

EDITED AND ANNOTATED BY RICHARD CARLIN

VOLUME 2

FOLKWAYS RECORDS FS 3521

Irish Music from Cleveland The Community Tradition

Featuring: Frank Barrett, Tom Byrne, Johnny Coyne, Frank Keating, Tom McCaffrey, Pat O'Malley and Tom Scott



COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FS 3521

Side One

- 1) Glenn Allen/Music in the Glen (Reels) - Tom Byrne (flute),
- 2) Cronin's (Reel) - Byrne (flute) and Barrett (fiddle)
- 3) Comb Your Hair and Curl It (Slip Jig) - as Al.
- 4) Whiskey Island (Polka) - Pat O'Malley (accordion) and Frank Keating (piano)
- 5) The Mountain Road (Reel) - Barrett, McCaffrey, Scott (fiddles)
- 6) Christmas Eve (Reel) - Byrne (flute) and McCaffrey (fiddle)
- 7) The White Cockade/The High Caul Cap (Jigs) - as Al
- 8) The Flowers of Ballymote - Tom Byrne (flute solo)
- 9) The Flowers of Edinburgh (Reel) - as Al

Side Two

- 1) Father Kelly's - Pat O'Malley (accordion) and Frank Keating (piano)
- 2) George Wilson's Favorite - Barrett and McCaffrey (fiddles)
- 3) The Wise Maid (Reel) - Byrne (flute) and Barrett (fiddle)
- 4) Barney Bralligan (Slip jig) - as Al
- 5) Paddy's Return/Murray's Jig (Jigs) - Pat O'Malley, Johnny Coyne (accordions), Tom McCaffrey (fiddle), Frank Keating (piano)
- 6) Willie Coleman's (Jig) - Tom Byrne (flute solo)
- 7) London Bridge/Mary Ellen's Fancy (Polkas) - as B1
- 8) Tobin's Fancy/The Irish Washerwoman (Jigs) - as Al
- 9) The Shaskeen (Reel) - as Al

Recorded August 20, 1978 by Richard Carlin, assisted by Pam Hardman, at the home of Tom McCaffrey, Lakewood Ohio, except A4, B1, B5, B8 recorded May 19, 1978 by Evan Stein and Richard Carlin at Oberlin College, Oberlin, Ohio.

Recording equipment loaned by Oberlin College Audio Visual Department; thanks to Wanda Johnson.

Special Thanks to Rod Knight for arranging the equipment loan for the August session and also for encouragement and advise.

Recording edited at the University of Virginia, Theatre Department; thanks to Michael Sicotte.

Final mix by Richard Carlin and Don Van Gorelen.

Edited and annotated by Richard Carlin.

Thanks to Tom Byrne, Tom McCaffrey and Evan Stein for their assistance with the annotation.

A stereo recording.

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43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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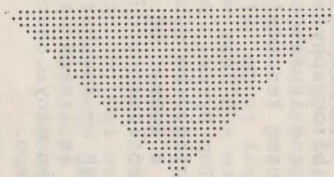
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Tom Byrne is a master performer on the Irish wooden open-holed flute. This instrument is fingered just like the inexpensive pennywhistle. The open-hole design allows the flute player to capture the intricate rolls and slides that are an important part of Irish music. More information on Tom's music and life is given on Vol. 1 of this series (FS 3517).

Johnny Coyne comes from Tourmacadey, County Mayo. He is self-taught on the button accordion and fiddle and plays many unusual tunes. He works in a local factory.

Frank Keating is a native Clevelander, although his father, Mike Keaton, came from Co. Mayo. Frank is a fine Irish fiddler, which makes him particularly sensitive as an accompanist.

Tom McCaffrey is what I would call the "all-round Irish fiddler;" a warm person and sensitive musician, he is often the life of a musical session. Hailing from Mohill in Co. Leitrim, Tom picked up his technique from his father, a local fiddler much in demand at weddings and parties. He is a fine story teller and singer as well as fiddler. More of his music can be heard on FS 3517.

Pat O'Malley hails from Lenon in Co. Mayo. His father played flute and his mother the accordion. His accordion playing really captures the lively quality of Irish music. He plays a button accordion; unlike the larger and better-known piano accordion, the button accordion has gained popularity in Irish circles. He is a member of a local dance band, The Emeralds, which also features many of the musicians on this record.

