

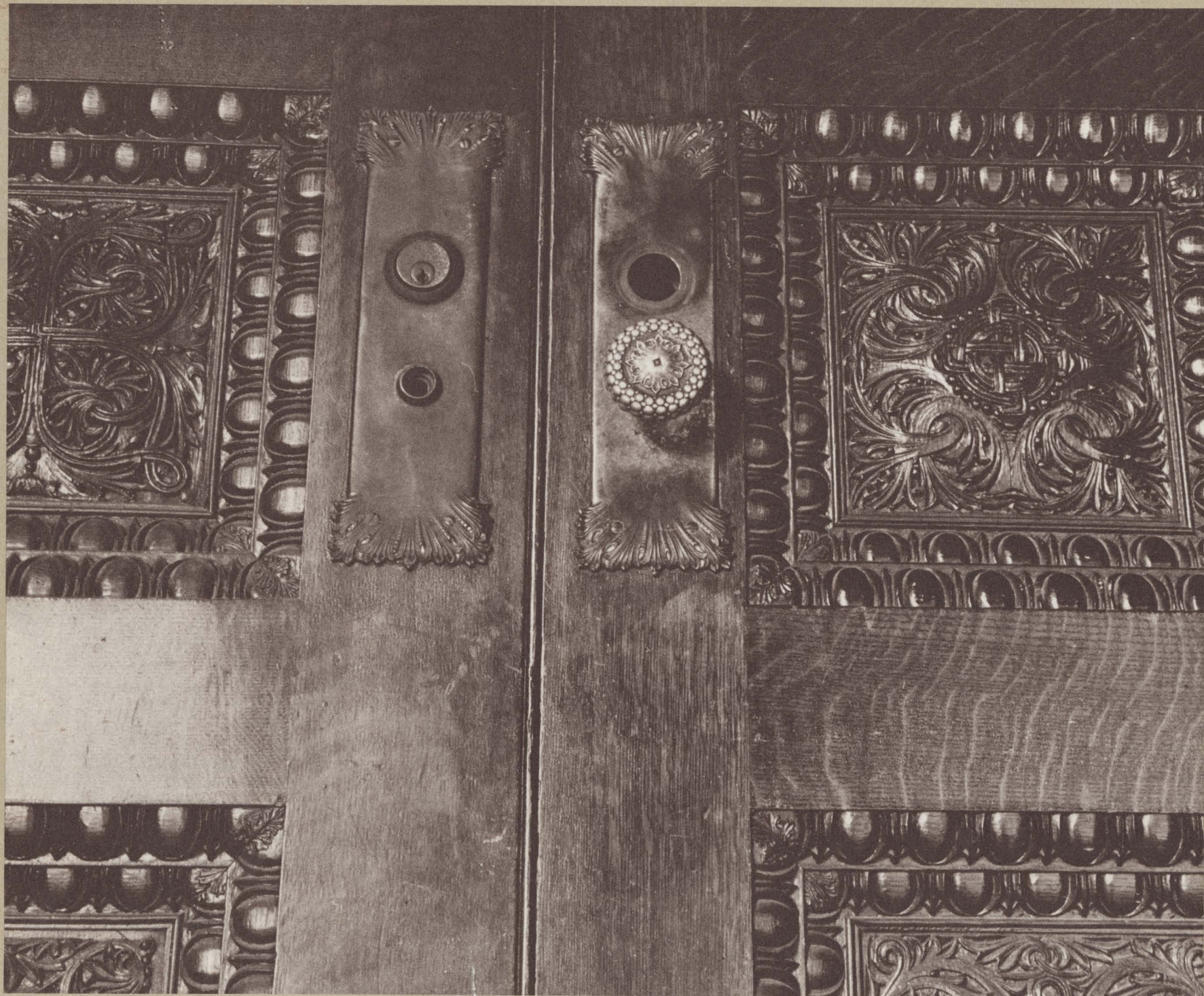
PRODUCED AND ANNOTATED BY RICHARD CARLIN

