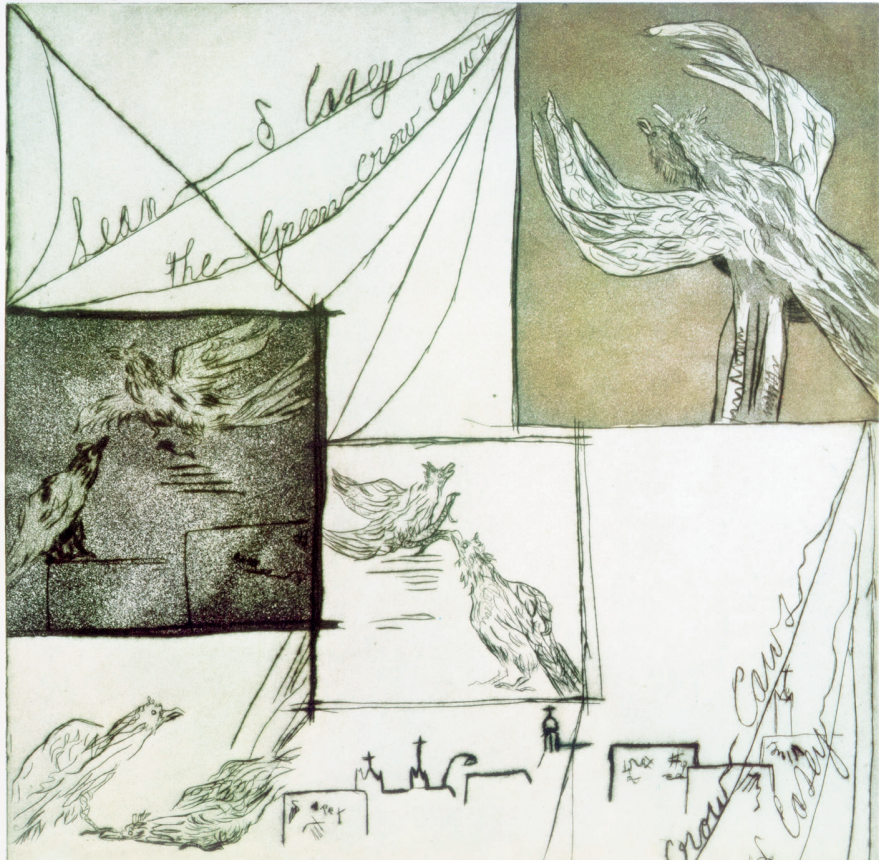
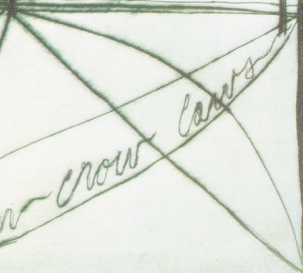
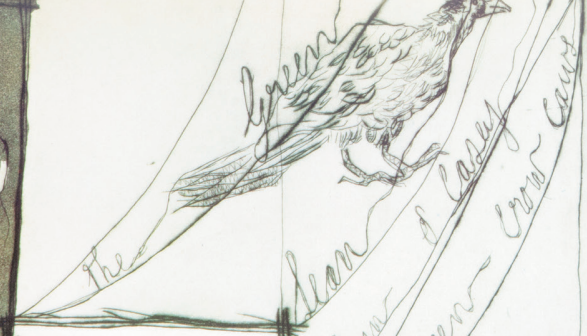


THE GREEN CROW CAWS

SEAN O'CASEY





E.A.

