

**TO:** The Board of Trustees  
Mt. San Antonio College  
Walnut, California

**FROM:** Clayton L. Cowan

**SUBJECT:** Report on Sabbatical Leave, 1966-1967

On June 15, 1965, I submitted an application for Sabbatical Leave for the academic year 1966-1967. This application was approved and on June 21, 1966, I left the college to begin a stay of 447 days away from Mt. San Antonio with 410 days to be spent outside the United States. This paper will be a report on my activities during that time. The primary purpose will be to show that the points mentioned in the application were covered and to what extent any expansions or alterations entered in.

However, I should like first to express my appreciation to the Board of Trustees, the Administration, and my co-workers in the College for making this leave possible and also successful. On the latter point, I refer to the fact that when one is away from a vocation which has the particular student-teacher relationship of music, it was heartening to know that one might devote full time to the purposes for which the leave was granted. To me, the basis of the Sabbatical program is the process of returning, sharing experiences with the students, and yet being able to fit smoothly back into the teaching pattern.

The project abroad was basically two-fold. First, to travel extensively to gain or reinforce impressions which would be related to the teaching of music on the junior college level. This was done by attendance at concerts, folk music festivals, and, whenever possible,

direct contact with musicians, educators, and interested laymen. Specific instances of this will be shown throughout this report. Secondly, a particular study was to be made which would be augmented by this travel and these contacts. This study was to concern itself with the present state of music in the Republic of Ireland, with the main reference toward ballads and folk music. It will be shown that this was a valid program of study and travel - with benefits not only to myself, but also to the college and the community.

Plans began early. I had been in contact with Dr. Brian Boydell, Head of the Music Department of Trinity College, Dublin, for several years. We had first met during the Summer Session at Trinity in 1960, and continued our contact during the session the following year. Dr. Boydell, knowing of my interest in Irish music, kindly consented to assist in any way my research into this field. There is a letter to this effect on file. The original plan was to spend the complete year at Trinity, but after correspondence with the college, and with my proclivity for travel in mind, it seemed the better course to explore some new areas before going to Ireland. In retrospect, this course of action proved very successful.

Before starting a chronological description on my leave, I should like to point out a factor which may be particular to this project. An educator, whether he is an administrator, classroom teacher, or research scholar, cannot avoid the cross-relationships between his field and others, especially when traveling. Further, I feel that he must search out opportunities to develop comprehension of the different outlooks of citizens in other countries. Had I been restricted to concerts, interviews with musicians, and limited reading, the "spice" of the trip would

have been missed. One example - in Salisbury, Rhodesia, I had occasion to visit socially with the controversial Prime Minister, Ian Smith. We did not discuss music - or politics. He wished to know about my travels, about the College - even if I knew his cousin in San Diego. Yet the only common ground on which I could assess his personality and importance was political. This applied in conversations with most Rhodesians, although I was able to get an overview of the music activities in the country by introducing the topic at various times. This held true in several other countries.

The journey may be divided into several large regions, for geographical and cultural purposes. I shall attempt to point out lesser known characteristics of these places as it would be redundant, for example, to describe the view from the Eiffel Tower, or give details of the London Bridge, as these are well-known to most tourists, even the arm-chair variety. But, I wonder how many visitors to Paris have taken the Metro (subway) from station to station, searching out the blind singers who spend their "working day" underground. Or in London, locating balladeers in Camdentown or Hammersmith who perform with more validity than their native counterparts in Dublin. But this is another story.

The first large geographical area visited was the northwestern part of South America, encompassing the countries of Colombia, Ecuador, and coastal Peru. After the first plane trip (26 more to follow) from Miami to Barranquilla, a basic pattern began to emerge. I can recommend this to the fledgling traveler, if he has a good sense of direction, top physical condition, a small amount of lingual ability, and a strong sense of adventure. This is to start walking. Whether from a hotel, train

station, or plane terminal, this is the best way to begin knowing a place and its people. In my particular instance, music was a part of this original exploration. With rare exception, it seemed that the people in all the countries visited had music about them. There is no need for further comment about popular music being played on the radio, and juke boxes, other than to note that it was loud. The transistor radio was everywhere - and hundreds of crackerbox houses were surmounted by TV antennas. Yet, there is a flavor in the local music of this area which is different than that of other Latin sections. I will say now that this report will not labor over technical points in the music (other than Ireland) because of the restrictions of length and also that certain examples require only passing reference.

