

A TREASURY OF
CIVIL WAR SONGS
SUNG BY TOM GLAZER



Smithsonian Folkways



A TREASURY OF
CIVIL WAR SONGS
SUNG BY TOM GLAZER

SFW 40187 © © 2011 Smithsonian Folkways Recordings

1. John Brown's Body 2:09
(William Steffe, music)
2. Battle Hymn of the Republic 3:04
(Julia Ward Howe, words; William Steffe, music)
3. Dixie 1:48 *(Dan Emmett)*
4. Maryland, My Maryland 3:04
5. The Yellow Rose of Texas 3:07
6. The Bonnie Blue Flag 1:34
(Harry McCarthy)
7. Upidee 2:19
8. Goober Peas 1:59
9. All Quiet Along the Potomac 2:47
10. Tenting on the Old Camp Ground 2:50
(Walter Kittredge)
11. The Battle Cry of Freedom 2:11
(George Root—W.H. Barnes)
12. Wait for the Wagon 2:27
13. We Are Coming Father Abram 2:14
(James S. Gibbons)
14. The Arms of Abraham 1:35
(Septimus Winner, words)
15. Just Before the Battle, Mother 3:58
16. Tramp, Tramp, Tramp 2:08 *(George Root)*
17. The Year of Jubilo (Kingdom Coming) 1:46
(Henry Clay Work)
18. Wake, Nicodemus 2:45 *(Henry Clay Work)*
19. Marching Through Georgia 2:00
(Henry Clay Work)
20. When Johnny Comes Marching Home 1:23
(Patrick Gilmore, words)
21. General Patterson 1:37
22. The Cumberland Gap 1:50
23. Somebody's Darling 3:42 *(John Hill Hewitt)*
24. The Conquered Banner 2:32
25. The President's Grave 2:32

All songs arranged by Tom Glazer / Songs Music, Inc, ASCAP

*Cover photo: Carte-de-visite, ca. 1861-1864 members of 99th Regiment, Ohio Volunteer Infantry.
Inside front cover: Sixth plate tintype, four Union soldiers, one with minstrel banjo.*

❧

**“THE BLUE AND THE GRAY”:
SONGS OF THE CIVIL WAR**

Patrick Warfield

UNIVERSITY OF MARYLAND

When fighting broke out between Confederate forces and Union troops in April 1861, American music publishers stood ready to produce a bounty of war songs. Over the course of the preceding half-century a sheet music industry had been established, first along the eastern seaboard, and later in the western centers of Pittsburgh, Chicago, and St. Louis. The resulting financial opportunities led American-born songwriters to build a varied repertoire, ranging from sentimental ballads to lively minstrel tunes. Composing and publishing were hardly America’s only musical activities, and by mid-century American piano manufacturers were churning out some 20,000 instruments each year. Many of

these instruments were destined for American parlors, where they were adorned with songs telling universal stories of love, family, humor, and surprise. The demand for such trifles was already high by the 1840s, when socially conscious Americans developed a taste for songs that reaffirmed their political leanings. Professional performing ensembles such as the Hutchinson Family Singers only increased the demand for songs that engaged the issues of the day: suffrage, immigration, temperance, and abolition. For this music industry, which now included American composers, lyricists, performers, and publishers, the coming of war was, quite frankly, a massive economic opportunity. Suddenly, the parlor song’s romantic idealization of home was made timely, the minstrel tune’s racial commentary became relevant, and the political singer’s call to action morphed into a call to arms. At perhaps no other time in history have songs of diversion so quickly become rallying points for a political cause and a way of life.

The debates over slavery and states' rights, which had played out in legal battles and local skirmishes for decades, came to a head with the 1860 presidential election. Even before Abraham Lincoln could take the oath of office,

the state of South Carolina seceded from the Union. Within weeks, it had been followed by Mississippi, Florida, Alabama, Georgia, Louisiana, and Texas. The new president enjoyed barely a month of peace when Brigadier General P.G.T. Beauregard demanded that Union troops abandon Fort Sumter. Major Robert Anderson declined, and the first shots of the Civil War were fired in Charleston Harbor on the morning of April 12, 1861. Lincoln, assuming that the skirmish would be brief, issued a call for 75,000 troops to serve just ninety days. In response, Arkansas, North



Detail of Co. A, 8th New York State Militia, Arlington, Va., June, 1861.

Carolina, Virginia, and Tennessee joined the rebellion. By 1862 war was on in earnest, and Lincoln requested 300,000 troops. This time their service would be measured in years rather than days.

Americans of all

political stripes clamored for details about their struggle, and to a remarkable degree the Civil War was documented in both writing and images. As the conflict became intertwined with daily life, the home fronts responded by creating vast supplies of war prose and poetry. By the time General Robert E. Lee surrendered his forces at Appomattox Court House in April 1865, Americans had created a vast war literature that celebrated their heroes, vilified their enemies, and mourned their dead. These poems, printed in magazines and broadsides, helped both sides to define their

causes. Once they were set to melodies—both new and familiar—such texts spread across the Union and Confederacy as song. In the process they were adapted and adopted; used to recruit soldiers, rally troops, comfort the home front, and justify a conflict that left more than 600,000 Americans dead.

Many of the songs in this collection were, of course, sung in the fire-warmed parlors of the home front. But they also permeated the conflict itself. On a late December evening in 1862, the Army of the Cumberland prepared to confront the forces of Braxton Bragg outside Murfreesboro, Tennessee. As soldiers on both sides warmed themselves before the battle, a Union band struck up “Yankee Doodle,” and their melody wafted over Stones River. A Confederate ensemble responded, and a “battle of the bands” ensued. The comfort value of camp music is confirmed by countless letters and diaries, but few descriptions are as powerful as that of one Sam Seay, who was there listening at Stones River: “The still winter night



Unknown Confederate Soldier.

carried their strains to great distance. At every pause on our side, far away could be heard the military bands of the other. Finally one of them struck up ‘Home Sweet Home.’ As if by common consent, all other airs ceased, and the bands of both armies as far as the ear could reach, joined in the refrain. Who knows how many hearts were bold the next day by reason of that air?”

