

Mp3 Comhaltas Concert Tour - Echoes Of Erin 2006

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Traditional Irish music played by an extremely talented touring ensemble. This CD went with our players to the USA and Canada for another successful year of music, song and dance. 19 MP3 Songs WORLD: Celtic, FOLK: Traditional Folk Details: Comhaltas Concert Tour of North America 2006 A Colourful and Exciting Show of Irish Traditional Music, Song, Dance Humour Artistes: Siobhn N Chonarín (Limerick) Bean aT/Flute Nora Butler (Tipperary) Singer Donie Lyons(Limerick) Singer Geraldine OCallaghan (Cork) Fiddle Ronan Greene(Galway) Fiddle Sabina McCague(Monaghan) Harp Vincent Jordan(Birmingham) Piano Accordion Pdraig King(Limerick) 2 Row Accordion Eimear Buckley (Cork) Concertina Sena Agnew (Antrim) Flute Pdraig McGovern (Leitrim) Uilleann Pipes Daire McGeown (Armagh) Banjo Damien Mullane (London) Melodeon/2 Row Accordion Katy and Sarah Flannery, Carly Adams, Trish Ward (London) Dancers Brendan Reill (Laois) Tour Manager Liner Notes: 1 Reels: The First Month of Summer/Cut the Sod (Pdraig McGovern*) The First Month of Summer is No. 491 in O'Neill's 1001 (The First Month of Summer 1001 Gems). Much has been written about Chief O'Neill's work and his many publications and the fact that this 1907 publication is still referred to today as The Book adds further weight to his huge significance in the development of Irish Traditional music. One of the most famous recordings of The First Month of Summer was by the legendary fiddler Andy McGann (1928- 2004). Many tributes have been paid to the great Andy McGann since his recent death; he was a vitally important link to the great era of Michael Coleman and had a truly distinctive style of fiddle playing and mastery of his instrument. Andy McGann's contribution to the development of Irish traditional music in North America is and will remain set in stone. This particular setting of The First Month of Summer is associated with whistle and pipes and was popularised by west Clare concertina, piper and whistle player Tommy McCarthy who spent much of his time in London. Cut the Sod featured on the 1998 Leitrim's Hidden Treasure CD. It was one of the tunes learnt by Michael McNamara from Pee Fitzpatrick, a fiddle player from Aughavas in South Leitrim. 2 Reels: John Brosnan's (Comp J. Brosnan)/Leitrim Lilter (Comp. C. Lennon) (Group) Well-known accordion-player John Brosnan composed this reel over thirty years ago and it became absorbed into what is termed core repertoire very quickly. At present living in

Killarney, John Brosnan recorded this reel on his long awaited solo CD *The Cook in the Kitchen* in 1999. The second reel is yet another new composition, one of many tunes written by the highly regarded composer Charlie Lennon. In his publication *Musical Memories*, the renowned fiddler and pianist recalled his memories on hearing the clear sweet notes of a whistler while he worked in a nearby bog as a child. Charlie writes that when he wrote this reel he wanted to capture the range and musical qualities of the whistler and to mark the occasion in a tune. Charlie Lennons compositions have long become part of the traditional repertoire in Ireland and the world over. In recent years *Comhaltas Ceoltirí Éireann* has honoured an *Ard-Ollamh* at *Fleadh Cheoil na hÉireann*, and the recipient for this highly regarded award in 2005 was Dr. Charlie Lennon.