These three countries have particularly interesting dances. The "Cumbia" in Colombia, the "Pasillo" and "San Juan" in Ecuador seemed related for the most part to the Caribbean and eastern Mexico dances such as "La Bamba." This involves rather intricate steps, partner routines, and colorful costumes. The accompaniment is guitars, strings, and trumpets - somewhat similar to the "Mariachi" bands of Mexico. The folk songs tended toward affairs of the heart rather than the narrative type ballad of western Europe and used mainly the diatonic scale.

In Peru, I was able to contact persons familiar with native music, hear performances, and make comparisons. The "Marinera" and "Vals" are particular to the coastal region of the country, the first being a sort of sailor's dance (note the name) and the second, although in waltz meter, tending toward Latin syncopation and cut phrases. Other examples had an

Asiatic sound, with clapping and shouting. An especially interesting combination heard on the radio had a singer with mandolin, guitar, and violin playing a double-stop "hoe-down" style in 3/4 time. Accordion is also used occasionally. Mrs. Pat Reis, who is a music teacher serving with the Peace Corps in Lima met with me twice to discuss local music. She considers Peruvian folk music as weak, and there is very little effort being made to catalog or record native music. However, my feeling is that there is a wealth of material waiting for the trained musicologist and arranger.

In the next large geographical-cultural area (Peru and Bolivia), I found a less sophisticated, but certainly more interesting type of music from the standpoint of ethno-musicology. In Cusco, high in the Andes, a group of college students called the QOSQO Folklorico presented a concert of folk songs and dances. The music was mostly rhythmic, using the pentatonic scale, with constant change from major to minor mode. The orchestral accompaniment was interesting - 2 violins, 5 mandolins, 4 guitars, native flute, and an old harmonium! The folk tunes had an interesting parallel to northern Mexican songs with 1 measure guitar "breaks." I have wondered if perhaps there is a common feature to Latin mountain music, whether in the Northern or the Southern hemisphere. The so-called "wailing of the altiplano" sounded much like the ear-splitting love songs from Chihuahua and Sonora.

La Paz, high and dry, offered essentially the same type. However, the number of street flutists was particular to this city. The particular flute played here consists of 30 hollow reed tubes of gradually varying length which the musician plays by moving the instrument back

and forth under his lips. The virtuosity displayed is often quite amazing. Also, the variety of tunes showed again the use of melodic and rhythmic patterns similar to the mountain Peruvians, although there were more melodies based on the pentatonic scale. I left La Paz on August 1st for the long journey down to Antofagasta, Chile, in the company of several acquaintances, all of whom were traveling about the continent. This helped pass the time and to add to the store of impressions, many of which were recorded in a notebook. Comments of the weather have little importance in a report of this nature but I must say that this was the coldest journey of the year. The rather ancient coach had no running water and that which was in a bucket in the compartment was frozen solidly by morning.

The Lan-Chile flight from Antofagasta to Santiago was in three stages. The land below and the climate resembled somewhat the California coast. Santiago is a bustling, modern city and it was here I attended the first western-style concert. The performing group was the National Symphony Orchestra and the musicians did a particularly good rendition of the Mendelssohn "Reformation" Symphony. However, the highlight in music was an evening spent at El Pollo Dorado. This restaurant is known all over Chile for outstanding folklore presentations. Chilean music is similar to Paraguayan and Mexican. For example, a handkerchief dance was presented. With the 3/4 meter and hand clapping, it sounded very much like the Jarabe Tapatio (Mexican Hat Dance). The even phrasing of the Chilean music was a departure from the folk music of the Andean people. Side trips to Vina del Mar and Valparaiso provided an opportunity to see the coast and countryside plus meeting several local people.

The Chile-Argentina-Uruguay portion of the trip was unique in that these areas showed European tendencies in manners, dress, and food. The custom of afternoon tea is prevalent in the large cities, especially Santiago. In the latter two countries there is also a very good standard of musical performance, which might be attributed to the high proportion of Italian, German, and other European immigrants with a corresponding high degree of musical appreciation. Buenos Aires and Montevideo have flourishing concert halls, opera houses, orchestras, choral and dance groups.