Such airs, played by bands in the field, sung by soldiers on the march, and tearfully

rendered in parlors at home, provided a sound track for the American Civil War. A portion of that sound track is reissued on this compact disc. While on first listen many of these songs may appear to be cut from the same cloth, they in fact come from a variety of sources, and once served a wide range of purposes. Some were original creations, composed by professional songwriters. Others were well-worn tunes adapted for new texts. Some are rallying cries, urging men to protect the Union or their state, while others mourn the cost of battle. Almost all of these songs first appeared in piano/vocal editions for casual performance at home, and in some cases they entered the repertoire of professional singers, who spread them at concerts and on tour. All of these songs could have been found in arrangements for piano, banjo, military band, or theater orchestra. Many were also published in simplified versions and collected together in pocket-sized books for troops in the field. Despite its horrors, the Civil War has been called a

“singing war,” an appropriate nickname given the thousands of songs it inspired. Robert E. Lee once explained that music played such an important role in arousing public support, recruiting soldiers, and stiffening resolve, that it would be impossible to “have an army without music.”



**“THE VALIANT CONSCRIPT”:
TOM GLAZER**

Given the degree to which Civil War songs inspired unity of purpose, spoke to collective aspirations, and connected musicians with a social cause, it is no surprise that many of them have remained part of our shared American culture. Anyone familiar with the songs surrounding women’s suffrage, prohibition, unionization, or the civil rights movement will recognize many of the tunes in this collection. It was natural, therefore, for

Civil War melodies to find their way into the repertoire of Tom Glazer, a leader of the mid-20th century's folksong revival.

Glazer (1914–2003) was born in Philadelphia, and in 1931 made his way to New York, where he saturated himself in music and literature. In the early 1940s Glazer lived in Washington, D.C., where he found work at the Library of Congress with the folklorist Alan Lomax (1915–2002). It was Lomax who introduced Glazer to the American folk tradition, and by April 1942 he was playing with the Priority Ramblers, an ensemble inspired by the Almanac Singers and consisting of members of the United Federal Workers Union. In September 1943, this ensemble recorded ten traditional and anti-fascist songs for the Library of Congress (many of which can be found on the collection *Songs for Political Action*).

Glazer returned to New York in 1943 ostensibly to attend Julliard, but instead found considerable success recording for Moses Asch. His first commercial recording was

1943's *Songs of the Lincoln Brigade* (with Pete Seeger, Butch Hawes, and Bess Lomax Hawes). In March 1944 he appeared as a member of the star-studded Union Boys on *Songs for Victory: Music for Political Action* (with Seeger, Burl Ives, Josh White, Brownie McGhee, Sonny Terry, and Alan Lomax). Other politically minded folk albums would follow, including *Songs of Citizen C.I.O.* with Josh White.

Tom Glazer's politics were never pure enough for critics on either the right or the left, and in the mid-1940s he began to turn toward more commercially successful music. He served as either composer or lyricist for several mainstream hits, including "Old Soldiers Never Die" (recorded by Vaughn Monroe), "More" (recorded by Perry Como), and "Melody of Love" (recorded by Frank Sinatra). Ultimately, however, Glazer's lasting reputation was built on material for children. His 1946 debut on Young People's Records (*Going West*) was followed by a long string of

successes, including the 1963 hit “On Top of Spaghetti.” By the time of his death in 2003, Glazer had produced a considerable body of both recorded and printed material for children and folk enthusiasts.

With the centennial of the Civil War, scholars and singers alike took a new interest in mid-19th century political song, and in many cases this meant rediscovering the roots of familiar tunes. Perhaps the most important result of this reevaluation was Irwin Silber’s anthology, *Songs of the Civil War*. The recordings on this compact disc were first released in 1972 as part of the larger set *The Musical Heritage of America*, and it seems clear that Glazer relied heavily on Silber’s work, both for his musical material and his program notes (which are reproduced without change on pages 26–30). While the recordings were clearly done in haste, they met with considerable success, and have remained popular with Civil War enthusiasts for more than a quarter-century.



NOTES ON THE SONGS

There are endless anthologies dedicated to songs of the American Civil War, and many of these arrange their tunes by topic (songs of home, songs of the South, etc.). Here, however, we will examine the twenty-five songs selected by Glazer according to their musical roots, rather than their lyrical topics.



BORROWED TUNES

The 19th-century understanding of intellectual property was considerably more flexible than our own (and of course, once Southern states had left the Union, they were free to ignore Northern laws). But we should not think of the reuse of familiar tunes as a symptom of intellectual dishonesty or legal

impropriety; rather, it was part and parcel of 19th-century musical life. It is, after all, much easier to distribute one's message through a familiar tune than to ask audiences to adopt completely new songs.



Albumen photograph, ca. 1860s African American minstrel band with tambourine, fiddle, banjo, and bones.

“Dixie” remains the most famous rallying cry of the Confederacy, and its title has come to stand for the whole of the Old South. This is not a recent development. When playing a concert in Fayetteville, North Carolina, in 1889, the bandleader John Philip Sousa was forced to use “Dixie” as an encore to every piece on his program. The March King explained, “a musician who went South in those days without *Dixie* in his repertoire was mentally, morally and physically damned by everybody—and doubtless should have been.” But “Dixie” did

not originate in the South. The piece is usually credited to the Ohio-born musician Daniel Decatur Emmett, who wrote “Dixie” in 1859 for the New York-based Bryant’s Minstrels. Blackface

minstrelsy, a largely Northern tradition in which white performers would impersonate African American characters, remained a powerful force in American culture well into the 20th century. Like many minstrel songs of the 1850s, “Dixie” is not overtly violent in its racism; rather it rests on the widespread assumption that slavery was a natural condition for black Americans. The song’s protagonist explains—in stereotyped black dialect—that despite his freedom, he longs for life on the plantation:

*I wish I was in de land of cotton,
Old times dar am not forgotten;
Look away! Look away! Look away!
Dixie Land.
In Dixie Land whar I was born in,
Early on one frosty mornin’
Look away! Look away! Look away!
Dixie Land.*

Emmett’s song was published in New York during the summer of 1860, and spread quickly. It had soon morphed into an ode to Southern life, losing its connections to minstrelsy (including the original dialect and attribution to Emmett). Of course once “Dixie” achieved Southern popularity, Northern publishers parodied the song’s lyrics: “O! I’m glad I live in a land of freedom, where we have no slaves nor do we need them.” For his part, Emmett seemed frustrated that his song had left the world of entertainment and entered politics: “If I had known to what use they were going to put my song, I will be damned if I’d have written it!”