FOLKWAYS RECORDS FS 3523

IRISH MUSIC FROM CLEVELAND

Volume III: The Continuing Tradition

TOM BYRNE TOM McCAFFREY JIMMY NOONAN FRANCES QUINN MIKE BRENNAN



PHOTOGRAPH BY PAUL NELSON

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FS 3523

Side One

- 1) The Foxhunter's Reel (Tom Byrne - flute, Tom McCaffrey - fiddle, Jimmy Noonan - flute, Mike Brennan - whistle)
- 2) The Greenfields of Rossbae (Reel; Jimmy, Mike Frances - whistles)
- 3) The Pullet (Jig; Tom Byrne - flute, Tom McCaffrey - Fiddle)
- 4) The Morningstar (Reel; Tom Byrne - flute)
- 5) The Lark in the Morning (Jig; Tom Byrne, Jimmy Noonan - flutes, Tom McCaffrey, Frances Quinn - fiddles, Mike Brennan - bodhran)
- 6) The Crosses of Annagh (Reel; Tom McCaffrey - fiddle)
- 7) The Cook in the Kitchen (Jig; Tom Byrne, Jimmy Noonan - flutes, Mike Brennan - bodhran)

Side Two

- 1) The Tune That Came Out (Song/Reel; Tom McCaffrey - vocal and fiddle, Tom Byrne - flute)
- 2) O'Callahan's (Hornpipe; Jimmy Noonan - flute)
- 3) Buckley's Fancy (Reel; Frances Quinn, Jimmy Noonan - whistles, Mike Brennan - bodhran)
- 4) Lord Mayo (March; Tom Byrne - flute, Tom McCaffrey - fiddle)
- 5) Saddle the Pony (Jig; Tom McCaffrey, Frances Quinn - fiddles)
- 6) Slides: Tidy Gurline/Castle Glantine (Tom Byrne - flute, Jimmy Noonan, Frances Quinn - whistles, Mike Brennan - bodhran)
- 7) Maggie in the Woods (Polka; Jimmy Noonan - flute)
- 8) The Shannon Breeze (Reel; Tom Byrne - flute, Tom McCaffrey, Frances Quinn - fiddles, Jimmy Noonan, Mike Brennan - whistles)

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IRISH MUSIC
FROM CLEVELAND
Volume III:
The Continuing Tradition

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FS 3523

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with Tom Byrne, Tom McCaffrey, Jimmy Noonan,
Frances Quinn and Mike Brennan

Produced and Annotated by Richard Carlin

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Recorded in November, 1979 in Oberlin, Ohio.

Recording Credits:

Tom Morrissey - Head Engineer
Jim Freeman - Assistant Engineer
Don Cowan - Assistant Engineer
Tom Bethel - Audio Supervisor

Special Thanks to: Mike Lemmonick, Bob Carlin, Grey Larsen, The Byrne family, Frank Barrett, Paul Prestopino.

Dedicated, in memoriam, to Gus Boland, active member of the Irish dance and music community in Cleveland, and friend to all interested in the Irish arts.

Special Thanks to Tom and Anne Byrne.

Other records in this series:

Irish Music from Cleveland with Tom Byrne and Tom McCaffrey (flute and fiddle duets) FS 3517

Volume II: The Community Tradition with Tom Byrne, Tom McCaffrey, Frank Barrett, Pat O'Malley, Tom Scott, Johnny Coyne and Frank Keating (flute, fiddle, accordion, and piano) FS 3521

Irish Music from Cleveland Volume Three: The Continuing Tradition

In the late 18th and early 19th centuries when the first "folklorists" discovered the beauty of traditional music and song, the almost universal feeling was that these were the last in a long line of folk musicians who could be recorded. Soon the traditional music of the land will be heard no more, and so collectors strenuously travelled through remote parts of England, Scotland and Ireland in search of this music. At this time, little attention was given to dance music which was still so commonplace as to be hardly classed "ancient" or "folk" at all.