On the other hand, an evening spent in the "La Boca" district in Buenos Aires was not to be missed, for here could be seen and heard the authentic Argentinean dances and songs. Everybody joins in the dancing, including the writer. The food in Argentina would be worthy of a separate article - outstanding steaks and seafood.

Tiny Uruguay, sandwiched in between Argentina and Brazil, still has a personality of its own. The astute political writer could find much material here but my quest for folk music netted only a variation of the charro songs from the pampas of Argentina. However, the flight to Asuncion, Paraguay, opened up a new type of music to my ears. The typical folk group is a trio, consisting of two guitars and a harp (slightly smaller than the French variety seen in symphony orchestras). The rhythms and harmonies are very crisp as is the technique used on the instruments. Even the glissandos on the harp were extremely accurate. A visit to "Maca" island, where painted Indians still live as they have for centuries, didn't produce any music but did allow for some interesting sign language. A large percentage of Paraguayans

speak "Guarnari", a soft and flowing language which carries over into their music and dancing. A very interesting example is that where a girl does a series of intricate steps while balancing one or more water jugs on her head.

The bus trip from Asuncion to Point Stroessner to see the magnificent Iguazu Falls, then on to Sao Paulo and Rio de Janeiro followed the pattern which typified travel throughout South America. Dusty, hot and cold by degrees, hair raising roads, bone crunching seats, drivers with nerves of steel -- but with friendly people, curious children, and snatches of music everywhere. On one such trip, a lad of perhaps 16 years boarded the bus at a small town and for the next twenty miles sang in the aisle. He possessed an excellent natural voice, and certainly deserved the tips which were given to him.

The final segment of the South American journey was spent in Rio. This city defies description, and from the musical standpoint was the highpoint of South America. There is a paradox here, in that the most typical "folk music" of Brazil is not a rural narrative type - but is a somewhat sophisticated presentation. Much could be written here about the new style - "Bossa Nova" - but it would require a technical explanation augmented by actual recordings. Generally, Americans might consider it as "blues" or a form of jazz but these terms cannot apply because of the obvious American connotations. I felt that the nearest comparison would be to the French chanson as performed by the late Edith Piaf. This popular style consists of a verse in a rubato or ad lib technique, which introduces the main thought of the song and is then followed by the chorus done in rhythm. The bossa nova as played by American bands

tends to be too fast and is set in a metrical straitjacket. In Rio, one has to be aware of the mixture of races which is probably the most successful in the world. This, combined with an ever present spirit of carnival, seems to bring a song to everyone's lips. The beauty of the city cannot be described in words. It must be seen. I hope to see it again.

On Wednesday, September 7th, the SS Boissevain left the magnificent Rio harbor bound for Capetown. The ten day journey was another highlight of my Sabbatical year. Not only was there an opportunity for a much-needed rest (and this is important to the seasoned traveler) but also the time for conversations with other passengers, reading, and catching up on notes and correspondence. This I did, in addition to playing a small concert for the passengers and accompanying a very fine tenor from Holland. The musical and political discussions helped to prepare for South Africa, certainly an enigma for many Americans.

On the basis of ethno-musicology, in its broadest sense, I will divide the brief discussion of Africa into five areas which will apply to the route followed. First, South Africa and Rhodesia (with separated races), then Malawi, Tanzania, Uganda, and Kenya, followed by Ethiopia, and finally the Sudan and Egypt.

Concerts in Capetown and Durban showed a high standard of performance. The former was presented by the Civic Symphony Orchestra, augmented by a large chorus of adults and children, doing the Haydn "Creation." Presented in the large Victorian gallery of the City Hall with good acoustics, the concert was well attended and favorably received. Although warned, I ventured into the Indian Quarter to hear some native music in local cafes. There is strict apartheid in South Africa and I

had to pretend ignorance of the law in this instance. Also in Capetown, visits to Table Mountain and the surrounding countryside, museums, and art galleries helped to fill out my impressions of a lovely city. On September 2nd, I flew to Durban, with stops at Port Elizabeth and East London. The South African pilots are certainly unique with their "easy-going" flying methods. After a noon landing, I took the airport bus into the city, left the bags at the terminal and explored the downtown area, visiting two museums and an art gallery before searching out a hotel. After a wash and a meal, there was still a concert on the agenda. A Belgian pianist, Claude Coppus, played the Brahms 2nd Concerto as part of an excellent program by the Civic Symphony. I mention this one day in detail to point out that, on occasion, the traveler needs to crowd in more because of the time element. While in Durban, I was privileged to meet and talk with several local musicians.

