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 SHAMROCK SERIES

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Arthur Murphy  
A  
NATION  
STIRS

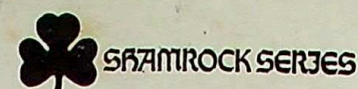




# A NATION STIRS

## ARTHUR MURPHY

Music Arranged and Directed by Bill Kirkpatrick



**STAL 6020**  
(1E 048 • 92081)  
stereo

Arthur Murphy was born, reared and educated in Dublin, of Dublin parentage, and has been singing since boyhood chorister days. He was a student at Trinity College, Dublin, whence he graduated with a B.A. (Hons) degree in Modern History and Political Science. After graduation he went to London to try his luck as a singer, starting off with Sunday gigs at the Irish club in London and ending up with his own solo spot on a TV series under the conductorship of Eric Robinson. He was one of the pioneers of Irish Television (Telefís Éireann) when it opened in 1962, presenting his own programmes—"Visitors' Book", "Allegro 2-3-4" etc., besides producing and directing for them. In addition he has worked as compère/interviewer for Southern Television, Westward, TWW, ABC and BBC. Before joining Irish Television he spent eighteen months in America, where he appeared on the Arthur Godfrey Show and WABC TV in New York.

### Side One

- O'DONNELL ABOO**  
(New words and new musical arrangement: Bill Kirkpatrick)
- THE GRAZIER TRIBE**  
(Trad.—arr. Arthur Murphy)
- RODDY McCORLEY**  
(New words and new musical arrangement: Bill Kirkpatrick & Arthur Murphy)
- THE CROPPY BOY**  
(New words and new musical arrangement: Bill Kirkpatrick)
- LILLIBULERO**  
(New words and new musical arrangement: Bill Kirkpatrick)
- BOULAVOGUE**  
(New words and new musical arrangement: Bill Kirkpatrick)
- KELLY FROM KILLANE**  
(New words and new musical arrangement: Bill Kirkpatrick)

### Side Two

- SHE IS FAR FROM THE LAND**  
(New words and new musical arrangement: Bill Kirkpatrick)
- GOD SAVE IRELAND**  
(New words and new musical arrangement: Bill Kirkpatrick)
- THE FOGGY DEW**  
(New words and new musical arrangement: Bill Kirkpatrick)
- KEVIN BARRY**  
(New words and new musical arrangement: Bill Kirkpatrick)
- THE IRISH FREE STATE**  
(New words and new musical arrangement: Bill Kirkpatrick)
- THE PATRIOT GAME**  
(Dominic Behan)
- A NATION ONCE AGAIN**  
(New words and new musical arrangement: Bill Kirkpatrick)

A RECORD SUPERVISION PRODUCTION:  
Supervision: Denis Preston Sleeve-note: Arthur Murphy © 1966

THE NORMAN ENGLISH arrived in Ireland at the invitation of an Irishman—Diarmuid MacMurrough, and for the next 753 years the Irish tried to get them to go home! This album is a history of that Ireland, in songs nostalgic, sentimental and heroic. Indeed, had it not been for this long oppressive background we would certainly have fewer songs to sing, and, anti-English though they may appear to be, they express hatred not of the English as a nation but of the landlords, generals and statesmen who were the instruments of oppression through the centuries.

In chronological order the songs cover the period from 1598 to the present time, though the requirements of musical continuity and contrast largely dictated our final choice, and, because of their popularity many of the marches and ballads are of the 1798 and 1916-22 periods. The orchestral item—*Lillibulero*, appropriately satirical in Bill Kirkpatrick's brilliant setting, was a marching song of the Williamite army and, therefore, part of our story. It was the tune that "whistled" James II of England from his throne. Forced to abdicate, he fled to Ireland. In 1690 his successor, William of Orange, defeated James and his Irish supporters at the Battle of the Boyne.

*O'Donnell Aboo* represents the end of the reign of Elizabeth I of England, which saw the routing of English expeditions in Ulster by the clans led by the O'Neills and the O'Donnells. However, Ulster, the last province to hold out, was finally subdued by her nephew—James I, a canny Scot who introduced Scottish settlers whose descendants live there to this day.