Although today recognized as the creative force behind “Dixie,” Emmett likely did not compose the piece in the modern sense of that word. American popular music has long been a collaborative process, in which the best characteristics of one tune could be transplanted into another. Furthermore, despite the impact of racism, the music of black and white musicians has long intermingled in ways that can never be fully reconstructed. In writing “Dixie,” Emmett certainly drew on earlier minstrel works, as well as English and Scottish folksongs. Some scholars have even suggested that Emmett borrowed “Dixie” from the repertoire of the Snowdens, an African American singing family.

Whatever mixture of folk and composed material from black and white sources led to “Dixie,” it is clear that the South’s most famous war song is in fact a Northern dance tune. Abraham Lincoln himself recognized this when he addressed a band outside the White House shortly after Lee’s surrender: “I thought ‘Dixie’ one of the best tunes I ever

heard. I had heard that our adversaries over the way had attempted to appropriate it. I insisted yesterday that we had fairly captured it! I presented the question to the Attorney-General, and he gave his opinion that it is our lawful prize. I ask the Band to give us a good turn upon it."

"Dixie" was hardly the only minstrel song that took on fresh meaning during the Civil War. "The Yellow Rose of Texas" was first published in 1858, attributed only to "J.K." The song may be much older, however, as it relates the charms of Emily West, a beautiful woman of mixed race who legendarily seduced Santa Anna, and thus facilitated his capture during the Texas Revolution. The original minstrel song naturally became popular with troops from Texas, who added their own verse referring to the Confederate generals Joseph Johnston, Robert E. Lee, P.G.T. Beauregard, and John Bell Hood:

*Oh my feet are torn and bloody,
and my heart is full of woe,*

*I'm going back to Georgia,
to find my Uncle Joe,
You may talk about your Beauregard,
sing of General Lee,
But the gallant Hood of Texas,
played hell in Tennessee.*

"Wait for the Wagon," by the British immigrant R. Bishop Buckley, was also borrowed from the minstrel stage. This light-hearted courtship text set to a jaunty tune was first published in Baltimore, and the melody was popular enough to be used in both the 1856 and 1860 presidential elections (one version had a delightful musical reference to Millard Fillmore: "The Union is our wagon, the people are its springs, and every true American, for Millard Fillmore sings"). Given the familiar sight of caravanning wagons during the war, it is no surprise that "Wait for the Wagon" was popular among soldiers in both the North and South.

For many fighting men the political causes of Abolition and the Right of Nullification were mere abstractions. Soldiers in the South, especially, saw the war as a struggle to preserve a way of life. It is



*Ninth plate ambrotype,
Union soldier with banjo.*

hardly surprising, then, that songs about familiar places, like “The Yellow Rose of Texas,” became increasingly important. “**The Cumberland Gap**,” a fiddle tune, celebrates a pass through the Appalachian Mountains that still looms large in the culture of Virginia, Tennessee, and Kentucky. Southern soldiers used the tune to commemorate the familiar geography and to rejoice in the defeat of General George Washington Morgan. In June 1862, Morgan’s men managed to capture the Gap. Their victory was short-lived, however, as the Union troops



*Enoch Hooper Cook, Jr.,
Pvt., Co. H. 38th Alabama
Infantry, C.S.A.*

were harassed by John Hunt Morgan’s guerrillas, and cut off from supply lines by Braxton Bragg. Pete Seeger performs a traditional version of this song on Folkways’ *American Favorite Ballads*, but the text captured here combines local familiarity with military victory by describing the Yankees’ humiliating September retreat to the Ohio River.

The songs discussed thus far were most successful in the South, but the North also used pre-existing material. The familiar melody of “**The Battle Hymn of the Republic**” had its roots in the evangelical camp meetings that were an important part of religious life on the American frontier. There, crowds of believers would compose, improvise, and adapt melodies

for communal worship. The tune now associated with “The Battle Hymn of the Republic” is usually attributed to the South Carolinian William Steffe (1830–90), although he probably acted more as a transcriber than composer. The melody was first used in the mid-1850s for the hymn “Say, Brothers, Will You Meet Us?”

The next step on the path to “The Battle Hymn of the Republic” involves the militant abolitionist John Brown (1800–59), who envisioned a mountain refuge for escaped slaves. In an attempt to arm a protective force, Brown gathered a small group of guerillas and seized the United States Arsenal at Harpers Ferry on October 16, 1859. While Brown’s capture, a mere two days later, might have marked him as a failure, his December execution transformed him into an abolitionist martyr. The text of “**John Brown’s Body**,” set to Steffe’s tune, celebrates this Northern anti-hero. As it happens, a Massachusetts militia included a soldier named John Brown, and they immediately took up the song for parade use.

Various versions of “John Brown’s Body” were published in the early 1860s. Glazer performs the most familiar, but others were decidedly more vicious: “We’ll hang Jeff Davis on a sour apple tree, as we go marching on.” In late 1861, the abolitionist Julia Ward Howe (1819–1910) visited Washington and heard “John Brown’s Body.” On November 18, Howe set about to create a more refined text, which received national circulation in February when it was published as “The Battle Hymn of the Republic” in the *Atlantic Monthly*.