The trip from Durban to Kimberly was made by train and this was my introduction to the vastness of Africa. The twenty-four hour trip was extremely comfortable, with good food and service, berth and shower in 2nd class, and conversation with South Africans. What a contrast with what would come later, when I would travel 1500 miles on native busses! Kimberly added little to musical enlightenment, because it still has basically much of the old frontier spirit. But the opportunity to visit a diamond mine, watch the various mining operations, and speak with many people concerned with the business is something that is not the usual fare of the American "tourist." There was a bit of African music "in the air" at the DeBeers compound and I will speak of this in the next paragraph.

The variety of experiences in Johannesburg would fill this report. One highlight was the Inter Tribal Dances on October 2nd at the City

Deep Mine Pit. These dances are presented on occasional Sundays by the African workers who live together in the compound according to their tribal background. Their costumes are improvised, as are their musical instruments. But the rhythms are unmistakably genuine. Some variations included choral groups with the dancers, instruments made from old oil cans and water bottles, hollowed planks of wood, tin whistles, and native flutes. Each group had unique melodies and steps, and the men were in a very competitive spirit as they performed. The African audience was an experience to watch also. I was especially impressed with the Zulu, Amakwaya, and Mchopi. The latter group had contrived some marimba-like instruments and a repetitive theme as the dancers shuffled and leaped about. It was only after a few minutes of close listening that I was able to recognize one of the tunes as "I Want to be Happy." It had been done in a native mode with a different harmonic and phrase structure than the original. Printed at the bottom of the mimeographed program was the following:

THE PUBLIC IS REQUESTED NOT TO THROW MONEY TO THE DANCERS.

The particular musical experience in Rhodesia which remains in my memory is that of staying in a multi-racial hotel in Salisbury and hearing a day long "jam session" of African musicians. These locals attempt to perform in the American style, which, lacking success, lends a particularly interesting flavor to the presentation. Contrary to what is printed in much of the western press, a strict system of apartheid does not exist everywhere in Rhodesia. Therefore it was possible for a Rhodesian friend and me to stay for nearly a week in a place where we were the only Caucasians. The meeting with Ian Smith (to which previous

reference was made), several social occasions both in Salisbury and Bulawayo, and conversations on the conditions of this fascinating country added to a rare experience in travel.

In the East African countries there was a variety of musical experiences. There was a presentation of "The Merry Widow" in Nairobi, Kenya - certainly an incongruity in a country which only a few years ago saw the Mau Mau bloodbaths. In Dar-es-Salaam, strolls through the back streets with a hodge-podge of sounds coming from African and Indian cafes. Even here, the record shops were endlessly playing "Strangers in the Night," a Frank Sinatra recording which was the leading hit in South America. But the greatest thrill here was not musical. The experience of visiting Ngorongoro Crater, the Serengeti, and Oldovai Gorge would probably appeal more to the anthropologist or geologist - but I would be remiss if I did not state that this area is one of the top sights in the world today. Musically, one particular instance will stay in my mind. While waiting for a bus in a tiny town in the bush country of Tanzania, I heard sounds of singing coming from the porch of a small shop. An African was operating a sewing machine and singing lustily a series of "Alleluias." I recognized this as an Anglican hymn, an obvious throwback to missionary school training. This is interesting in light of present day government policy in Tanzania which is attempting to supplant English with Swahili. On the other hand, Jomo Kenyatta, who was imprisoned by the British for his part in the freedom (Uhuru) movement in Kenya, has insisted that English be taught universally and used in all government functions in his country. I was made constantly aware of a "musical nationalism" by the use on the

air of the unofficial "national anthem," sung to the tune of "This Little Light of Mine, I'm Gonna Make it Shine." This was played and sung somewhat like our local radio stations use a musical call letter routine.