3 Jigs: *My Former Wife/Nearys* (Geraldine O'Callaghan) *My Former Wife* is included in *O'Neill's 1001* (No. 110). Whereas O'Neill actually sourced the tune from the South Leitrim piper Sergeant James Early when he included it in his earlier publication, in 1903, *O'Neill's Music of Ireland Eighteen Hundred and Fifty Melodies* the collector wrote that it was actually the Tullamore piper, Bernard Delaney, who had actually introduced this tune to the Chicago musicians. Delaney, whom O'Neill described as capable of craning or playing the Connaught staccato system of execution, the free and rolling style with a liberal sprinkling of graces and trills was his favourite. Like Sergeant Early and, indeed, so many of O'Neill's musical associates, Delaney was an officer in the Chicago Police Force. The same Sergeant James Early was one of Chief O'Neill's closest confidantes and indeed, along with Early's musical duet partner Mayo fiddler, James McFadden, was a source of some of the collector's finest tunes. Neary's jig is associated with the repertoire of Jim Neary, a Mayo fiddler who lived in Chicago. He was married to pianist Eleanor Kane. The jig was recorded by fiddle and flute duet, Jimmy McGreevy and Seamus Cooley. This jig has its own particular character and having been played by the *Brosna Cíl Band* in the late 1990s, it has since enjoyed a revival.

4 Song: *The Vales of New Direen* (Donie Lyons) *The Vales of New Direen Farewell*, farewell my native land, Farewell forever more, I now must leave you far behind, And seek a foreign shore, But very soon the ocean wide, Between us will intervene, From that dear old home, That's mine no more, In the Vales of New Direen. Those sand dune seas I've crossed before, And sought a foreign strand, Although I soon would see, Again my native land, But like John Mitchell in his cell, There's something tells to me, Of that dear old home, That's mine no more, In the Vales of New Direen. At home in dear old Ireland, I, fain, for ever would stay, But fate indeed was destined for me, To wander far away, From my native hills and valleys fair, Where dwells the shamrock green, In that dear old home

thats mine no more, In the Vales of New Direen. The parties that betrayed us, They obtained their best desire, The life of her blighted, They surely blasted mine, They sent us both a wandering, With vengeance sharp and keen, From that dear old home, Thats mine no more, In the Vales of New Direen. When last I saw my native land, It was with mournful eye, The tears came trickling down my face, And loudly I did cry, The fall of night it soon came down, And that was last I had seen, Of that dear old home, Thats mine no more, In the Vales of New Direen. So now I must end my end my few pen lines, In case I might be late, The mourning train from Ardagh, Leaves at twenty five past eight, So God be with you Ireland, Youre my starlit ocean Queen, And a fond farewell to all who dwell, In the Vales of New Direen.

The Vales of New Direenis a song of emigration from the West Limerick area.It has been recorded by Treasa N Cheannaigh in the past who had learnt it from the famous singer from that area, Con Greaney. It is one of many songs that Donie Lyons remembers hearing over the years in his native West Limerick.

5 Reels: Morning Mist Comp.J.Burke/Eileen OBriens Reel Comp. E.OBrien Pdraig King* The first reel was composed by the one and only Joe Burke and the tune lends its name to his most recent CD,The Morning Mist.Joe composed the reel in 1958 and having given it to Raymond Roland,the great East Galway accordion-player who was one of the stalwarts of the London Irish music scene in the late 1950s through to the 1980s Having been introduced to the London Irish music scene the reel quickly became part of the established repertoire amongst traditional musicians everywhere.It was first recorded by the Liverpool Cil Band. Eileen OBrien,is daughter of the legendary Tipperary accordion player and composer,Paddy OBrien,who spent much of his life in America.Eileen OBriens Reel has been part of the core repertoire of Irish music for over twenty-five years having been absorbed into the tradition very soon after she composed it. Having played it at the All-Ireland Fleadh where it got one of its first airing Eileen went to the first Cooley-Collins festival in Gort with her family where she met the great East Galway flute player Paddy Carty. Like all great musicians Carty appreciated hearing new and interesting tunes and immediately took to the tune. Eileen OBrien herself remembers in particular the fact that Paddy Carty had picked the tune upwith all its detail after she had only played it once through. Many other well-known musicians in turn learnt the reel from Paddy Carty and East Galway fiddler, Conor Tully, and like all good newly-composed tunes the reel has stood the test of timeand is played as if it was old.