The Penal Laws imposed by William III were designed to obliterate the Irish way of life. By the 1780's the bulk of Irish landlords were absentees, or "graziers". Secret societies to prevent the enclosing of common grazing lands were symptomatic of this period—evoked in the song *The Grazier Tribe*.

The rebellion of 1798 has possibly inspired the greatest number of Irish rebel songs. *Roddy McCorley*, like Wolfe Tone and Napper Tandy, was a Protestant and leader of an insurgent band in Co. Antrim. But his religion didn't save him from the gallows following his capture. He was executed at Toome Bridge.

The term *Croppy Boy* was one which was widely applied to the rebels of '98, but its derivation is uncertain. It may have referred to the custom of cutting or cropping the hair in the style of the French revolutionaries, to the cropped ears of the felons or to the disfigurement of the ears due to the "pitch cap" form of torture.

The great rebellion of 1798 had its main success in Co. Wexford, though this was one of the least Gaelic of counties in Ireland—many of its people being former immigrants from the West of England. Forth and Shelmaliel, referred to in the song—*Boulavogue*, were two of the county's baronies. Father John Murphy, coadjutor-priest of Boulavogue, and Father Michael Murphy, curate of Ballycanew, were local leaders of the uprising. *Kelly*

From Killane is another ballad of this period—too well-known and loved to be omitted from our collection.

In 1803 Robert Emmet, a Protestant, attempted an insurrection in Dublin. It developed into a mob riot over which he lost control. He is the best-loved of Irish patriots because of his youth, courage, loyalty and romantic love for Sarah Curran. Indeed, it is said that he could have evaded capture had he not returned to see her. Poor Robert, always trusting, was doomed: even his defence counsel, McNally, was an English informer. *She Is Far From The Land* sums up the character of Emmet better than other ballads like "The Bold Robert Emmet", and, too, its writer Thomas Moore was a contemporary of Emmet's.

*God Save Ireland* marks the Fenian period, a movement founded in America by Irish exiles. This song was written in honour of three Fenians—Allen, Larkin and O'Brien—who daringly rescued two of their leaders from a prison van in Manchester. A policeman was killed in the mêlée.

*The Foggy Dew* takes us from the 19th to the 20th century, and to the Easter Rising of 1916. Padraig Pearse, of English descent, led the Volunteers in Dublin and James Connolly the Citizen Army—the military wing of the Labour movement. This song is generally taken at march tempo, but Bill Kirkpatrick's unusual interpretation captures in poignant fashion the drama and tragedy of this event, foredoomed to glorious failure.

*Kevin Barry*, a young university student and member of the I.R.A. (Irish Republican Army)—as the movement had now become between '16 and '22—was the first patriot to be hanged in Ireland since Robert Emmet. In 1922 British public opinion forced Prime Minister David Lloyd George, a Welshman, to offer a form of self-government for twenty-six counties—the Irish Free State. The Irish delegation had twenty-four hours in which to decide: to take what had been offered, or face total war. They accepted, and it was ratified by a very narrow majority in the Dail, or parliament. De Valera and his supporters walked out, and in a short while the terrible and unfortunate civil war began. *The Irish Free State* supports those who took the republican stand against the adherents to the treaty—the Freestaters. Again, Kirkpatrick's apposite scoring underlines the sarcasm and scorn of the words.

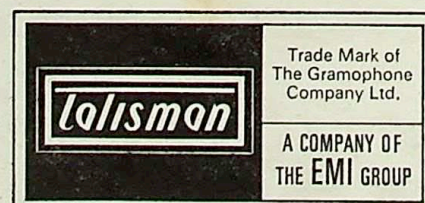
Outnumbered and out-gunned, the Republicans under De Valera eventually gave up the struggle and entered the Dail as the Fianna Fail party. One section, however, did not accept the "cease fire". They constitute the organisation, which, to this day, calls itself the I.R.A. *The Patriot Game* concerns a raid by this illegal organisation on a police barracks in Brookborough, Co. Fermanagh, on New Year's Eve 1956, during which two of the raiders were killed—Sean South of Garryowen, Limerick, and Fergal O'Hanlon of Co. Monaghan.

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