The most interesting musical instrument in this part of Africa is the so-called "finger piano," the sanza. It consists of a series of thin metal "twangers" mounted on a piece of wood. The tuning is not scale-wise but rather outward from a center keynote. It was not uncommon to meet an African strolling down the road, humming or singing and accompanying himself on this little instrument. It has a unique and interesting sound. Other instruments were a type of zither, rattles for thighs and arms, lyre, one string fiddle, leather covered trumpet, and a variety of flutes. These were on display in the National Museum in Nairobi. Descriptive material indicated that Ugandan music is more advanced than Kenyan.

A side trip from Nairobi to Mombasa was a first introduction to Arab culture and music, and pointed up again an obvious fact about travel - that national borders do not necessarily mean a starting or stopping point for an ethnic culture. Nairobi, as with Johannesburg, provided the opportunity to meet people in other occupations and professions, and set the mold for future friendship and correspondence.

Ethiopia is a country of great contrasts, both physical and social, and has a proud and handsome people. I had little opportunity to observe any folk music here and there seemed to be little attempt to encourage a systematic music study. However, other folk characteristics are seen in painting, sculpture, and architecture. This is an area that appeals to me personally for continuing research in music. One

of the problems of the country is the Eritrean independence movement, which gets little space in the western press. Much of the trouble is centered around Asmara, where I had the opportunity to learn about both sides of the problem. In Addis Ababa, I saw Haile Selassie, President Novotny of Czechoslovakia (on a State visit), visited the University as guest of the Vice-President (formerly of USC), and sampled Ethiopian food. The speciality is "waj and tej" which must be endured to be appreciated!

After a visit with Mr. and Mrs. Richard Hammer (formerly of Mt. San Antonio College) in Khartoum, seeing many historical sites, another exciting experience awaited ... the Nile. To reach the starting point for the river trip, it was necessary to take a dusty 27 hour journey by train to Wadi Halfa on the Egyptian frontier. The passengers on the train and the stations along the way provided a further insight into Arab customs. I cannot recall any particular folk music, except that heard on the transistors. This was broadcast mainly from Cairo and followed the pattern which will be mentioned in the next paragraph. A word about the muezzins calling the faithful to prayer from the minarets on the mosques. These became more and more a part of the landscape as I moved northward. Many used recordings instead of "live musicians" -- and played them full volume.

The trip down the Nile river was unforgettable. The ancient river boat from Wadi Halfa chugged along for three days and nights while the passengers could do little else than lean over the rail and watch deserted and partially submerged villages slip by on either side. This whole area has been transformed into one vast "lake" because of

the building of the Aswan high dam. The cities of Aswan, Luxor, and Cairo were fascinating in themselves, but the primary purpose of the trip was to visit the ancient Egyptian tombs and monuments. Again, descriptions of the Pyramids, Sphinx, Abu Simbel, various obelisks, etc. would not add to this report. The music of Egypt and the other Arab countries deserves a few words, however. In general terms, it would seem repetitious and unmelodic to western ears. But, on closer listening, I was able to discover a pattern which was the key to a basic understanding. Usually the songs were performed by a soloist, with a choral background, and accompanied by an orchestra which featured strings, drums, and several types of reed instruments. The latter tended more toward the sound of the oboe rather than the clarinet. The rhythm was unvarying and the soloist was "answered" by the other singers, and these in turn were followed by a very quick ending of the phrase by the instruments. The music tended to be accurate in technique, but I'm sure that it would take more than a few hearings to adjust to the nasal tone quality, the slurring from note to note, the ornamentations, and the length of certain numbers. The popular singers have huge followings and there seems to be the same type of fan as in the western world. Another example of music was the background to the "Son et Lumiere" (Light and Sound) presentation at the Pyramids. This type of production is well-known throughout the "tourist" world and must be carefully selected. The one presented in Egypt was outstanding with the music based on what is assumed to be ancient Egyptian modes.

Street sounds were a mixture of traffic noises, noisy bargaining, muezzin recordings, transistors, and the other elements which seem to

personalize foreign cities.