With each new generation of folklorist and folk performers, new songs have been collected and whole area of traditional performance have been "discovered" for the first time. And yet, still the feeling persists that folk music is dying, that few if any of the younger generation are interested in perpetuating a traditional art based on a culture that is being outmoded by an increasingly industrialized and depersonalized society.

While large ethnic communities have settled in the inner cities of America, as well as in select pockets in the countryside, only a few collectors have recognized the continuing tradition of folk music and folk culture within these groups. Despite their employment in "industrial" America, the Irish, the German, the Slavs, the Jews, the native American Indians, the Blacks, Mexicans, Puerto Ricans and countless others have found that their folk cultures have taken on an even greater meaning in their lives. Industrial society has not cast a spell of doom on folk culture, it has, if anything, intensified it.

The reasons for this are complex, and deserve greater study. My own feelings are that folk music is an integral part of the popular culture of any given community. Music serves a social function, in the formal dance situation or the less formal family gathering. It literally "brings people together" in the recognition of a common heritage. On this record you will hear some of the finest older performers of Irish music from the Cleveland community, joined by some of the young musicians who hope to master this style.

While the young performers are not as expert as the old, they show a remarkable sympathy for the traditional musical style. This is particularly remarkable when you consider that these young musicians are second or third generation Irish in this country, and hear Irish music only in the confines of a small community within a large city. Their friends in school are more likely to enjoy listening to mass-produced "popular" music than the flute and fiddle music of their parents and grandparents.

On this record then we hope to present the "living" tradition of Irish music. Again, as in the previous two volumes in this series, the performances are direct, powerful renditions of this music; they are not "polished" or "finely honed" in the sense that mass-market music is produced. Our intention is not to appeal to the mass-market, but rather to those who wish to hear the music of one particular community, as it would be performed on a Friday or Saturday night in a small gathering of friends.

A Personal Note

I'll never forget the circumstances in which this record was made. After a long drive across Pennsylvania, I arrived in Cleveland on an overcast and bleak day. Typically, it was some 20 degrees colder in Cleveland than it had been when I left home at 5 o'clock that morning. Although I was tired, I was excited because I knew there would be a musical get-together at Tom Byrne's home that evening.

The get-together far surpassed my own and indeed everyone else's expectations. The music

just kept coming, punctuated with stories and songs, and the wonderful soda breads and tea served by Mrs. Byrne and her daughters. Frank Barrett (heard on Irish Music From Cleveland Vol. 2 - FS 3521) was in particularly fine form that night, and it was unfortunate that he could not make the recording session the next day.

We played together well into the small hours of the night and the next day at noon sought to recreate some of the excitement and magic of the previous session. Naturally, we were all tired, but I must say that within the confines of a "studio" situation, Tom Byrne, Tom McCaffrey and the boys performed remarkably well.

Tom McCaffrey is a wonderful fiddler, singer and story teller from the Leitrim area of Ireland. Tom is well loved in Cleveland's Irish community for his special brand of humor and he is often the "life of the party" whether it be musical or purely social. On this record, he made up special words on the spot to the song "The Tune That Came Out" to commemorate our musical session the night before at the Byrne residence. Listen also for his fiddle solo, "The Crosses of Annagh" and his duet with Frances Quinn.

Tom Byrne is a flute player straight out of the Sligo tradition. His style includes both the melodic flowing legato passages and the short almost fife-like intonation of many players of that region. Indeed, it is a style that reflects his special warmth and love of Irish music. Tom is not only a fine flute player, but something of a singer and a bit of a dancer (you'll often hear his foot tapping

on this record). Listen for his solo spots, "The Morningstar," and on "The Tune That Came Out."