This circuitous history demonstrates the adaptability of so much American music. The tune’s original text is an optimistic hymn of salvation. “John Brown’s Body” transforms it into a raucous, marching number. Howe’s text returns to religious imagery, but now in the service of divine vengeance, tempered only by the “Glory, Glory, Hallelujah” refrain. But still the song’s journey continued. In early 1864 the melody carried a new set of lyrics, this one written by Capt. Lindley Miller for the First

Arkansas Colored Regiment, and often sung by Sojourner Truth:

*We have done with hoeing cotton,
we have done with hoeing corn,
We are colored Yankee soldiers, now,
as sure as you are born;
When the masters hear us yelling,
they'll think it's Gabriel's horn,
As we go marching on.*

It is worth noting here that the South's most famous tune, "Dixie," was by an Ohio-born minstrel, while the North's "The Battle Hymn of the Republic" began as a religious song in South Carolina.

"**Maryland, My Maryland**" is yet another rallying song that uses a borrowed tune. After the fall of Fort Sumter, Lincoln requested troops from the Northern states. Many of these militias were forced to pass through Baltimore on their way to the capital, and after the neighboring legislature of Virginia voted to secede on April 17, 1861, Baltimore

became increasingly sympathetic to the Confederacy. On April 19, the Sixth Massachusetts regiment was moving between train stations in Baltimore when it was attacked by a secessionist mob. In the ensuing Pratt Street Riot, four soldiers and twelve civilians became the first combat casualties of the war. James Ryder Randall (1839–1908) was a Maryland native teaching in Louisiana, and he quickly penned a poem for the New Orleans *Delta*. The third verse (the second as performed by Glazer) refers to Charles Carroll, a signer of the Declaration of Independence and United States Senator from Maryland. The next line references John Eager Howard, a Revolutionary War hero and longtime Maryland politician. It was Hetty and Jennie Cary, members of a prominent Baltimore family, who discovered that Randall's text fit nicely to the melody of "Lauriger Horatius" (better known as "O Tannenbaum"). While Randall would not get his wish for Maryland (Chesapeake) to join Virginia (Potomac) in

the Confederacy, his poem would later serve as the state song of Maryland. “Maryland, My Maryland,” is interestingly paired with “The Battle Hymn of the Republic,” as both take vengeance as their theme, although Randall’s justice is delivered by human, rather than divine, hands.

Glazer includes two additional songs based

on the same borrowed tune. Upon seceding from the Union in January 1861, Mississippi borrowed a flag that had been used by the short-lived Republic of West Florida. This banner, with a single white star in the center of a blue field, was flying over the Capitol building in Jackson when the Ulster-born comedian Harry McCarthy (1804–74) visited the state. McCarthy quickly fashioned new lyrics for the traditional melody “The Irish Jaunting



Sixth plate ambrotype, Union soldiers playing banjo and bones.

Car.” His resulting “**The Bonnie Blue Flag**” became so popular that when Union forces captured New Orleans in the spring of 1862, anyone caught whistling the tune was fined \$25 (the publisher, A.E. Blackmar, was forced to pay \$500). Very few Southern songs praise slavery, although in one version of “The Bonnie Blue Flag” the first

verse’s “fighting for our liberty, with treasure, blood and toil,” is replaced with “fighting for the property we gain’d by honest toil.”

McCarthy’s song inspired many parodies, the most famous of which is the non-partisan, comic war ballad “**The Arms of Abraham.**” The new text is by the great Philadelphia songwriter Septimus Winner (1827–1902), and celebrates a soldier neither eager nor fit for service. Not all of Winner’s texts were so

lighthearted, and in 1862 he was arrested for publishing a song that challenged the President's dismissal of General George McClellan ("Give Us Back Our Old Commander").

~ ~ ~
PROFESSIONAL SONGWRITERS

We have thus far examined songs that set new words to borrowed melodies, but the 1860s also saw an outpouring of original songs written by professional composers. The vast majority of these were produced in the North, where an already robust music industry was able to operate unhampered by the conflict. Perhaps the most important professional songwriter of the period was George Frederick Root (1820–95). Root, largely self-taught in music, began his career in Boston as an assistant to the great pedagogue Lowell Mason. After a brief visit to Europe, Root began composing popular songs in the early



*Carte-de-visite Confederate Corporal
Hiram A. Higgins of the Alabama Light
Artillery with fretless banjo.*

1850s. In 1858 his brother, Ebenezer, partnered with C.M. Cady to found the Chicago publishing firm of Root & Cady. It was here that most of George Frederick's war songs were produced, including the very first, which appeared just days after the attack on Fort Sumter ("The First Gun is Fired!").



*Half plate tintype
ca. 1860s, the
center soldier holds
a Boucher banjo,
its distinctive scroll
clearly visible.*

Root explained that immediately after Lincoln's 1862 call for troops, "a song started in my mind, words and music together." The resulting "The Battle Cry of Freedom," with its flag-waving and collective good cheer, quickly became one of the most popular and enduring songs of the war. Root said that he sought to "express the emotions of the soldiers or the people," and he was apparently successful, as some 350,000 copies of "The Battle Cry of Freedom" were in circulation by the end of the conflict. With its martial rhythms and optimistic strut, the song became a regular

part of Northern recruitment rallies, and Root could fairly claim, "if I could not shoulder a musket in defense of my country, I could serve her in this way."

Glazer is correct that Root prepared both rallying and battle lyrics for his song, although only the rallying text is performed here.

William H. Barnes provided a Confederate text to Root's tune:

*Our Dixie forever! She's never at a loss!
Down with the eagle and up with
the cross!
We'll rally 'round the bonny flag,
we'll rally once again,
Shout, shout the battle cry of freedom!*

If soldiers heading to battle found their resolve stiffened by "The Battle Cry of Freedom," those who were captured must have received some comfort from Root's 1863 hit "Tramp, Tramp, Tramp." The tune here seems familiar at once (no doubt because of its similarity to "The Battle Hymn of the

Republic”), and the song was so successful that Root provided several post-war sequels, including “The Prisoner Free.”

