



I LIFT MY LAMP  
JACQUELINE SCHWAB

# I Lift My Lamp

## Illuminations From Immigrant America

1-2.	For Ireland I'd Not Tell Her Name The Blarney Pilgrim	(Ar Éirinn ní Neosfáinn Cé hÍ) (traditional Irish air) (traditional Irish jig, published 19th c.)	[4:54] [2:04]
3.	The Shieling in the Braes of Rannoch	(Bothan airidh 'm braighe Raineach) (traditional Scottish air)	[3:54]
4-6.	The Marchioness of Huntly's Strathspey Miss Dumbreck Miss Stevenson's Reel	(Scottish strathspey by William Marshall, published 1822) (traditional Scottish reel) (Scottish reel by Robert Mackintosh, published 1803)	[2:31] [1:23] [1:22]
7-8.	Finlandia Hymn Vals efter Soling Anders	(from symphonic poem Finlandia, Op. 26 by Jean Sibelius, 1899) (traditional Swedish waltz from Boda)	[3:12] [1:54]
9.	Ada's Kujawiak #1	(dance choreographed by Polish American choreographer Ada Dziewanowska to the tune: Na Wierzbowym Listku/On a Willow Leaf) (Tadeusz Kwieciński and Roman Sadowski, 1954)	[4:33]
10.	Oyfn Pripetshik	(On the Hearth) (Yiddish song by Mark Warshawsky, ca. 1901)	[4:14]
11.	Trāgnala Rumjana	(Rumjana Went to Get Water) (traditional Bulgarian song and dance tune)	[2:57]
12.	Neapolitan Tarantella	(Tarantella Napoletana) (dance tune from Naples)	[2:28]
13.	Sometimes I Feel Like a Motherless Child	(traditional African American spiritual, 19th century)	[5:06]
14.	La Paloma (The Dove)	(habanera by Sebastián Yradier, ca. 1859)	[6:10]
15-16.	Take Me Out to the Ballgame Nola	(Albert Von Tilzer and Jack Norworth, 1908) (Felix Arndt, 1916)	[1:05] [3:16]
17.	I Had Myself a True Love	(Harold Arlen and Johnny Mercer, 1946)	[4:42]
18.	Carioca	(Brazilian tango by Ernesto Nazareth, 1913)	[5:34]
19.	El Copihue rojo	(Chilean song by Juan M. Sepúlveda V. and Ignacio Verdugo C., ca. 1916)	[3:19]
		Total Time:	[64:38]

All arrangements by Jacqueline Schwab, excluding "I Had Myself A True Love" & "Carioca"

Let me invite you to listen to this potpourri of favorite musical stories spotlighting some of the rich contributions from American immigrants and other countries.

Laden with cultural pride, they celebrate people like my Scottish friend Stuart, who capped a fulfilling international career with retirement to Cape Cod but never forgot his roots—and would sing the old song *I Belong to Glasgow* at the drop of a hat. *I Lift My Lamp* pays musical homage to his Glaswegian pride—and the pride of so many other immigrants for their homelands. In a conversation between old and new, it honors living, community traditions not set in stone. Influenced by my work with storyteller Ken Burns, I feature vintage immigrant songs and dances from my Pittsburgh childhood, later life in Boston and travels—my own arrangements of American standards, lesser-known gems, and imported and homegrown creations, from countryside to Tin Pan Alley.

My parents came from strikingly different families. My father's Pittsburgh, Swiss-German family was highly educated, refined, unemotive and soft-spoken. In their somber Victorian "parlor," my grandmother's Steinway had pride of place. In contrast, my mother's secular Jewish, Ukrainian family was earthy, effusive, mercurial, and forever talking over one another. They congregated in their tiny Trenton kitchen, leaving their living room, with its plastic-covered furnishings, for show. In 1913, my grandfather, with his mother, had emigrated from near Kyiv, to avoid conscription in the Czar's army. (Our family story goes that they came over on a banana boat—and his mother thereafter hated the smell of bananas.) My parents settled in Squirrel Hill, Pittsburgh's vibrant Jewish neighborhood. We lived a few blocks from Tree of Life Synagogue, site of the 2018 attack, but we attended the local Unitarian Universalist church. Our living room featured prints by progressive Lithuanian/Jewish artist Ben Shahn. My parents shared a passion for art, education, and social justice causes but were challenged by their cultural differences. I struggled to understand my identity.