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PEEBEE
MUSIC
FRANCISCO

Amata Graham · 79

1 - Down Where The Bees Are Humming

Sean O'Casey Estate (Copyright Control) / Trad arr. Paul Brady (IMRO)

From the play "The End Of The Beginning"
Music, Traditional air - Iníon an Phalatinigh
(The Palatines Daughter)

John Kavanagh - Vocal
Paul Brady - Mandolin and Harpsichord
Peter Browne - Uilleann Pipes
Paddy Glackin - Violin

2 - My Bodice Neat And Modest

Sean O'Casey Estate (Copyright Control) / Music Paul Brady (IMRO)

From Autobiography Book 2 "Pictures In The Hallway"

John Kavanagh - Vocal
Paul Brady - Piano
Paul MacAteer - Drums
Jack Bayle - Trombone
Keith Donald - Clarinet
Teddy Pritzell - Tuba

Mike Nolan and Joe McIntyre - Trumpets
Arranged by Shaun Davey

3 - As I Wait In The Boreen For Maggy

Sean O'Casey Estate (Copyright Control) / Trad arr. Paul Brady (IMRO)

From the songsheets entitled "Songs Of The Wren"
Music, Traditional air Cnocáinín Aerach Chille Mhuire

John Kavanagh - Vocal
Paul Brady - Acoustic Guitar, Mandolin and Tin Whistle
Paddy Glackin - Violin
Ciarán O'Braonáin - String Bass

4 - White Legg'd Mary

Sean O'Casey Estate (Copyright Control) / Music Paul Brady (IMRO)

Previously unpublished

John Kavanagh - Vocal
Paul Brady - Acoustic 6 and 12 String Guitars, Piano
Paul MacAteer - Drums
Garvan Gallagher - Electric Bass Guitar
Keith Donald and Karl Geraghty - Tenor Saxophones
Aisling Drury Byrne - Cello

5 - Eros

Sean O'Casey Estate (Copyright Control)

From his epic poem "A Walk With Eros"
in the book "Windfalls"

John Kavanagh - Vocal

6 - Since Maggy Went Away

Sean O'Casey Estate (Copyright Control) / trad arr. Paul Brady (IMRO)

From the songsheets entitled "Songs Of The Wren"
Music, Traditional air "The Auld House"

John Kavanagh - Vocal
Paul Brady - Piano, Electric Piano (Fender Rhodes),
Tin Whistle

Ciarán O'Braonáin - String Bass
Audrey Park - Violin
Aisling Drury Byrne - Cello
Mike Nolan and Joe McIntyre - Flugelhorns
Paddy McElwee - French Horn

7 - Eros

Sean O'Casey Estate (Copyright Control)

From his epic poem "A Walk With Eros"
in the book "Windfalls"

John Kavanagh - Vocal

8 - Niall

Sean O'Casey Estate (Copyright Control)

From "Under A Greenwood Tree He Died"
in the book "Under A Colored Cap"

John Kavanagh - Vocal

9 - A Sour Soul'd Cleric

Sean O'Casey Estate (Copyright Control) / Music Paul Brady (IMRO)

From Autobiography Book 6
"Sunset And Evening Star"

John Kavanagh - Vocal

*Paul Brady - Acoustic Guitar, Electric Guitar,
Mandolin, Odyssey Synthesiser*

Paul MacAteer - Drums

Garvan Gallagher - Electric Bass Guitar

Paddy Glackin - Violin

10 - I Tuck'd Up My Sleeves

Sean O'Casey Estate (Copyright Control) / Trad arr. Paul Brady (IMRO)

From the play "Red Roses For Me"
Music, Traditional based on the jig "Donnybrook Fair"

John Kavanagh - Vocal

Paul Brady - Piano

Pat Murphy - Harmonica

Audrey Park - Violin

Aisling Drury Byrne - Cello

11 - Lament For Thomas Ashe

Sean O'Casey Estate (Copyright Control) / Music Paul Brady (IMRO)

Last published in the book edited by Robert Hogan
"Feathers From The Green Crow"

John Kavanagh - Vocal

Seamus Ennis - Uilleann Pipes

12 - A Rare Time For Death In Ireland

Sean O'Casey Estate (Copyright Control)

From Autobiography Book 3
"Drums Under The Windows"

John Kavanagh - Vocal

13 - Nora

Sean O'Casey Estate (Copyright Control) / Music, J.A. Butterfield (1837-1891) Arranged by Phil Andrews

From the play "The Plough And The Stars"
Music, J. A. Butterfield (1837-1891)
Arranged by Phil Andrews