The countries of Lebanon, Syria, Jordan, and Israel made up the next segment of the trip. If there was to be a "four star" country for the traveler in this part of the world it would surely be Lebanon. From the bustling metropolis of Beirut, the "Paris" of the Mideast, to ancient ports such as Bibylos, Sidon, and Tyre is only a short drive. With the exception of some shepherd's pipes, there seemed to be little musically to distinguish the first three countries from Egypt. I found it rather distracting on Christmas Eve to hear American gospel hymns being played (recordings) outside the Church of the Nativity in Bethlehem. The narrow winding streets of Damascus and Old Jerusalem had much in common with Cairo and Alexandria.

Israel was unique in its music and dancing. The first concert I attended was at the YMCA in Jerusalem, a performance by the Radio Symphony Orchestra. It was excellent. The program included a folk suite by an Israeli composer, the Mozart Clarinet Concerto, and a fine reading of the Schumann 4th Symphony. The combination of western and eastern idioms is prevalent in this small country which has drawn its population from so many parts of the world. Other musical activities included two concerts of folksongs and dances. These were put on by university students and were of a very high caliber. Many of the dances were extremely intricate and called for top athletic ability, whereas some of the songs were such that the audience joined in. New Year's Eve was celebrated at a hotel in Tel Aviv and there was more than one questioning glance when we sang "Auld Lang Syne" at midnight - the Jewish calendar, of course, being different.

The ship journey to Greece was broken for a week's stay in Limassol, Cyprus. This country, as some others, holds great interest for the political buff because of the divided loyalty to Greece and Turkey. There were some interesting musical sounds here, including marching bands and hymn singing on Epiphany, January 6th.

Greece, naturally, is the cradle of western civilization and has great attraction for the tourist and the traveler. The music of the Greek people is best heard in the taverns where orchestras of four to eight pieces perform for singers and group dancing, the latter being done solely by men. The musical sounds were quite unique with various modes being employed and much slurring in the vocal part. Few chord changes with no sense of a final cadence is particular in this music. I quote from my notes taken in a basement taverna of Constitution Square on Saturday night, January 14.

"Fairly slow tempo - 2/4 meter - use of alto oboe - very nasal - cymbalon, two guitars, tambourine and violin. Dances done by 2, 3, or 4 men - use of handkerchief between hands - jumping - twirling - improvisation - dancers pretty well in cups."

I used this form of notetaking throughout the trip and, though quite brief, it has proved to be the best way of refreshing the memory. Athens, with the Acropolis dominating the city, is known to every schoolboy and it would be extremely redundant to go into even general details about the city. However, I should like to mention the Benaki Museum as outstanding and oftentimes overlooked because it is privately owned. Other musical events included a concert by the Athens Symphony

which included works by contemporary Greek composers, and a performance by the Athens University Orchestra and Choir, which left much to be desired in musical technique.

The period between January 20 and March 19 was spent traveling through the southern part of Europe, to central Europe, Britain, and finally Ireland where I remained for nearly five months. I will deal with the music of the latter country as the final portion of this report. Just a few words on the music of some of the countries visited would include performances of folk music in Belgrade and hearing "Madame Butterfly" performed by a Bulgarian troupe. Good seats at this opera cost less than a dollar. Ten days in Rome certainly provided a great deal of music - the Rome opera doing "Siegfried" conducted by Zuban Mehta. It was done superbly and Mehta was warmly received. Some fine choral music also was heard in various churches.

Spain, Portugal, France, Germany, and Belgium were on the route to London and I'm sure the reader is fairly familiar with the folk music and concert life of these countries as there is a wide selection of recordings and literature available. Nevertheless, whenever possible, I tried to search out variations of what is commonly thought to be typical music. The same applies to Britain, and in particular, London. The concert life in this city is varied and of top caliber. Since my interest is in Irish music, there were several sources here to be explored and some of the points which will be made in succeeding paragraphs will apply to London as well as to Dublin, Cork, and other Irish cities.

My arrival by overnight mail boat from England coincided with one of the major celebrations not only in Ireland but in the United States.

In Ireland, March 17th is primarily a religious holiday, but in Dublin the homage to Saint Patrick was occasion for a large parade. Of particular interest was the participation of many pipe bands from a large section of Ireland. The Irish pipe is slightly different than the better-known Scottish variety, but the types of tune played and the general style is somewhat the same. This was the beginning of a very happy association with Irish music and musicians for the following five months. Of course, my relationships were not limited to this particular field - and it must be said that most Irishmen are musical, if not in the professional sense. The term, "Irish tenor," is not just a figure of speech because there is in that country a lack of inhibition in reaching for the high tones.