A shy teen, I submerged myself in playing piano and reading folk tales from across the globe. These stories came alive when, at age 15, I walked into Pittsburgh's international folk group—a roomful of intergenerational and diverse strangers, all dancing in a circle to music in a foreign meter. As the leader called out “Quick, quick, slow, quick, quick,” they invited me to join. I had found “my tribe” and a life-changing journey, which has taken me to far flung lands.

Pittsburgh had gritty, mill-polluted skies but bustling energy from its immigrants, who came from around the world to work or study. Many initially faced prejudice but slowly made their way and started to co-exist, even if uneasily, in the city's “melting pot.” At Pittsburgh's Folk Festival, tens of thousands gathered each year to celebrate the city's diversity, with dozens of ethnic performing groups. It appeared, like a magical Brigadoon, in the Civic Arena, whose glittering, retractable dome opened to the night sky for every show's climax, the singing of Woody Guthrie's anthem *This Land Is Your Land*.

In my late teen years, my Festival highlight was the Saturday night after-party at the Bulgarian Club (off limits at other times). In the packed scene, musicians wailed on *gaidas* and accordions, surrounded by dancers executing fast footwork to the throb of the *tapan* drum. We folk dancers displayed our fancy, “ethnic” embroidered clothing, Serbian *opanci* shoes, and braided dance belts. In contrast, the Club members sported urban finery: suits, ties, miniskirts, and high heels. In retrospect, a hilarious culture clash, rich in meaning! However, despite our different frames of reference, we all loved the same dances, and, for that one evening a year, intermingled, held hands and danced together until dawn.

As I write, the United States is having serious, long overdue conversations about social and racial injustice, as it forges a path to a more inclusive society. Despite recurring incidents of prejudice, statues are coming down and places renamed. In

that milieu, I've pondered my folk community experiences. Much of what I first learned turns out to be more complex. The Bulgarian village dances our urban Pittsburgh group enjoyed had been lifted from their isolated, rural settings and re-choreographed. Additionally, for some the symbols of “The Statue of Liberty” and “melting pot” and even the word “folk” have become offensive. Some feel it is “appropriating” to “borrow” the art of another's culture. I sit uncomfortably with the paradox of playing music that might have a complex or even intolerable political history. However, I love the music and the sense of inclusive community I've seen it create—and I try to not sugarcoat the stories the music tells.

I now feel the Pittsburgh Folk Festival's egalitarian spirit essentially aspired to the hope for a society based on love and justice, as described in Rev. Dr. Martin Luther King Jr.'s *I Have a Dream* speech. We have a long, long way to go to envision, let alone create, it. But perhaps music can connect when words cannot. Although I don't dance much these days, I still work on learning nuanced musical languages on my grandmother's Steinway. I dedicate this album to the memory of my parents, Charles and Sylvia, who worked hard for a tolerant and just world and whose challenging, multicultural marriage was ultimately rewarding. I also dedicate it to myriad friends in the larger folk community, including Pittsburgh Italian dancer Eugene (“Gino”) Richards, who (like a Jane Austen hero) long ago rescued me at an English dance and invited me to look beyond my own feet. So, I lift my lamp, and our work goes on ...