John Kavanagh - Vocal

Mike Nolan & Joe McIntyre - Trumpets

Jack Boyle - Trombone

Paddy McElwee - French Horn

14 - All Round Me Hat

Sean O'Casey Estate (Copyright Control) / Trad arr. Paul Brady (IMRO)

From Autobiography Book 6
"Sunset And Evening Star"


John Kavanagh - Vocal

Paul Brady - Piano, Acoustic Guitars, Tin Whistle

Seamus Ennis - Uilleann Pipes

Paddy Glackin - Violin

Paul MacAteer - Percussion



In 1978, Shivaun O'Casey, daughter of the celebrated Irish playwright, Seán O'Casey, approached me with a project to record an album of songs from his plays ... not as singer but musical director, arranger and in some instances composer where music didn't exist. She had already engaged Seán Murphy, as director and producer of the project.

O'Casey's plays were full of songs from the early 20th century. I was always fond of that era where Music Hall and Irish folk songs dovetailed. O'Casey adapted and altered many of the songs with his own words to suit the context of his plays. Many, too, had melodies that were already familiar to the general Irish and British public in their original forms as they would have been popular music hall hits. In addition, there were several soliloquies and poems in need of new music, which I wrote. We established a list of songs and spoken lyrics, engaged the well-known Irish actor and singer John Kavanagh to be our voice and began approaching musicians.

It was a challenge. I had never before been musical director for someone else's project. As some of the songs were set in the Music Hall or light opera tradition, they needed instruments like piano, violin, cello, trumpet, trombone,

French horn and double bass. Though I could imagine and hear the music, I had scant training in how to write for these instruments. I approached the talented Irish composer Shaun Davey and asked for his help. He generously talked me through things, arranged one of the songs and before long I had figured out how to put down on paper in an effective way, the music I heard in my head.

The album was released in 1979. To say it didn't set the world alight would be fair. The record company seemed unsure as to what it was. A musical item? theatrical? ethnic Irish? Consequently, it slipped through the cracks and after six months was 'catalogue'. A CD of it sneaked out in the 90's but, with little or no traction, was quickly deleted. That was the end of it until now.

I have always loved the album and feel it deserves a new outing. With the recent untimely death of the album's producer, Seán Murphy, and the record's continuing unavailability, I decided to do whatever it took to bring it to the public once more. So here, re-mastered and with a new package faithfully echoing the original, is 'The Green Crow Caws'.

— Paul Brady, 2021

“The crow is a common bird, flying almost in every sky and known to all who have a sky over them and a cliff or a tree to spare. He is a laddo that can’t afford any gorgeousness in his feathers; except for a better-off brother who decorates his plumage of brilliant black with snow-white bands – the Magpie, the cleric of the Corvidae, a dignified chap, fond of chattering as a cleric is fond of preaching. The crow has a bad one in the family – the Jackdaw, a cunning chap who is fond of gathering glittering gewgaws to himself that rightfully belong to others. We’ve all heard of the Jackdaw of Rheims, the little bastard that stole the Bishop’s ring and, in the end, had to confess and do penance for his sin. A common bird, the crow, as I am a common family man, brother to every other man, with every woman a sister, whatever their race, their colour, their creed. We all caw together and live the same way...”

– Sean O’Casey, in the forward to his book “The Green Crow”

Johnny Casside was born on the thirtieth of March 1880, the thirteenth child of a poor Protestant family living in the slums of Dublin. Johnny saw his early years through the mists of near blindness from a disease that could have been cured with sufficient money for treatment but which was to leave his eyes weak ever after. Many years later the poet, Hugh MacDiarmid, was to say of him ... *“Sean O’Casey has small pupilled eyes, latterly nearly blind, yet this did not prevent him seizing unerringly on the salient detail of dress or posture or behaviour which could bring a character smack before us. He could grab a man out of the streets by his yellow muffler or his drooping moustache, and shake gorgeous comedy out of him, making every cut of his jib leap out of the rhythms of his speech, tagging a man to his navel by the way he spits or paws his face with his hand.”*

As a young man earning a living as a manual labourer on the Railways, the docks and building sites of Dublin, he saved the little that was left of his wages, having given his mother what was necessary for their keep, to buy books.