In an era before modern medical care, Americans of all ages and occupations were frequently faced with the specter of death, and popular songs before the war treated the death of women and children with almost shocking honesty. During the conflict, however, focus shifted to men facing death in uniform. In many songs these men were given one last chance to reflect on the comforts of home and mother. Root’s narrator in “**Just Before the Battle, Mother**” fearlessly contemplates his likely fate, and mourns only “the loving ones at home.” Root was never one to miss a marketing opportunity, and in the last verse he references his own, earlier song: “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.” Naturally, this successful song also received a sequel: “Just After the Battle.”

Stephen Foster is today the most famous of America’s 19th-century songwriters, but that honor might have fallen to Henry Clay Work (1832–84), had his lyrics not so often been bound up with the social and political events of his day. The son of militantly abolitionist parents, Work composed some seventy-five songs, almost half of which were published during the war. On April 23, 1862, Christy’s Minstrels opened a new show using the title of Work’s “**The Year of Jubilo**,” better known as “Kingdom Coming.” Within three months, 8,000 copies of the sheet music were in circulation (that number swelled to 20,000 by the end of the year). “Kingdom Coming” is one of the most remarkable songs of the war. Its joyful melody carries a text describing a world happily turned upside down, as a cowardly slave owner runs away in fear of the approaching army. His abandoned slaves are left to enjoy the pleasures of their former master’s household. Each line carries a biting satire as the deserted slaves describe how their master

has grown fat on their unpaid work. The text is reminiscent of the language used on runaway slave posters, and the result is a minstrel song in which the mocked character is white, rather than black. Work's "**Wake, Nicodemus,**" is also in the minstrel tradition. Here a deceased slave must be awakened to enjoy the day of Emancipation. Both songs use the religious language so familiar to the Abolitionist movement: Nicodemus, a character in the Gospel of John, will be literally resurrected when the year of Jubilee described in Leviticus is fulfilled.

Work's most enduring song has been "**Marching Through Georgia.**" Written in 1865, it memorializes William Tecumseh Sherman's late 1864 march from "Atlanta to the Sea." Perhaps no other event, and thus no other song, carries such diverging connotations in the North and South. On one side of the conflict, Sherman became the hero who delivered the war's decisive victory. On the other, he was a monster whose scorched earth policy meant the destruction of military and

civilian property alike. No other song created such joy in the North while symbolizing such devastation in the South, and Work's use of the past tense allowed "Marching Through Georgia" to resonate long after Lee's surrender.

Walter Kittredge (1834–1905) was another prolific Northern songwriter, and a one-time member of the Hutchinson Family Singers. He is today remembered almost solely for "**Tenting on the Old Camp Ground.**" While a childhood battle with rheumatic fever kept Kittredge away from battle, his 1864 song became one of the most touching statements about a conflict that had lasted far longer than anyone had expected.

Professional songwriters did not limit their efforts to the Northern cause. One morning in late 1861, Ethel Lynn Beers read her morning paper and noted that the usual report of "all quiet along the Potomac" was followed by a dismissive "except a poor picket shot." By that afternoon Beers had completed a poem, "The Picket Guard," and it was published

in November by *Harper's Weekly*. Several composers set the poem, but by far the most impressive result was John Hill Hewitt's "All Quiet Along the Potomac." Hewitt (1801–90) was born in Baltimore, attended West Point, and became a remarkably prolific writer (he has some 300 songs and forty plays to his credit). During the war Hewitt threw his lot in with the South, and "All Quiet Along the Potomac" is perhaps his greatest achievement. The song owes much to Beers's touching celebration of the enlisted ranks, but as Hewitt's was the only setting to gain widespread popularity, his graceful, uncomplicated, and stirring music must be given credit for the song's success. Hewitt's "Somebody's Darling," with a text by Marie Ravenal de la Coste of Savannah, is another moving description of the war's personal cost. Like "Just Before the Battle, Mother," Hewitt's song links battlefield death to idealized notions of Mother and Home.

Glazer includes one final example from a professional Southern songwriter. A year

after Lee's surrender, Father Abram Joseph Ryan, a Catholic priest and staunch proponent of the Confederacy, published a poem called "The Conquered Banner" in the *Freeman's Journal*. The poem was set to music by Theodore von La Hache (1822–69), a Dresden-born organist who settled in New Orleans in 1842. The melodramatic setting is a touching counterweight to the other banner song included here, "The Bonnie Blue Flag."



SONGS OF HUMOR

Of course, not all war songs were quite so grim, and music was often used to bring cheer to difficult situations. The most famous lighthearted song is "When Johnny Comes Marching Home," a celebratory tune that looks forward to the war's end. As first published in Boston, the 1863 sheet music was attributed to the otherwise unknown Louis Lambert,

and bore the note “as introduced by Gilmore’s Band.” Gilmore was none other than the celebrated Patrick Gilmore, an Irish musician who immigrated in 1848 to Boston where he soon formed his own highly successful ensemble. At the outbreak of war, Gilmore and his Band enlisted en masse in the Massachusetts Infantry. Bandsmen were an important part of the war effort, and in addition to providing music, they were often pressed into the dangerous service of removing the dead from active battlefields. After its capture, Gilmore was assigned to New Orleans, and there admitted to being Lambert. Gilmore’s tune bears a striking resemblance to the Irish anti-war song “Johnny, I Hardly Knew Ye,” but may or may not have been a direct borrowing. While “When Johnny Comes Marching Home” merely looks forward to the war’s end, Patrick Gilmore would have the opportunity to actually celebrate it. For the inauguration of Michael Hahn as the first governor of a “Free and Restored Louisiana,” Gilmore arranged a massive musical celebra-

tion. He would follow this triumph with a National Peace Jubilee in 1869, and a World Peace Jubilee in 1872.