- Jacqueline Schwab, May 2, 2022

**“We still have a fundamental belief in the American ideal ... Not as nostalgia. But as a compass.”**

- Former President Barack Obama



## Jacqueline Schwab, piano

Pianist Jacqueline Schwab spins musical stories out of the multicultural strands woven into the American quilt. Her signature playing features in many Ken Burns documentaries, including his Grammy-winning *Civil War*, *Baseball*, *Lewis and Clark*, *Mark Twain*, *The War*, *The National Parks and Benjamin Franklin*, as well as other PBS documentaries, including *The Irish in America—The Long Journey Home*. She has performed at the White House for President Clinton and on PBS with the *American Pops Orchestra*. She has accompanied Scottish singer Jean Redpath on public radio's *A Prairie Home Companion* and on CBS's *Late Show with David Letterman*. She has performed vintage music on the solo concert stage in almost every state of the Union. She is well known to the traditional dance world for her groundbreaking playing with the *Bare Necessities* ensemble. She performs a wide range of music, with the spirit of the traditional dance and song community at its heart. She graduated from New England Conservatory, majoring in piano improvisation. She grew up in Pittsburgh and has since lived in Boston and on Cape Cod.

[www.jacquelineschwab.com](http://www.jacquelineschwab.com)

(1-2). Jacqueline opens with *For Ireland I'd Not Tell Her Name (Ar Éirinn ní Neosfainn Cé hÍ)*, a poignant Irish slow air from the 19th century which she plays in a free style. Various sources tend to agree on at least two possible stories for songs sung to this air. One is that of a priest falling in love with his brother's wife, and the priest vows not to tell her name. It could also be an *aisling*, a political allegory song in which the protagonist has a dream vision of a beautiful girl who represents Ireland, long under British rule. The Irish were among the largest immigrant groups to come to America, and despite their hardships and being told “No Irish Need Apply” for jobs, they prospered and St. Patrick's Day has become a day when all Americans are Irish. The popular jig *The Blarney Pilgrim* honors the session tradition among players of Irish traditional music. The tune's name references Blarney Castle where the famous Blarney Stone can be found.

(3). Scottish traditional music captured Jacqueline's heart in her teens, with its fierce, romantic and expressive spirit reflecting Scotland's beautiful landscape and tumultuous history. Here she plays the introspective slow air *The Shielling in the Braes of Rannoch (Bothan airidh 'm braighe Raineach)*. The tune was first published by Simon Fraser in his 1816 publication *The Airs and Melodies Peculiar to the Highlands of Scotland and the Isles*, which was based on his father's and grandfather's work as singers and collectors of Gaelic melodies. The word “shieling” means a hut where those tending sheep or cattle would have stayed, and “braes” are hills. Both Highland and Lowland Scots settled throughout the U.S. and Canada at different periods of time. Well-known Scottish immigrants include naturalist John Muir and Pittsburgh's Andrew Carnegie.



(4-6). Jacqueline begins this lively concert set of dance tunes with *The Marchioness of Huntly's Strathspey* by William Marshall, acclaimed as the most talented Scottish fiddle composer of the 18th century. Poet Robert Burns wrote that Marshall was 'the first composer of strathspeys of the age.' The strathspey is unique to Scotland in 4/4 time with its distinct "Scotch snap," a sixteenth note followed by a dotted eighth note or short-long rhythm and is often played in sets with reels as here. Two reels follow the strathspey, *Miss Dumbreck*, and *Miss Stevenson's Reel* (Robert Mackintosh). *Miss Dumbreck* is both a tune and a Scottish country dance, and was published in two 19th century collections with no attribution. *Miss Stevenson's Reel*, also known as *Miss Dalrymple's Reel* and *Miss Jessie Dalrymple*, was composed by Robert Mackintosh. His four collections of tunes were published between 1783 and 1803. These three tunes are fine examples of the Scottish fiddle repertoire from central and northeast Scotland that would have been played at both concerts and dances.

(7-8). *Finlandia Hymn* is from the symphonic poem *Finlandia* by Finnish composer Jean Sibelius, Op. 26, 1899, revised 1900. This may be the best-known part of the whole, and it is serene and melodic in contrast to the rousing and turbulent sound of the main part which reflects Finland's struggles. Words were later put to the hymn in 1937, but the words by poet Veikko Antero Koskenniemi first performed in 1941 became the words of choice. Jacqueline recalls an enchanting school residency and concert in tiny but vital New York Mills (pop. 1,200) in northern Minnesota with strong Finnish and Germanic roots. She wondered if her multicultural program could connect with this audience and found to her delight that it did. Jacqueline pairs the Hymn with the well-known Swedish *Vals efter Soling Anders*, which she plays freely, with a nod to the harmony tradition in Swedish fiddling. This lovely waltz comes from the village of Boda in the Dalarna region of Sweden.