Tom Scott comes from Easkey in Co. Sligo. In his day, he was an excellent dancer, and for years taught the art of Irish dance. He emigrated to this country during the "Golden Age" of Irish Music. He knew Michael Coleman and Paddy Killoran, and played in New York with these and other musicians, while working as a train conductor for the I.R.T. subway. He left New York for Cleveland in 1942, where he often performed on the radio. His two daughters continue to teach Irish dance.

About Cleveland and the Irish

As I write these notes, Cleveland has just defaulted and her economic future is grim. At one time, Cleveland and other U.S. cities offered to emigrants from many cultures a chance to escape poverty. The emigrants came to the cities because this is where industry was concentrated. They often began working in under-paid and physically strenuous jobs, working long hours often in bad conditions. Their sons and daughters have in turn worked, and become foremen of the plants, leaders in their communities, and many have fled the cities in search of a better life in suburban America.

The Irish and other emigrants were faced with two possibilities when they arrived in this country; to assimilate or to try to preserve their culture. In the 19th century,

the Irish who sought to maintain their ethnic identity were brutally attacked by the "Know-Nothing" movement and other groups who sought to maintain a "pure" American race. This problem has remained acute for many Irish men and women who have come to this country more recently.

While many of the Irish in this country have sought upward mobility, fortunately many have also preserved the music, dance and culture that so many young musicians are now beginning to appreciate. Although the children of these musicians may prefer the rock groups Fleetwood Mac or Kiss to the Irish reels and hornpipes that you hear on this record, they are still aware of their cultural heritage. This heritage remains important to the community and to the country as a whole.

A General Note on the Performers

None of the musicians on this record are "professionals." They all hold regular jobs and play music on weekends or evenings. In another sense of the word, however, they are professional; they provide music for most of the important community functions, particularly dances. Music is an important part of their lives, perhaps more important than their day or night jobs.

None of the music on this record was rehearsed. You'll hear the musicians encouraging each other, commenting on the performances. This record was not recorded in a studio nor does it have a studio sound. I feel the music you hear on it is actually more exciting than it would have been if the same musicians had performed under "studio" conditions.

THE MUSIC

Whenever possible I have tried to give other sources for the tunes. I have selected easily accessible and good sources, but have not tried to compile an exhaustive discography or bibliography.

Side One

1) Glen Allen/Music in the Glen - Two very popular Irish reels, performed in a spirited version by the group. "Music in the Glen" is usually performed in G as it is on this record, but is notated in A in O'Neill's 1001 Gems (#462). It has been recently recorded by Eddie Clarke on harmonica (Green Linnet SIF 1004) and The Bothy Band (Mulligan Lun 007). It is also notated in Miles Krassen's edition of O'Neill's.

2) Cronin's - This reel is associated with Paddy Cronin, who hails from Co. Kerry in Ireland and is still living in Boston. He recorded many 78s and has recently recorded an LP record. The reel has been widely recorded, notably by Sherlock and Maguire and Tommy Peoples and Matt Molloy, both in fiddle and flute duets.

3) Comb Your Hair and Curl It - This slip jig (slip jigs are in 9/8 time) is fairly well-known. It can be found in O'Neill's 1001 (#447). Tom McCaffrey recorded it as a fiddle solo on the privately released recording of the Cleveland band, The Emeralds.

4) Whiskey Island (Polka) - A Popular polka, much in demand at dance parties. Pat O'Malley brings a great deal of spirit to his performance, ably accompanied by Frank Keating.

5) The Mountain Road (Reel)- The late Michael Gorman was closely associated with this tune. He recorded it on a now out-of-print Prestige record with Margaret Barry (Prestige/Irish 35001). His performance as a solo fiddler can be heard on the recent Folkways album (FW 8729). Tom McCaffrey got this one from Gorman. The tune has been discussed at length in a recent issue of Ethnomusicology (Fall 1977).

6) Christmas Eve - This tune is also known as "The Green Man." Tom Byrne learned it from his brother Mike, an accordion player, and then taught it to Tom McCaffrey. It has been recorded by John Wright on jew's harp (Le Chant du Monde Records LDX 74434).