Other songs made light of the harsh conditions of camp life. The most famous of these is “**Goober Peas**,” an ode to the boiled peanut that became a staple for Southern soldiers late in the war. Like “Bonnie Blue Flag,” it was published by the Southern house of A.E. Blackmar, which attributed it to A. Pindar and P. Nutt (goober and pindar are both horticultural terms for the peanut). “**Upidee**” also makes fun of camp life, this time by mocking the bugler’s uncontrollable habit of blasting his horn at inopportune moments. Like “The Cumberland Gap,” “**General Patterson**” mocks the ineptness of the enemy. Early in the war Robert Patterson was ordered to prevent the Confederate forces of Joseph E. Johnston from joining with Beauregard, who was camped at Bull Run. Patterson’s failure to act handed an early victory to the South, a victory celebrated in this song.

~ ~ ~

ABRAHAM LINCOLN AND POLITICAL SONG

Abraham Lincoln is mentioned in a number of war songs, both as hero and villain. Glazer includes two from the North—one from the beginning of the war, and the other from just after its end. The Quaker abolitionist James Sloan Gibbons published “**We are Coming Father Abram**” in the *New York Evening Post* in response to Lincoln’s 1862 call for troops. Several songwriters, including Stephen Foster, Patrick Gilmore, and L.O. Emerson set the poem to music. The war had been over less than a week when Abraham Lincoln and his wife attended a production of *Our American Cousin* at Ford’s Theatre in Washington; he would be dead early the next morning, one of the last casualties of the American Civil War. The slain President’s body was taken from the District of Columbia to Illinois by train, and he was



*Headquarters of Gen. Thomas West Sherman,
Beaufort, S.C.*

interred in Springfield in May. “The President’s Grave,” with a text by Edwin S. Babbitt and music by L.B. Miller, was one of several songs to commemorate the slain leader.

When the Civil War began, Americans were already hungry for song, and the music industry was well positioned to take advantage of that hunger. While popular song published as sheet music would remain an important force in American culture, business after the war declined precipitously for two decades. A trade paper published by Root & Cady put it bluntly: “Since the war, neither we nor any other American publishers, have made any great hits in sheet music.”

View of Confederate fort, east of Peachtree Street, looking east, Atlanta, Georgia.



GLAZER AND WAR SONGS

The twenty-five songs on this collection are remarkable for their sheer variety. There are songs written for the minstrel stage, and songs for the parlor. There are songs that borrow their melodies from religious hymns, and others that were newly composed by professional tunesmiths. There are songs lamenting the war, songs egging it on, and songs poking fun at it. Most importantly, there are songs that are today unfamiliar, and others that have been reused and refashioned for more recent causes. Tom Glazer made his first recording of war songs in 1943, in celebration of the Lincoln Brigade, a group of American volunteers who fought against the forces of Francisco Franco in the Spanish Civil War. One can imagine how Glazer, concerned with social justice and anti-fascism, would have been drawn to the songs of abolition. But that



*Pvt. Edwin Francis Jemison,
2nd Louisiana Regiment,
C.S.A.*

does not explain his interest in the minstrel tunes or the songs of the South. Rather, when Glazer first encountered these 19th-century songs, they must have seemed familiar, and many in fact carried the same tunes that folksingers had adapted for the struggles of the mid-20th century. But perhaps more importantly, in these Civil War tunes Glazer found some of the first examples of American songs—songs written by American composers and sung by American performers—that had been used to move men, women, and children to political action. Like the folk songs and children's songs around which Glazer built his career, the songs of the Civil War were not meant merely to be heard, but to be sung, and to be acted upon.



TOM GLAZER'S ORIGINAL SONG NOTES

The following musicians appear on this recording: Tom Glazer, guitar, lead vocals; Eileen Gibney, vocals; Kemp Harris, piano, vocals; Tom Gibney, guitar, banjo, autoharp, pennywhistle, vocals; Patty Gibney, Jackie Spector, Pam Goff, vocals.

1. JOHN BROWN'S BODY

Originally a religious, camp-meeting song written before 1855 about the early abolitionist John Brown. Tune by William Steffe often parodied, even today. Union soldiers marched to it.

2. BATTLE HYMN OF THE REPUBLIC

Same tune as John Brown's Body. Words by Julia Ward Howe, who wrote it in Washington, D.C. after an inspiring visit to a Union army encampment. Published in 1862 in the *Atlantic Monthly* magazine. (The war started in 1861.)

3. DIXIE

This most popular of all Southern songs was written by a Northerner, Dan Emmett, head of a troupe of minstrels famous in the 1850s and later, Emmett's Minstrels. It caught on immediately and was played at Jefferson Davis's inaugural ceremonies.

4. MARYLAND, MY MARYLAND

Popular songs during the Civil War were often borrowed and parodied by the opposing side. This song was originally written by a Baltimore native with Southern sympathies, and was later parodied by the Northern side. This is the original, Southern version.

5. THE YELLOW ROSE OF TEXAS

"The Yellow Rose of Texas" was written in 1858 and became widely known. When the Civil War broke out, a woman named Mrs. Young wrote a new version of the song, which became, in the words of one writer, *the* rallying song of the West. Here is the original,

which with some alterations, remains popular even now.

6. THE BONNIE BLUE FLAG

A great Southern song written by an Irish-American comedian named Harry McCarthy. The melody came from an old Irish tune called “Old Jaunting Car.”

7. UPIDEE

A catchy, sarcastic song poking fun at the bugler, which soldiers have done ever since the invention of that military instrument. “Upidee” is simply a nonsense word, possibly imitating the sound of a bugle.

8. GOOBER PEAS

The Union blockade was so effective that towards the end of the war some Southern soldiers were reduced to eating peanuts, nicknamed “goober peas.” In the 1950s Burl Ives helped to revive it back into popularity.

9. ALL QUIET ALONG THE POTOMAC

Title taken from an often-repeated phrase in the newspapers. Both sides loved this song with its poignant story that “all’s quiet”—save for a soldier on picket duty who is shot to death by a sharpshooter.