(9). The *Kujawiak* is a village dance from the Kujawy region in central Poland. *Ada's Kujawiak (#1)*, choreographed by Ada Dziewanowska and set to this emotive, folk-like tune "*Na wierzbowym listku*," is replete with Polish pride. Its first two elegant figures include whirling in a close partner embrace; its third, more earthy figures feature show-off moves by the men. It remains well loved by the American international dance community. Jacqueline learned the dance in a Boston workshop. Dziewanowska immigrated to the United States in 1947, living and teaching folk dance in Boston and later in Milwaukee, receiving many awards and accolades for her teaching and research over her long lifetime. Her 1997 book, *Polish Folk Dances & Songs: A Step by Step Guide*, is an authoritative source on Polish dance.

(10). *Oyfn Pripetshik (On the Hearth)* was written by Mark M. Warshawsky in the late 19th century. Warshawsky, born in Odesa, Ukraine in 1848, attended a four-year rabbinical school but turned to the law as a career in Kyiv. He began writing songs and singing them from memory without any thought to publish, but he was encouraged to do so by the great Russian/Ukrainian writer Sholem Aleichem. Warshawsky published the songs in 1900 or 1901. Yiddish song expert Michael Alpert remarks that this song, intended for young children, "was pretty much an instant hit in the East European Jewish world – by that point established on both sides of the Atlantic... it quickly became an icon." In the song a rabbi exhorts his pupils to study hard the *Aleph Bet* (alphabet). Jacqueline, who did not learn Yiddish from her mother, dedicates this piece to a childhood friend's mother who tried hard to teach her the *Aleph Bet*.

(11). Bulgarian traditional music can sound dissonant to western ears, but the quiet *Trăgnala Rumjana* is sweet and calming. Dick Crum, a renowned researcher

and teacher of folk dance, particularly Balkan, introduced this dance and song to the U.S. in the late 1960s. Jacqueline experienced Crum's magnetic, community-friendly teaching when he lived in Pittsburgh. The dance is what one writer terms "a universal Bulgarian dance." Versions of the dance and its accompanying song can be found in Bulgaria and Macedonia. At the close of Pittsburgh folk dance evenings, Jacqueline notes they often danced and sang *Trǎgnala Rumjana*, transported by its gently rolling 7/8 meter. In the last verse of her arrangement, Jacqueline refers to traditional Bulgarian multi-part choral music.

(12). The *Neapolitan Tarantella* will likely be familiar to anyone who has done international folk dancing. The dance form originated in previous centuries in southern Italy in the Apulia region and took its name from the town of Taranto. The form we now know as *tarantella* is a romantic couple dance mostly in 6/8 time. Placida Staro, an Italian dance scholar, notes that this particular Neapolitan (from Naples) tarantella is not a true tarantella but a choreographed sequence which is and was mainly danced in folk dance groups and performances in Italy. The dance has enjoyed great popularity in the U.S. Jacqueline remembers with great delight of watching Pittsburgh dancer Eugene Richards (Gino) as he proudly danced this *tarantella* with his partner. Richards led Pittsburgh's *I Campagnoli* troupe. Like the Irish, Italians formed a significant immigrant population in the U.S. and suffered similar discrimination.

(13). *Sometimes I Feel Like a Motherless Child* is a widely known African American spiritual that dates to the post-Civil War era or earlier. It was performed by the Fisk Jubilee Singers in the 1870s. The song was first published in William Barton's book *Old Plantation Hymns* (1899) but has mostly been passed on through

oral tradition. It was later taken up in the civil rights movement. Spirituals, filled with inner meanings, spoke slave to slave. The song expresses the sorrow of slaves being taken from their African home, the life in servitude in the U.S., and the appalling treatment of slaves by their owners including the separation of families. Being "a long way from home" could also be interpreted as a longing for that other "home" in heaven, to escape the pain and misery of this life. Jacqueline salutes this powerful African American musical tradition in memory of the singing of the stirring male a cappella elder group Northern Kentucky Brotherhood, when she shared the stage with them and Jay Ungar/Molly Mason, at the National Underground Railroad Freedom Center.

