teacher Jerry Rockwell. Jerry is known for taking simple folk melodies and casting them into different idioms and permutations—this one is derived from "Bile 'Em Cabbage Down", hence the name.
14. **Humors of Scariff** (reel) – John got this tune from Seamus Egan. We affectionately call it the "Bug Tune". I can't remember how the name evolved, but the tune certainly did over the course of two years. It was constantly in revision and refused to be captured. Finally on July 24, 1998, two years to the day of its inception, the Bug submitted to captivity. But, as you will hear, the Bug still walks away at the end of the tune.
15. **Jamais Plus de Larmes Tristes (No Sad Tears)** (waltz by C. Barney, Roger-fiddle) Every person's life has memories that are bittersweet. Time smooths out the rough places until what is left is sweet, lovely and absolutely perfect. Thanks to Tom Maguire for the title and Nico Muhly for the French translation.

16. **Chi Mì Na Mór-Bheanna (The Mist Covered Mountains of Home)** – The words to this old Scottish Highland bagpipe tune were composed by John Cameron in 1856 as a tribute to his native town Ballachulish.
17. **So Here's to You** (song, Sue-vocal) – This poignant song was written by England's Alan Bell. John thought it would be appropriate to end our first collaborative effort with this song. It is sung by the person who introduced us, with a little help from John and me. Thanks, Sue.

When first we met complete awkward strangers  
 We did not know that we would be friends  
 Ah, but then we came for to know each other  
 And now I know we will meet again

#### CHORUS

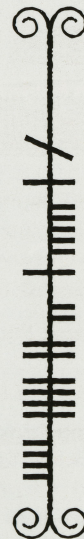
So here's to you, and our time together  
 I will share with you a parting glass  
 And bid adieu, with a smile and laughter  
 Our time apart will be short and pass

We talked of things, and of new tomorrows  
 Of yesterday, with its dark despair  
 We had our share of love and sorrow  
 And now we part as friends who care

#### CHORUS

But a long, long road now it lies before me  
 And fate may meet me where'er it will  
 All through the valleys and over mountains  
 I will not forget, but remember you still

#### CHORUS



Ceol Anam



### "The Process"

I was expressing my frustration to a friend one night about the problems of trying to record a CD with John who lived so far away. I couldn't just arrange a little more time in the studio to fix those little rough spots we were worrying about. He said, "Carol, I have a story for you. There was an old furniture maker who was working on the finish for an elaborate dining room table he had just made. He polished and polished, for days he polished, trying to get the most perfectly even shine on the table top. But, he still wasn't satisfied. A friend came by and saw the table, saw that he had been working so hard and asked, 'How do you know when it's done?' The furniture maker looked up and replied, 'It's never done, someone just comes to take it away.'"

### Heartfelt Thanks

Caroline & Sandy Paton for their hospitality, good humor, support, generosity and expertise. • Lenny Rumpler for believing in the project from the start. • Bridget Fitzgerald for being the best friend in the world (and for the fine singing!) • Roger Burridge for the fine fiddle work and for being an all-around pleasure to work with over the years. • Sue Mogan-Mattison for the lovely singing and for introducing John and me. You started this whole musical adventure in the first place! • Rob Fabiano for the superb job on the graphics and for being so good at creating on paper what I had in my head. • Alex Ripa for introducing me to Rob and for contributing some wonderful ideas to the project. • Laura Travis for the absolutely magical trip to the Cloisters in New York. • Tony Cuffe for the guitar tuning back in 1989. • Willy & Siobhán Kelly for their gift of great friendship, hospitality and music. • Tim & Sue Dawson for their help with the typefaces and their enthusiastic support. • Bruce Hamilton for the furniture maker's story. • Pearl Hartman and Kay Christman of Boyertown, PA for opening their homes for undisturbed rehearsing. • Tom Boyer of OATH Studios in Columbus, OH for recording portions of "So Here's to You" • El McMeen for the Gore Elixir strings used on John's guitar on this recording.

WHEN · A · GREAT · MOMENT · KNOCKS · ON · THE · DOOR · OF · YOUR · LIFE ·

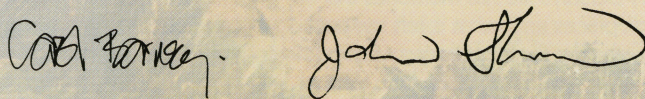
## CEOL ANAM

(pronounced Kee-ole' Ah'-num)

I first met John Sherman in 1996 while attending "Irish Week" held at the Augusta Heritage Center at Davis & Elkins College in Elkins, WV. After an extraordinary evening of playing music together I knew I was looking at one of life's crossroads. Never before had I experienced such a blending of musical tastes and styles. We decided then and there we had to do a project together.