10. TENTING ON THE OLD CAMP GROUND

Words and music by a professional singer, Walter Kittredge, who sang it in army camps. This song, too, was very popular on both sides of the war.

11. THE BATTLE CRY OF FREEDOM

George Root was a very successful songwriter of the period. This song was so successful that he wrote two sets of lyrics: “rallying” lyrics (that is, to rally around the Union flag), and “battle” lyrics. In those days of looser copyright laws, it was easy for a Southern writer, W.H. Barnes, to write his own words from a Southern point of view. Some of all three versions are done here.

12. WAIT FOR THE WAGON

Wagons were a very common sight in the Civil War in those unmotorized days. This song, then written for a minstrel show (like *Dixie*, but by another showman named Buckley), though not about the war itself, enjoyed great success on both sides among the soldiers, who rode wagons often.

13. WE ARE COMING FATHER ABRAM

Two versions (of several that were composed to a poem by James S. Gibbons as a recruiting song) are combined here. Father Abram, is, of course, Abraham Lincoln.

14. THE ARMS OF ABRAHAM

The tune here is the same as in “The Bonnie Blue Flag,” and the Irish folksong, “The Irish Joggling Cart.” The words are by a found songwriter of the period, Septimus Winner, and tell the plight of a young recruit.

15. JUST BEFORE THE BATTLE, MOTHER

Mother songs have always been popular and overly sentimental, but especially so during the Civil War, when a very great number of soldiers were actually under the age of 18, some as young as 14!

16. TRAMP, TRAMP, TRAMP

Another very successful songwriter of the period, as indicated before, was George Root (“Just Before The Battle, Mother”), who came up with another successful song, “Tramp, Tramp, Tramp.” The Civil War, incidentally, marked the first time in the country’s history that popular songs became financially attractive as a profession.

17. THE YEAR OF JUBILO (KINGDOM COMING)

Another wonderful song by Henry Clay Work, the year of “Jubilo” (Jubilee) being the day of emancipation of the slaves, the Kingdom Coming.



Detail of stereoview: "Jolly times in camp," African American minstrel band entertaining soldiers with bones, two guitars, banjo and tambourine.

18. WAKE, NICODEMUS

Another great effort by Henry Work, in which a noble slave ("who served who was born to command") on his deathbed is asking to be wakened from his eternal sleep to participate in the day of emancipation.

19. MARCHING THROUGH GEORGIA

Yet another H.C. Work classic, though Southerners to whom The War Between The States is still very much alive don't care for it, to say the least. It tells of General Sherman's notorious march through Georgia, in which he literally destroyed the countryside as he went.

20. WHEN JOHNNY COMES

MARCHING HOME

Actually a parody of a well-known Irish soldier song, "Johnny, I Hardly Knew You," dating from, probably, the Napoleonic wars. The American version is pretty and sentimental; the original Irish song is bitterly and powerfully realistic. An Irish-American bandleader, Patrick Gilmore, adapted the older song in 1861.

21. GENERAL PATTERSON

General Patterson was a Union general who must have participated in three Civil War battles referred to in the song: Bull Run (Manassas), 1861; the Seven Days Battle, 1862; and in 1864, the Battle for Florida.

22. THE CUMBERLAND GAP

Famous in the early history of the U.S. as a pass through the mountains which connects Tennessee, Kentucky and Virginia. An early folksong was written about it by unknown hands, a rousing, square-dance type of

tune. During the Civil War, contemporary war words were added. The Gap was held alternately by Union and Confederate forces, changing hands several times.

23. SOMEBODY'S DARLING

Written by the author of "Tenting Tonight," John Hill Hewitt. It is mentioned in Margaret Mitchell's famous novel, *Gone With the Wind*.

24. THE CONQUERED BANNER

A beautiful song which serves to be better known, especially in the North. The banner is, of course, the Southern, Confederate banner, a flag which, in the South, is still very much in evidence.

25. THE PRESIDENT'S GRAVE

This song, too, is surprisingly unknown, and most undeservedly. It tells of the final resting place of the assassinated president, Abraham Lincoln, and is a fitting song with which to conclude this collection.

Bibliography

- Bonner, David. 2008. *Revolutionizing Children's Records*. Lanham, Md.: Scarecrow Press.
- Cornelius, Steven H. 2004. *Music of the Civil War Era*. Westport, Conn.: Greenwood Press.
- Crawford, Richard. 1993. *The American Musical Landscape*. Berkeley: University of California Press.
- _____. 2001. *America's Music Life: A History*. New York: W.W. Norton.
- _____, ed. 1977. *The Civil War Songbook*. New York: Dover.
- Epstein, Dena J. 1969. *Music Publishing in Chicago before 1871: The Firm of Root & Cady, 1858-1871*. Detroit: Information Coordinators.
- Finson, Jon W. 1994. *The Voices that are Gone: Themes in Nineteenth-Century American Popular Song*. New York: Oxford University Press.
- Glazer, Peter. 2005. *Radical Nostalgia: Spanish Civil War Commemoration in America*. Rochester: University of Rochester Press.
- Hamm, Charles. 1979. *Yesterdays: Popular Song in America*. New York: W.W. Norton.
- Kelley, Bruce C. and Mark A. Snell. 2004. *Bugle Resounding: Music and Musicians of the Civil War Era*. Columbia: University of Missouri Press.
- Logsdon, David R. 1989. *EyeWitnesses at the Battle of Stones River*. Nashville: Kettle Mills Press.
- Moseley, Caroline. 1991. "Irrepressible Conflict: Differences between Northern and Southern Songs in the Civil War." *Journal of Popular Culture* 25, no. 2 (Fall): 45-56.
- _____. 1984. "When Will Dis Cruel War Be Ober?" Attitudes toward Blacks in Popular Songs of the Civil War." *American Music* 2, no. 3 (Fall): 1-26.
- Nathan, Hans. 1962. *Dan Emmett and the Rise of Early Negro Minstrelsy*. Norman: University of Oklahoma Press.