7) The White Cockade/The Haul Caul Cap (Jigs) - Two well-known jigs, played in a set as they would be for dancing. "The White Cockade" is an age-old tune and is associated with many songs. Under the title "The White Cothead" it can be found in an early nineteenth century fiddle tune collection (William Litten's Fiddle Tunes, p. 17); a more modern notation is in Country Dances of Today, Book 2, edited by May Gadd (cf. Bibliography). "The High Caul Cap" may be Scottish in origin, and is associated with a figure dance. It is no. 62 in Peter Kennedy's First Fiddler's Tunebook.

8) The Flowers of Ballymote - A less well-known reel, beautifully performed by Tom Byrne. Byrne's flute style reflects his Sligo upbringing. He varies ornament and attack each time he plays a tune. It is his clogging that you hear on this selection.

9) The Flowers of Edinburgh - Another "Flowers" tune, this one quite well-known. It is listed as a honrpipe in O'Neill's 1001 (#920) and is found in many other collections. It is usually played at reel tempo.

Side Two

1) Father Kelly's - A popular tune, associated with a famous musical priest of Ireland.

2) George Wilson's Favorite - Tom McCaffrey and Frank Barrett got this one off a record of Irish fiddler George Wilson. They don't have the title of it, so they named it in honor of him.

3) The Wise Maid - This tune is associated with the great fiddler Johnny Dougherty. Tom Byrne first heard it from Irish flute player Seamus Cooley. It has also been recorded by Paddy Carty and Sherlock and Maguire.

4) Barney Bralligan - This popular slip jig is no. 429 in O'Neill's 1001. It is also known as the "Dusty Miller" and was recorded under that title by Robin Morton and Cathal McConnell (Mercier IRL 10; reissued on Topic records).

5) Paddy's Return Medley - This is a lovely jig medley, often played by the Cleveland band The Emeralds and recorded by them with a slightly different line-up on their LP.

6) Willie Coleman's Jig - Tom Byrne learned this tune from Matt Molloy's solo record on Mulligan. He greatly respects the flute playing of Matt Molloy as well as many of the other younger players.

7) London Bridge - Another very popular polka medley.

8) Tobin's Fancy/Irish Washerwoman - "Tobin's" has been recorded by Michael Coleman (reissued on Shanachie 33002) and is also known as "Tobin's Favorite." The Irish Washerwoman is probably the best known Irish jig. The fiddle harmony on this album makes for a lovely new sound on this old standard.

9) The Shaskeen - An ever-popular reel. associated with Coleman (reissued on Ace of Hearts records). It was given to Frances O'Neill by Mayo fiddler John McFadden. It has since gained great popularity, and can be heard on jew's harp by John Wright (Topic 230) and on a reissue from the Ballinakill Traditional Dance Players (Folkways FW 8821).

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A stereo recording.

This album is the second in a series of records devoted to the music of Cleveland's Irish community. The first (Folkways FS 3517) focused on the music of Tom Byrne and Tom McCaffrey, performing old-time flute and fiddle duets. When I approached Tom Byrne with the idea of a second album, he told me that he'd like it to include as many local musicians as possible. We wanted to give the feeling of the spontaneous interchange of music that occurs at a typical get-together. This album presents a number of local musicians in an informal session recorded (mostly) at the home of Tom McCaffrey.

Many of the medleys that you'll hear on this album are performed for community dances. All of the musicians on this record perform for dances, and some are dancers themselves. They wanted to include some of the typical "sets" that you might hear at a neighborhood dance. Other tunes are personal favorites that might be played at a small get-together or just at home for personal enjoyment. Although many of the tunes are old standards, each musician brings something unique to his performance. I will always remember the warmth and good feeling that radiated from each musician at Tom's house when we made these recordings. I hope some of this warmth is communicated to you by this record.

THE PLAYERS

Frank Barrett came to Cleveland in 1957. He hails from a little village called Shraigh in County Mayo. His father was an excellent musician playing fiddle, bagpipe, button accordion, and tin whistle. Other musical members of his family include an uncle and an older brother, each of them fiddlers. Frank is one of the finest young fiddlers in Cleveland today. He has a special sympathy for the traditional music of his youth, and is also familiar with recent recordings of Irish music.