(14). Basque composer Sebastián Yradier (formerly Iradier) wrote the beautiful habanera *La Paloma (The Dove)* and others after visiting Cuba in the 1850's. *The habanera* is a Cuban dance in duple time with a dotted rhythm pattern, which arose from the *contradanza* and was exported under the name *habanera*. Still beloved by millions and one of the most-recorded Hispanic songs, *La Paloma* reflects on love and loss and may also additionally imply loss of a country or political party, as well as of a person. Yradier also composed the famous *habanera*, used by Bizet in his opera *Carmen*, most likely thinking it a folk tune. Jacqueline fell in love with the habanera rhythm early in life, when her music composition teacher introduced it to her. A "dove of peace" flies through Jacqueline's personalized *La Paloma* arrangement.

(15-16). For Ken Burns' *Baseball*, which spotlighted the struggles for acceptance by players of color, Jacqueline improvised many variants on *Take Me Out to the Ballgame*, what could be called our unofficial national anthem. Its composer Albert

Von Tilzer was Jewish, like many of his Tin Pan Alley colleagues. Jacqueline plays the well-known chorus with a bluesy feel to honor African American and Jewish cultural contributions to American music. She pairs it with novelty ragtime classic, *Nola*, with its lilting cascades. New York composer Felix Arndt wrote the tune in 1915 as an engagement gift to his fiancée Nola Locke. His mother was Countess Fevrier and related to Napoleon III, and his father was born in Switzerland. Arndt had a productive but sadly short life, dying in the 1918 influenza epidemic.

(17). At the Savannah Music Festival many years ago, Jacqueline first heard the soulful *I Had Myself a True Love* from the ill-starred 1946 musical *St. Louis Woman*, featuring African Americans but criticized by the NAACP. Composer Harold Arlen (*Over the Rainbow*) was born as Hyman Arluck, in Buffalo, NY, the son of a Jewish cantor; Johnny Mercer (*Moon River*), was born in Savannah, GA, of Croatian and Irish heritage on his mother's side. Jacqueline's performance elaborates on Arlen's piano score.

(18). *Carioca* is an affectionate name for Rio de Janeiro residents. A Boston friend introduced Jacqueline to the music of Brazilian Ernesto Nazareth (1863-1934), a dance pianist and composer of self-titled *tangos brasileiros*, differing from Argentine tangos. They have a quality of deep and nostalgic longing which is called *saudade* in Portuguese. With their gently pulsing bass lines, floating melodies, subtle rubato and *saudade*, this music captured Jacqueline's heart. While Nazareth did not immigrate to the U.S, his Brazilian rhythms influenced many composers, including Darius Milhaud. Brazilian immigrants came to the U.S. largely in the last century, particularly to the Northeast where Portuguese immigrants had settled and there was a shared language. Jacqueline's friendship with a former Cape

Cod Brazilian neighbor helped her learn to inflect Nazareth's subtle style. Her performance of *Carioca* elaborates on Nazareth's score.

(19). A stranger, hearing of Jacqueline's *Building Bridges* concerts of vintage Latin American music, sent her the music for *El copihue rojo*. The song refers to the folkloric tale, thematically like *Romeo and Juliet* and *West Side Story*, of the lovers Hues and Copih, members of enemy tribes, whose enraged fathers stabbed them with lances and threw their bodies into a lake. As the tribes later gathered to mourn, from the lake arose two lances bound together with a vine from which hung two flowers. The warring tribes reconciled and named the flower copihue, now Chile's national flower. *El copihue rojo*'s sad but hopeful theme brings us full circle, with its message of reconciliation and peace.

Liner notes by Stephanie Smith, folklorist and retired Archives Director, Smithsonian Center for Folklife and Cultural Heritage



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