Self-taught, an avid reader with a passion for English literature, he taught himself Irish, absorbed her history and mythology, her folklore,

customs, poetry and song. He learned to play the pipes and joined a Pipe Band, and he assumed his Irish name, Sean O’Cathasaigh. He joined the Republican Movement for an Independent Ireland. He was a founder member and secretary of The Irish Citizens’ Army. Using the name Sean O’Cathasaigh, and the pseudonym “An Gall Fada”, he wrote in defence of the Republican ideal and his Socialist beliefs in articles and letters to the press and in political pamphlets, in ballads that ridiculed factions within the Irish political movement and the imperial powers exercised (not only by the British Empire) over subject nations. He wrote poetry, short stories, fun songs and love songs, observing nature and natural order.

Sean O’Cathasaigh had written five plays, none of them performed, before *“The Shadow Of A Gunman”* was accepted and presented at the Abbey Theatre in 1923 at which time he adapted his name to Sean O’Casey. The following year *“Juno And The Paycock”* appeared there and in 1926 *“The Plough And The Stars”* again presented at the Abbey Theatre was greeted by extraordinary scenes of public riot. On the opening night, amidst flying boots and punches the poet, W.B. Yeats, stormed on stage and shouted into the uproar:- *“You have disgraced*

(An Gall Fada The Tall Protestant, or, The Long Foreigner)*

yourselves again. Is this to be an ever-recurring celebration of the arrival of Irish genius? Synge first and then O'Casey. The news of the happenings of the past few minutes will go from country to country. Dublin has once more rocked the cradle of genius. From such a scene in this theatre went forth the fame of Synge. Equally the fame of O'Casey is born here tonight. This is his apotheosis."

In 1925 at the age of forty-five, with the success of "*Juno And The Paycock*" he had been able to give up work as a manual labourer and devote all of his time to writing.

The plays were the economic saving of the Abbey but the growing anger of an Irish public that found its institutions ridiculed – its Church, union leaders, politicians, its newly formed republic, its flag and National Anthem even subjected to the ruthless vision and careless humour of this Sean O'Casey proved too much even for Mr. Yeats, whose own Abbey Theatre Company Members joined in the outcry so that when Sean presented him with his anti-war play, "*The Silver Tassie*" he turned it down flat and was heard to mutter "*O'Casey has gone beyond the beyond*". In the same year Sean O'Casey went to London to receive the Hawthorndean Prize for "*Juno And The Paycock*". He intended staying for

two weeks – when he left there was no one to see him off at Dunlaire – but in England he was to find a greater freedom of thought and Green Crow was seldom again seen in Ireland.

George Bernard Shaw greeted Sean's arrival in London with "*There is a new drama rising from the depths to sweep the nice little efforts of myself and my contemporaries into the dustbin*". Compliment indeed to an embarrassed O'Casey who revered the work of G.B.S. In London Sean met Eileen Carey; they married and had three children, Breon, Shivaun and Niall. It was Eileen, twenty and more years younger than Sean, who created the family home and dealt with its material problems. They lived first in London and later in Devon. Eileen and the children brought Sean great emotional security and happiness, but their family life was not to be free of tragedy for Niall died from leukaemia at the age of twenty. Just one month before his own death, Sean wrote to Eileen "*You are, and have been, indeed, ... the pulse of my heart.*"

In the thirty-eight years that he was to live in England he produced a series of plays including "*Within The Gates*", "*Red Roses For Me*", "*The StarTurns Red*", "*Purple Dust*", a run of one-act comedies, stories, essays, songs, verse, newspaper and magazine articles, radio

broadcasts and films, and his six books of autobiography. He was translated into many languages and had more books published in America even than at home. It can truly be said of him as he said of G.B.S. *“He was one of those who never hesitated to say into the ears of the man isolated by wealth, and into the ears of the multitude, that what are man’s petty and insignificant needs are related to the stars.”*