6 Reels:Tom Wards Downfall/The Ireland We Knew (Daire McGeown Accompaniment Damien Mullane) Tom Wards Downfall has been part of core traditional repertoire since the legendary South Sligo fiddler Michael

Coleman recorded it in April 1922. Much has been written about the legacy of the Irish immigrant musicians to North America who included Coleman, James Morrison, Paddy Killoran, Tom Morrisson, Patsy Tuohy, John McKenna, P.J. Conlon and so many more, and it is testimony to their era and the crucial 78 r.p.m. recordings, that we still pay these tunes and tune selections today over eighty years later. The second reel was composed by Ed Reavy (1898-1988), the fiddler and composer who emigrated from Cavan to the U.S. in 1912 and settled in Philadelphia. Like many of the great musicians of the time, he played not only as a solo performer but also in various dance bands. These immigrant bands played a variety of music, which included hornpipes, for the Irish immigrant population in dance halls in the major American cities. Reavy's compositions have been, and still are, amongst the most popular tunes in traditional repertoire. Indeed it is perhaps very appropriate that the last known recording of Michael Coleman made in 1944, a year before he died, includes Ed Reavy's composition Lad O'Beirnes Hornpipe, which he named after the great fiddler. The reel is included in *Where The Shannon Rises*, the book of one hundred and twenty-seven compositions of Ed Reavy. Reavy was anxious to ensure that the title of his tunes said something about his own values: his personal feelings about Ireland and about the people he loved. He also wanted to share some of his own life experiences with his friends to give them something else to reflect on as they sat down to hear his tunes played. Included in *Where the Shannon Rises* are Ed Reavy's personal anecdotes on each tune and this is what the composer himself wrote in relation to *The Ireland We Knew*: Much has come and gone in Ireland since the early days of this century. Nothing remains the same in a world that has since entered its most advanced technological age. But poets dream their dreams, and the heart of every Irishman longs for the Ireland he once knew. The reel has been recorded by the Irish band Tada on their *Inn Amrach* CD. 7 *Gol na mBan san r/George Whites Reel* (Sabina McCague) This challenging descriptive piece was first recorded at the turn of the century by the Kerry piper Mic Comb Suilleabhain. This piece is included in *Allisdrums March* - a complex piece of music which commemorates the Battle of Cnoc na nDós which was fought on 13 November 1647. Inchiquin defeated the Irish forces under Lord Taffe in the battle and Alasdair Mac Domhnaill was killed afterwards. Interestingly another very different version of *Gol na mBan San r* was recorded by Pilib Laoghaire on the first ever CC album *The Rambles of Kitty*. The source for this particular setting was the playing of Eoghan Silleabhain from Waterville in County Kerry. His daughter Treasa Bean U Bhreallachin played the tune for Liam De Nraidh in 1942. To add further variety to the history of *Gol na mBan san r* another version of this

air was notated from Sen Fionnghaile by Samus Mac Mathna and Breandn Breathnach in Tacair Portc.1961. George Whites Reel has been a core repertoire tune for many years. According to Harry Bradshaws research on the Fluters of Old Erin Compilation, from which much of our present-day knowledge of the flute players of the 78 r.p.m. era is derived, George White owned a dance hall in New York during the early years of the twentieth century. The reel formed part of a well-loved selection, George Whites and The Carracastle Lassor Miss Langford which were recorded in 1935 by Paddy Sweeney, a fiddler from the area known as Powelsboro, near Tubbercurry in Co. Sligo.