The sources of information while in Ireland were to a large extent personal. This was possible because of previous visits and preparation, but more because of the availability and friendliness of all the people contacted. Although the names may mean little to the reader, I should like to mention in particular the following:

Dr. and Mrs. Brian Boydell (Trinity College)

Colm O Lochlainn (Three Candles Press)

Dr. Donal O'Sullivan (Trinity and University College, Dublin)

Mr. Hugh Shields (Language Department, Trinity)

Mr. Leopold Batt (Aer Lingus - Irish International Airlines)

Mr. and Mrs. Arthur Hogan (Erin Foods)

Mr. Christopher Curran (Radio Telefais Eirann)

Mr. and Mrs. Stephan Behan (Parents of the late Brendan Behan)

Siobhan McKenna (actress)

Mr. Ronnie McElroy (Royal Irish Academy of Music)

Mr. and Mrs. Eric Burdick (The Ould Cod)

Mr. Sean O'Sullivan (Irish Club - London)

Mr. and Mrs. Michael Classon (Avoca School - Blackrock)

Mr. Paddy McQuaid (Barrister)

Niall McGionn (singer)

I should like to record briefly what assistance was given by these various people in order to substantiate the conclusions on Irish music which I have reached during this leave and which will be listed as the concluding portion of this report.

Dr. and Mrs. Boydell are performing singers in the Dowland Consort, a leading madrigal group in Ireland, and are frequently called on to judge at various music festivals and competitions around the country. Dr. Boydell is one of the three or four leading composers in Ireland and has made frequent use of ancient Irish modes, on which he is an authority. As Head of the Music Department at Trinity College, he made himself available for consultations on my project.

Colm O Lochlainn graduated with Honors in Celtic Studies at University College, Dublin, and stayed on as lecturer there for many years. He then established The Sign of the Three Candles publishing house which developed a unique reputation. Being a native Irish speaker and publisher of two volumes of Irish Street Ballads, his assistance was invaluable.

Dr. Donal O'Sullivan is the leading authority of Irish Folksong and has published the most authoritative studies in this field. He has been on the faculties of both Trinity and University College, Dublin for many years.

Mr. Hugh Shields was the Registrar of the Trinity Summer School and has been a collector of Folksongs and ballads for many years. Not only have we met on my various visits to Dublin, but also have kept in correspondence and he has provided several sources of information.

Mr. Leopold Batt is an excellent Irish speaker and his connections with the Irish Airways provided introductions to several people of interest. He was formerly with Gael-Linn, an organization devoted to the preservation of Irish customs, arts, literature and language. Gael-Linn has an extensive library of recorded music, which was available for my use.

Mr. Hogan is a native of County Kerry and Mrs. Hogan is Welsh. Although he is in merchandising, his interest and background in music of the west proved to be of value, and the natural singing talent of the Welsh evidenced itself in his wife. Through their efforts, I was able to spend a rewarding evening at the Abbey Tavern, a leading folk-singing establishment north of Dublin.

Mr. Chris Curran is an actor and singer and has appeared in radio, television, and on the stage throughout Ireland. Several interesting variations of early twentieth century ballads have been collected by him and he was kind enough to allow me to record them. Two or three of these will eventually be arranged for our Mt. San Antonio College Men's Glee Club.

Mr. and Mrs. Behan are well-known throughout Ireland for their songs. Mr. Behan, who unfortunately passed away in June, was a member of the Irish Republican Army, and recounted many of the instances on which ballads are based. Mrs. Behan has a phenomenal memory for the

old Dublin ballads. Two of their sons still living are known for their settings of Irish songs.

Siobhan McKenna discussed the present day status of Irish music in relation to the stage. Mr. McElroy, on the staff of the Irish Academy introduced me to several variations of Irish tunes from County Antrim. Mr. and Mrs. Burdick are the proprietors of The Ould Cod, an unique restaurant which, with its late hours, is a gathering place for actors, writers, and musicians. This proved to be a fertile spot for the discussion of music. At this point, I must make it clear that research in "pubs" was a necessary part of the research. The sterile atmosphere of the classroom is not the likely place to gain insight into Irish music.