Thomas Ashe, the golden-haired Kerryman, was a friend of Sean’s and they played in the same pipe band. He was killed by the rigors of forcible feeding. There was great outcry as details of his death filtered through to the British public. The British Court of Enquiry convened, censured the Dublin Castle Authority (the seat of British rule prior to independence) and those acting on their instructions, including the Deputy Governor, doctors and staff of Mountjoy Prison. The court found that Thomas Ashe *“died from heart failure and congestion of the lungs on the 25th September 1917, caused by the punishment of taking away from the cell bed, bedding and boots, and allowing him to be on the cold floor for 50 hours, and then subjecting him to forcible feeding in his weak condition after hunger-striking for five or six days.”*

Seamus Ennis who plays the Lament is a world-renowned folklorist and the acknowledged king of Irish pipers. His father was in the same pipe band with Sean and Thomas.

“All Round Me Hat” is a traditional tune to which Sean wrote his lyric in response to vicious attacks on him from George Orwell in *The Observer*.

“White Legg’d Mary” was recently found in his files and he had sub-titled it *“A Nawthy Caw From The Green Crow”*.

“When You And I Were Young, Maggie” is an American song published in 1886 with music by J.A. Butterfield, lyrics by George W. Johnson. Sixty years later Sean’s lyric transformed the song and as *“Nora”* it is used to extraordinary effect in *“The Plough And The Stars”*.

From the information given with each title you will see that some of the songs were written to traditional airs. These have been newly arranged, as is the case with all the musical arrangements but two, by Paul Brady. The information also shows that he has written four new compositions and that he plays on nearly every track and plays an extraordinary number of instruments. Paul Brady was born in Northern Ireland and now lives in Dublin with his wife and

their two young children. He is one of the most highly respected of Irish musicians, best known for his work in Irish traditional music. His last and solo album was voted *Folk Album of the Year* in *Melody Maker* and he is currently working on an album of his own songs in the contemporary vein. Paul Brady would like to say a special thanks to Shaun Davey.

John Kavanagh is a member of the Abbey Theatre Company. He has sung and acted in musical theatre, played the Classics and made concert tours as a singer. As Covey in *"The Plough And The Stars"* he toured the U.S.A. Whilst remaining lead actor with The Abbey John has in the last two years broadened the scope of his work – he is presently starring in the first Irish staging of *"One Flew Over The Cuckoo's Nest"* and on television as Detective Hannon in *"Burke's Enigma"*. John lives in Dublin with his wife and young son.

The front cover engraving is by Finola Graham. Born in Limerick, Finola studied art in Paris where she won a scholarship to *Ecole des Beaux Arts*. Returning to Ireland in 1970 she taught from her own studio in Dublin and worked on mosaic commissions till she returned to Paris in 1978 to work with Ricardo Licata, her former tutor. Finola presently divides her time between Venice,

where she is working on engraving, and Paris, where she is working on a project for the *11ieme Biennale de Paris*.

To Eileen and Shivaun O'Casey who gave me every help and encouragement, my sincere thanks.

To Cynthia, my wife, who worked with me throughout, and to our four children Claire, Cain, Elsa and Finn, I dedicate my efforts in this work.

– Séán Murphy

"...But the crow's caw is part of heaven's choir, like it or not. Let the lark soar past, its song in full flower of sound; the crow's caw cuts through it, tinting the lark's romantic light with the duskiness of a more earthly day. Let him have and let him enjoy his tenor notes says the crow, but I'm always here to sing the bass for the birds."

– Sean O'Casey, in his book *'The Green Crow'*

All songs and spoken parts performed by John Kavanagh.
All musical arrangements by Paul Brady except where indicated.
The recording Directed and Produced by Seán Murphy.

Assistant Producer: Paul Brady
Engineer: Brian Masterson
Tape Op: Tim Morris

Recorded at Windmill Studios, Dublin, Ireland.

Collection and selection of material and executive production
by Seán Murphy.

Audio Restoration and re-mastering by Philip Begley and John Munnis.

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Clockwise from top left: Eileen and Sean; Sean O'Casey; Sean Murphy; Paul Brady; Finola Graham; John Kavanagh; in the recording studio; Shivaun and Sean; The Family.