Bibliography, continued

- Orr, N. Lee and Lynn Wood Bertrand. 1994. *The Collected Works of John Hill Hewitt*. New York: Garland.
- Root, George Frederick. 1971. *The Story of a Musical Life*. Cincinnati: John Church 1891. Reprint, New York: AMS.
- Sacks, Howard and Judith Sacks. 1993. *Way Up North in Dixie: A Black Family's Claim to the Confederate Anthem*. Washington, D.C.: Smithsonian Institution.
- Silber, Irwin, ed. 1960. *Songs of the Civil War*. New York: Columbia University Press.
- Sousa, John Philip. 1928. *Marching Along: Recollections of Men, Women and Music*. Boston: Hale, Cushman, and Flint. Reprinted and revised by Paul E. Bierley. Westerville, Ohio: Integrity Press, 1994.
- Southern, Eileen. 1983. *The Music of Black Americans: A History*. 2d edition. New York: W.W. Norton.
- Work, Henry Clay. 2003. *Complete Songs and Choruses*. Compiled and edited by Benjamin Robert Tubb. Philadelphia: Kallisti Music.
- _____. 1974. *Songs*. Edited by H. Wiley Hitchcock. New York: Da Capo Press.

Credits

Originally recorded for CMS Records and produced by Tom Glazer in 1973

Reissue annotated by Patrick Warfield, Ph.D.

Photos: Front cover, inside front cover, pp 10, 13 (left), 16, 17, 18, 29, and inside tray card courtesy of Jim Bollman Collection. Pp.5, 6, 13 (right), 23, 24, 25, inside back cover, back of booklet, back of tray card courtesy of the Library of Congress, Prints and Photographs Division, Civil War Collection

Audio restoration and mastering by Pete Reiniger

Executive producers: Daniel E. Sheehy and D. A. Sonneborn

Production manager: Mary Monseur

Editorial assistance by Chris Bamberger and James Deutsch

Design and layout by Jackson Foster, The ID Entity. www.TheID-Entity.com

Additional Smithsonian Folkways staff: Richard James Burgess, director of marketing and sales; Betty Derbyshire, financial operations manager; Laura Dion, sales; Toby Dodds, technology director; Sue Frye, fulfillment; León García, web producer and education coordinator; Henri Goodson, financial assistant; Mark Gustafson, marketing; David Horgan, online marketing specialist; Helen Lindsay, customer service; Keisha Martin, manufacturing coordinator; Margot Nassau, licensing and royalties; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, sales and marketing; Stephanie Smith, archivist.

Special thanks to James Bollman, Megan Sutherland, and John Van Paepeghem



Smithsonian Folkways

About Smithsonian Folkways

Smithsonian Folkways Recordings is the nonprofit record label of the Smithsonian Institution, the national museum of the United States. Our mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document music, spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987, and Smithsonian Folkways Recordings has continued the Folkways tradition by supporting the work of traditional artists and expressing a commitment to cultural diversity, education, and increased understanding.

Smithsonian Folkways recordings are available at record stores.

Smithsonian Folkways Recordings, Folkways, Collector, Cook, Dyer-Bennet, Fast Folk, Monitor, and Paredon recordings are all available through:

Smithsonian Folkways Recordings Mail Order

Washington, DC 20560-0520

Phone: (800) 410-9815 or 888-FOLKWAYS (orders only)

Fax: (800) 853-9511 (orders only)

To purchase online, or for further information about Smithsonian Folkways Recordings go to: www.folkways.si.edu. Please send comments, questions, and catalogue requests to smithsonianfolkways@si.edu.

Inside back cover: Band of 10th Veteran Reserve Corps, Washington, D.C., April, 1865.



Group of Co. A, 8th New York State Militia, Arlington, Va., June, 1861



HEAD QUARTERS
COMPANY
A

WENTWOOD





*Sixth plate tintype, seated Union soldier with banjo.
Note: Because some early photographic processes
reversed the image, he holds the banjo upside down
in order to appear to be playing right-handed.*

A TREASURY OF
CIVIL WAR SONGS
SUNG BY TOM GLAZER

SFW CD 40187
©© 2011 Smithsonian
Folkways Recordings

Songs with a good tune and rousing lyrics both mirrored and inspired the events of the American Civil War (1861-1865). They told tales of battle, slavery, emancipation, victory, and defeat, and a century and a half later, they enshrine the shattered brotherhood of a nation and the lessons taught by war. Popular American folksinger Tom Glazer (1914-2003) knew a good tune when he heard one, and on *A Treasury of Civil War Songs*, Glazer's crystal clear voice spins out classic songs that made history, while historian Patrick Warfield's liner notes take us deeper into the history that made the songs. 58 minutes, extensive notes, historical photos.

1. John Brown's Body 2:09
2. Battle Hymn of the Republic 3:04
3. Dixie 1:48
4. Maryland, My Maryland 3:04
5. The Yellow Rose of Texas 2:07
6. The Bonnie Blue Flag 1:34
7. Upidee 2:19
8. Goober Peas 1:59
9. All Quiet Along the Potomac 2:47
10. Tenting on the Old Camp Ground 2:50
11. The Battle Cry of Freedom 2:11
12. Wait for the Wagon 2:27
13. We Are Coming Father Abram 2:14
14. The Arms of Abraham 1:35
15. Just Before the Battle, Mother 3:58
16. Tramp, Tramp, Tramp 2:08
17. The Year of Jubilo (Kingdom Coming) 1:46
18. Wake, Nicodemus 2:45
19. Marching Through Georgia 2:00
20. When Johnny Comes Marching Home 1:23
21. General Patterson 1:37
22. The Cumberland Gap 1:50
23. Somebody's Darling 3:42
24. The Conquered Banner 2:32
25. The President's Grave 2:32

Drum corps, 8th New York State Militia, Arlington, Va., June, 1861