Both Tom and Tom can be heard on the two previous volumes of IRISH MUSIC FROM CLEVELAND, FS 3517 and FS 3521. The three younger performers on this record each are quickly becoming talented performers of Irish music.

Jimmy Noonan plays both flute and whistle and has started a school of flute playing in Cleveland. Until last year, he competed nationwide as an Irish dancer and won many awards and trophies. Jimmy's flute playing owes much to the instruction of Tom Byrne, but he is quickly developing a style of his own and promises to be one of the best flute players of the coming generation.

Mike Brennan is also an accomplished musician and dancer. Playing whistle and bodhran (Irish drum) on this record, he has since begun playing the banjo and plans to take up the bagpipes.

Frances Quinn is a fine fiddler and dancer, also the winner of many trophies and medals for his dancing skills. All three musicians show an interest in both the traditional style of music played at Cleveland dances and parties and also the more progressive recordings of the Chieftains and the Bothy Band and others.

The Music

The Shannon Breeze is similar to the tune "Rolling on the Ryegrass" (O'Neill's 1001 #766) and was recorded under this name by Dennis Murphy (Claddagh CC5) the talented fiddler from Kerry. It was recorded in this

country by Pennsylvania folklorist George Korson, played by an Irish coal miner inside a coal tunnel!

Under the "Shannon Breeze" title it has been recorded by the Cleveland group, The Emeralds, which features Tom McCaffrey and Pat O'Malley (cf. Folkways FS 3521).

The Greenfields of Rossbae is an unusual reel that the boys play here in a whistle trio setting.

The Pullet is a jig that Tom and Tom got from the popular recordings of Sean Maguire and Roger Sherlock (on Outlet records).

The Morningstar reel was learned by Tom from flute player Jimmy Giblin. It is a popular one, associated with Paddy Tuohy, the famous Irish vaudeville master of the uilleann pipes who was a close friend of Captain Frances O'Neill (cf. Shanachie Records 30001; O'Neills #475; Kennedy, The Fiddler's Tunebook, I, 15)

The Lark in the Morning - There are at least two jigs that go by this name. One is now more commonly known as "A Trip to Sligo;" this tune is #240 in O'Neill's collection and has been recorded by Michael

Gorman with his own variations on Folkways FW 8729. The version heard here has been recorded by Seamus Ennis on Olympic Records (formerly Tradition Records) 6129 and on jew's harp by John Wright (Le Chant du Monde records 74434).

The Crosses of Annagh is also known as The Longford Spinster. It has been recorded by Maguire and Sherlock.

The Cook in the Kitchen is a lovely jig and can be found in O'Neill's 1001, #252.

The Tune that Came Out is both a song and a reel. The song was inspired by The Collier's Reel (O'Neill's 646). Tom Byrne explains that in his home area of Sligo this reel was quite popular, and then became associated with this comic song about a punctured set of bagpipes! Tom McCaffrey gives a wonderful vocal on this with Tom Byrne playing a rolling flute solo between each verse.

O'Callahan's is one of Jimmy's favorite hornpipes.

Buckley's Fancy is #487 in O'Neill's and is a lovely reel.

Lord Mayo is technically a "march" although to my mind, Tom and Tom give it the feel of a reel. They got it from the legendary flute player, Seamus Tansey. The tune is sometimes played as a slow air.

Saddle the Pony is also known as "Red Stocking" (Kennedy, The Fiddler's Tunebook II, 40) and "The Priest's Leap" (O'Neill #59). An unrelated tune appears in O'Neill's under the name of "Saddle the Pony" (#18). The duet playing here by Tom and Frances is particularly lovely.

Slides; Here are two unusual slides.

Maggie in the Woods is an ever popular polka. Michael Kennedy recorded it on melodeon on his June Appal LP (JA 17) and Bernard O'Sullivan on Anglo Concertina on the Topic/Free Reed lp 502.

The Foxhunter's a very popular reel, not to be confused with the slipjig of the same name.

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