Mr. Sean O'Sullivan, although working in London, is a native of Dublin, and has not lost his interest in the city and its people. He introduced me to members of the Irish Club in London and this led to some interesting conversations. Mr. Classon, Headmaster of Avoca School, and his wife were quite interested in my study and gave some background from their own experiences, both as amateur musicians and educators. Mr. Paddy McQuaid, though having law as his profession, has a great background in folk music, being a native of County Galway. He was very generous with his time in discussing his youth and particularly the music of the Aran Islands. Niall McGionn was the "compere" (M.C.) at the Carney Arms, a leading singing lounge in Dun Laoghaire. His performance of many of the tunes which had been written from other sources allowed for comparisons. He was good enough to allow me to record "live" some of his songs.

These contacts plus many others and many hours of personal reading, annotating, and comparing has, I believe, provided materials for future application of this material in articles, talks, and musical arrangements. This work will be based to a great extent on the following premises, some of which have not been included in any previous study that I have seen. Although my interest is primarily in the 20th century Irish ballad, a few words on the background are necessary. In the life of eighteenth and nineteenth century the ballad singer was an important person. Townspeople and country people alike were denied instruction in their native language and turned more and more to English for the spreading of news and the small amount of culture that remained to them. For this reason, I restricted my study to ballads in English. Ballads on every theme, from courtship to politics, were carried through the country, to be sung at fairs, markets, and other rural gatherings. They recorded local history, murders and burnings, deaths of priests and political leaders. They gave the popular view of home and foreign affairs in peace and war. Sometimes they were in Irish, sometimes bilingual.

They soon became a part of the lore of the countryside. Many alterations and variations crept in and this also was part of the research in that I attempted to find not only the most valid version but the most singable. Different airs were used for the same set of words. It even happened that songs of definitely English origin were sung to authentic Gaelic airs, in all their traditional beauty.

With the growth of radio and television, one might think that the Irish people would have turned to mechanical entertainment, with the

obvious decline of the ballad singer, But this is not so. The ballad, an authentic reflex of the Irish spirit in Gaelic or in English, has come into its own in the past few years. In fact, since my last visit to Ireland in 1964, there has been a phenomenal growth in ballad groups, "singing pubs," folk song concerts, and Fleidh Ceoul gatherings. The latter is a particular Irish sort of "get together." On a weekend in July, I attended one such gathering of singers, harpists, flutists, pipe bands, lilters, and dancers, in Enniscorthy, County Wexford. The normal population of 6000 was swollen to 80,000 for this event.

Other places throughout Ireland, other than Dublin, visited in pursuit of this music included the Internation Choral Festival at Cork, Arklow, Galway City and County, Achill Island, and Belfast in the North of Ireland. The Six Counties have just as deep a tradition of folklore and music aothough not a part of the Irish Republic.

At this point, I feel that perhaps I must cease and desist my efforts to "catalog" events and types of ballads. The reader, I hope, has at least gained an idea of the value of travel and the importance of combining such travel with some project of interest to the traveler and of some eventual value to those with whom he comes in contact. Rather than to continue what may sound like a thesis, may I mirror my ideas in the words of Dominic Behan, a leading ballad singer and researcher:

"To imagine - as some people would have us do at present - that balladry is in itself worthy of study in an abstract art sense, is a foolish and undesirable premise. That everything in relation to folk song must be limited to the purely 'Ethnic',

with no allowance for the day to day changes which are a feature of any society is tantamount to asking us for our signature on a death warrant for folk-lore. Above all, it is asking us to sing with an academic tongue in cheek, and, before we bawl our heads off, we must find out why. It is enough to prevent young people from making their own songs....."

Although I personally feel that a deep and sometimes exhaustive study is rewarding in the ballad research, Mr. Behan's statement hits the mark pretty effectively as far as the average singer and listener is concerned and that, after all, is the one who counts. This study has not stopped with the end of Sabbatical Leave; in fact, much of the material is only now coming in focus. I hope, in the near future, to have a set of Irish ballads arranged for the Mt. San Antonio College Men's and Women's Glee Club.

In conclusion, again my appreciation to all who made this Leave possible.