A few months later I was reading a beautiful book about friendship by John O'Donohue called *Anam Cara*. He talked about friendship as recognition and belonging. With an "anam cara" (soul friend) you can trust your innermost thoughts and feelings. It occurred to me quite suddenly that this was how I felt about the music that John and I were playing (talking the same metaphoric musical language). So, it seemed an easy jump to name the project *Ceol Anam* (literally, "music soul").

It is effortless, soulful music that is quite special for us in its blending. We hope you enjoy it.



— BORIS · PASTERNAK

IT · IS · VERY · EASY · TO · MISS · IT

IT · IS · OFTEN · NO · LOUDER · THAN · THE · BEATING · OF · YOUR · HEART · AND ·





(Photo: Winnie Lambrecht)



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### About the Musicians

**John Sherman** has been playing and arranging Irish and Scottish music for over fifteen years. Along with two solo recordings, he has produced and been guest musician on numerous others, and was a founding member of award-winning band **Inisheer**. Mel Bay Publications has recently released a volume of his guitar arrangements.

**Carol Barney**, currently living in Providence, RI, has been playing music for most of her life, devoting the last decade to traditional Irish music. She was a founding member of the Irish band **Fourin a Feire** and tours regularly with singer Bridget Fitzgerald. She has worked extensively with a variety of other singers and musicians on the East Coast.

**Bridget Fitzgerald** is an NEA-recognized master teacher of Irish language and song. A native of the Irish speaking region of Connemara, Co. Galway, she grew up surrounded by the rich "sean nós" singing tradition. She has been a member of **Cherish the Ladies** and **Fourin a Feire**. She is currently working on her first recording along with Carol Barney.

**Roger Burrige**, a native of Somerset, England, toured with **Fairport Convention** when he was still quite young. A six year playing stint in Doolin, Co. Clare alongside Tommy Peoples gave him a firm standing in the Irish traditional music scene. Roger was a member of **Fourin a Feire** and currently works with concertina player David Paton of CT.

**Sue Mogan-Mattison** has distinguished herself both as a solo performer and as part of the Ohio-based band **Stark Raven**, with whom she has two recordings. She is a teacher of voice and is completing work on her own solo album of original and Irish material.



# Ceol Anam

1. Coach Road to Sligo/ Calliope House (by Dave Richardson) (jigs) ..... 2:55
2. The Congress/ Delahunty's (reel, hornpipe) ..... 3:12
3. Inisheer (waltz) ..... 3:01
4. Little Heathy Hill/ Roger Burridge's (set dance, reel) ..... 5:55
5. Minnie Young's/ Culfadda (reels) ..... 3:02
6. Druimfhionn Donn Dáilís (song) ..... 1:39
7. Loch Tay Boat Song (waltz) ..... 2:11
8. Happy to Meet, Sorry to Part (reel) ..... 1:53
9. A Week in January (by Seamus Egan) ..... 3:52
10. Star of the County Down/ Cliffs of Moher (air, jig) ..... 3:40
11. Cailín Deas Crúite na mBó (Pretty Girl Milking Her Cow) (air) ..... 4:03
12. Time Will End (by Jeremiah McLane)..... 3:43
13. Cabbage Jig (by Jerry Rockwell) (jig) ..... 1:56
14. Humours of Scariff (reel) ..... 2:00
15. Jamais Plus de Larmes Tristes (No Sad Tears) (waltz) ..... 3:18
16. Chi Mi Na Mór-Bheanna (The Mist Covered Mountains of Home) (air)..... 3:37
17. So Here's to You (song) ..... 3:27

Recorded at – Folk-Legacy, Sharon, CT by Sandy Paton

"So Here's to You" – Recorded by Tom Boyer,  
OATH Studios, Columbus, OH

Digital Editing – David Paton

Concept, liner notes – Carol Barney

Photographs – Alex Ripa, Carol Barney

Graphic Design – Rob Fabiano

All tunes arranged by Carol Barney and John Sherman  
except track 6



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