8 Jigs: The Luachrachns Jig (Composer Junoir Crehan)/ The Millers Maggot (Vincent Jordan group *) Both of these relaxed jigs are associated with two of the true greats in our musical tradition, Junior Crehan and John Kelly, both from West Clare. The first was composed by Martin Junior Crehan, (1908-1998) from Ballymackea, near Miltown Malbay. Not only was Junior Crehan, a most respected musician, he played both the fiddle and the concertina. He was also a man who had a great insight into the broader spectrum of the Irish culture the language, stories, house dances, seanachas and oral history among them. Junior Crehan was taught the fiddle by Scully Casey, father of another great Bobby Casey, but he also played the concertina. This tune The Luachrachns Jig was, like many of Junior Crehans compositions, a response to a person, an event or a feeling and it also provides us with a fine example of Junior as a raconteur. The jig is accompanied by the following story as taken from the recently published Martin Junior Crehans Musical Compositions and Memories 1908-1998. ...As I sat by the fire with my son Pidn, a sudden change came over the scene. Down the chimney came a little man so old, and I asked him for the Crock of Gold. No gold I have but good advice, and if you heed it you will be wise, Grow small barley and keep a pig, and play this tune The Luachrachns Jig. The second jig was played by the late John Kelly (1912-1987), fiddler and concertina player, a native of Rehy, Loop Head, Co. Clare, who lived most of his life in Dublin. John Kellys shop The Horse Shoe in Capel Street was a meeting place for so many musicians in the capital. John Kelly was not only famous for his musicianship and his highly significant contribution to the Castle Cil Band and Sen Riadas Ceoltir Chualainn and of course, like Junior Crehan his contribution to the Willie Clancy Summer School, he was also highly respected authority on Irish music with a wide and deep knowledge of the music, singing and indeed the Irish Language. John Kelly had a particularly extensive repertoire and it included many very old distinctive and particularly musical tunes such as this jig, a jig that the younger generation of the Kelly family, John Kelly Junior and his brother James, play with the old setting of the

Cliffs of Moher. Whereas it is often referred to as John Kelly's this jig was first published under the title The Millers Maggot in the milestone collection O'Farrell's Pocket Companion for the Irish or Union Pipes, which comprised a number of volumes published circa 1804/5 - 1810.

9 Reels: Alice Fitzgerald's/The Gatehouse Maid (Sana Agnew*) John Kennedy was born in 1928 near Cullybackey, Co. Antrim. He was encouraged to sing by his mother, Mary, and later learned to play the fife in Duneaney First Fluteband. Willy Nicholl of Killyliss then taught him whistle. John Kennedy began teaching whistle and flute in Portglenone CC in 1973 and Dunloy CC 1974, where he continued to teach for twenty-five years, producing many established musicians through Co. Antrim and Derry. Throughout this time, John began composing tunes and competing in the newly composed ballad section at Fleadhanna at which he won All Ireland titles in 1984, 1986, 1989 and 1994. In 2001 a book of his life and musical compositions was published and a CD recorded to much critical acclaim. John Kennedy received this year, 2006, one of the highest possible accolades when he was awarded the OBE for services to Irish Traditional Music in the Queens Birthday Honours List 2006.

Alice Fitzgerald's Reel was named in honour of the Dungarvan singer, whom John enjoyed many a singing weekend with. Alice Fitzgerald is well known in both singing and drama circles all over Ireland and has been a regular presenter on many Comhaltas Ceoltir Concert Tours. The Gatehouse Maid is part of the core South Sligo repertoire having been originally recorded by Paddy Killoran in America. Killoran recorded The Gatehouse Maid with Down the Broom and like some of his other recorded selections, such as The Enchanted Lady and The Holy Land, the selection has stayed together ever since.

10 Reels: The College Groves/Down the Broom (Eimear Buckley) The College Groves was one of many tunes popularised by the South-Sligo fiddler, James Morrison, who was a contemporary of Michael Colman. No. 485 in O'Neill's 1001, where it titled the College Grove, O'Neill obtained the tune from John Ennis, a piper and flute-player originally from County Kildare and yet another musical patrolman in the Chicago police force. Some of the other tunes that were notated by James O'Neill (Francis O'Neill's scribe) from Ennis were the reels Trim the Velvet Toss the Feathers The Dogs among the Bushes, The Reel of Bogie and hornpipes The Kildare Fancy and The Wicklow Hornpipe all tunes that are highly regarded. O'Neill had also obtained a two-part version of the College Grove from James Kennedy, originally from Leitrim who had learnt the tune from his father a fiddler, Peter Kennedy from Ballinamore. O'Neill later observed that The College Grove may have originated in the Scottish tune Miss Corbetts Reel. The tune offers great scope for exploration and attention to detail is regarded as one of the

finest in Irish music. It is particularly associated with the music of the great West Clare fiddler Bobby Casey. Down the Broom is the first reel in the well known South Sligo selection (Down The Broom/The Gatehouse Maid) referred to in Track 10 above. This particular setting of Down the Broom is most associated with the music of the famous Castle Cil Band. 11 Air/Jig: An Buachaill Caol Dubh/The House Keeper (Damien Mullane) Damien learnt this setting of An Buachaill Bn from the Baile na nGall singer and accordion player Samus Beaglaioich. The song has been in the Beaglaioich family singing tradition for many years Samus's sister, Eibhlín, also sang this song many years ago. Instrumental settings of this air have been played by Willie Clancy amongst others, while the words of the actual song date back to the mid-eighteenth century to the Munster poet Sen Seanachin, a native of Tulla in County Clare who settled in Glin by the Shannon estuary in County Limerick. The House Keeper No. 82 occurs in the 1998 Publication Tunes of The Munster Pipers Irish Traditional Music for James Goodman Manuscripts (Ed. Hugh Shields/Pub ITMA). Born outside Dingle in County Kerry into a family who had been Church of Ireland curates for many years, the young James Goodman spoke Irish and listened to, and subsequently played on uilleann pipes, the tunes he heard around him. Canon Goodman enjoyed a notable reputation as a Gaelic Irish Scholar, becoming a Professor of Irish at Trinity College in Dublin, the latter while acting as rector of Abbeystrewry parish near Skibbereen in West Cork. Goodman's Manuscripts are contained in four volumes in Trinity College Library. Amongst the mammoth collection of tunes from various different sources are over five hundred tunes which he marked with the letter K, which Goodman described as having transcribed from Munster pipers etc. Some but not all of these K tunes appear to have been sourced from Goodman from the Kerry piper Tom Kennedy who visited, or may have stayed with the rector while he was based in the parish of Ardgroom, just outside Beare in West Cork. The Housekeeper features as one of the K tune from the 1998 Irish Traditional Music Archive publication and heretofore has long been associated with Munster and various settings of it exist including that favoured by Denis Murphy and other Sliabh Luachra fiddlers. 12 Reels: The New Road/ Cathal McConnells (Group) The new road is a well known tune throughout Ireland. Published as a two-part reel in O'Neill's Music of Ireland 1850 Melodies Collection, the third part that is now played is attributed to Paddy Fahey. The new road was also a great favourite of Ray Rolland, the accordion player from east Galway, who was one of the stalwarts of the London Irish Music scene from the late 1950s through to the 1970s. Whereas the tune is often heard with each part doubled, each part here is played only once, as Raymond Roland played and

recorded it. The second reel is a composition of the Fermanagh flute-player/singer and entertainer Cathal McConnell, one of the founding members of the one of the earliest groups to become internationally famous The Boys of the Lough. It was recorded by another internationally acclaimed group, Buttons and Bows, and thus continued to become one of the relatively new compositions which became absorbed into the general repertoire. This tune has particularly fond memories for the American CC Tour 2006 Group. While on tour in Ireland Pdraig McGovern played this tune as one of his solo reels. Pdraigs interpretation of the tune including his intricate use of regulators- became a favourite with the entire group, musicians, singers and dancers alike, but no-one was more enthusiastic than Nora Butler who was constantly to be heard humming the tune, and invariably after a time the reel became known as Noras Tune to the group.

13 Single Jigs: Siobhn N Chonarin* The first tune referred to as a single jig was recorded by Boston based fiddler Samus Connolly who needs no introduction to American audiences. Originally from Killaloe in Co. Clare Samus Connolly a virtuoso fiddler has long been based in Boston and was founder of Boston Colleges highly successful Gaelic Roots Festival. Connolly had learnt the tune from the playing of Paddy Canny and Martin Mulhaire in the late 1950s. This second single jig would be more commonly referred to as a slide. (Whereas both of these tunes were played in 12/8 time, some single jigs are in 6/8 time especially those associated with dancing). This slide is associated with fiddler Paddy OConnell from Cordal in North Kerry. The tune was identified in a manuscript of Pdraig OKeeffes music by Kerry fiddler Mire OKeeffe who recorded on her Cisir House Party CD. These two tunes are very much associated with the playing of Nickie and Anne McAuliffe from Castleisland in Co. Kerry. They featured on a home-recording made by the McAuliffes for Bill McEvoy some years ago, a tape that has now circulated all over the world. While at home on holiday Bill asked Nickie and Anne to record some of what was known to be their very extensive repertoire for him. Bill brought the tape back to America and, as has happened so many times in the past, copies of the tape continued to be made.

14 Slow Piece: Morans Return (Group) This slow piece is included in the Joyce 1909 Collection Old Irish Music and Songs A Collection of 842 Irish Airs and Songs Hitherto Unpublished. Patrick Weston Joyce was not only a pivotally important music collector he was also a highly regarded historian, Irish language scholar and educationalist. His 1909 collection was one of two music collections that he published the first collection in 1873 consisted of One Hundred Tunes Hitherto Unpublished and like his substantive 1909 Collection it included many interesting notes to the tunes. In 1888 PW Joyce also published a less

spoken about collection of Irish Music and Song, a collection of Gaelic Songs which significantly matched the syllables of the words to the actual melody of the songs. This latter publication was actually undertaken for the Society for The Preservation of the Irish Language. The all-round scholar's 1909 Collection included tunes from his own memory and his own collections but also from the Forde and Pigott Collections in addition to tunes he had obtained from his antiquarian colleagues, such as Petrie—who actually published many tunes he had obtained from Joyce and other similarly motivated people with whom he had been in communication during the second half of the nineteenth century. Joyce had notated many airs and melodies from singers and Morans Returns one such tune, the footnote to which stated that he had written it down from singers about 1844. 15 Jigs: The Old Walls of Liscarroll/The Knocknagow (Ronan Greene) In 1922 O'Neill published Waifs and Strays of Gaelic Melody in which he put to print three hundred and sixty five tunes or variants of tunes which he had not published in his other Collections. These were generally sourced from a variety of manuscripts which he had obtained. On August 28th 1922, O'Neill concluded the introduction to the Waifs and Strays by writing that As a sixth and final contribution to the cherished cause of perpetuating Gaelic musical tradition, the compiling of this work (i.e. Waifs and Strays of Gaelic Melody) unique in many respects was undertaken in the sunset years of a long and adventurous life, and at a time when the difficulties of publishing were most discouraging. Should the musical antiquary, or modern composer derive from the study of Waifs and Strays of Gaelic Melody as much profit as the editor did of pleasure in its compilation and publication, all is well, and the desired end has been attained. One can only hope that O'Neill had some glimpse of just how much musical profit has been gleaned from all his publications, but unfortunately a study of his life story reveals that, like many great visionaries, it was only after his death that the value of his work was truly realised. The Old Walls of Liscarroll appears in the Waifs and Strays No. 179 and was obtained by O'Neill from the manuscripts entitled Prof. of Dancing, London and Castle Island donation by Prof. P.D. Reidy in 1902. The footnote to this tune includes some interesting comment by O'Neill: ... In the year 1902 a thin oblong book of Mss. Music came to hand from P.D. Reidy Prof. of Dancing, London and Castle Island. Although it included forty tunes from the repertoire of five competent fiddlers, nearly all were variants of tunes already in our possession. This jig, however, as played by Daniel J. Kelleher is one of the exceptions. There can be little doubt that Mr Reidy's title was a well deserved, because his fame as a dancer and dancing master in early life in North Kerry was successfully maintained later in life in

London, where he was esteemed as an authority on the subject. Frequent mention of his name appears in Irish Minstrels and Musicians... The Knocknagow became popular after it was recorded by Joe Burke on the 1970 album, Galways Own Joe Burke. Joe had heard the tune in America and it was after this recording that the Knocknagow jig became popular in Ireland and has remained so ever since. The Knocknagow is included in O'Neill's 1850 (No. 1113) and, like many of the finest of the tunes in O'Neill's 1001 and O'Neill's 1850 was sourced by O'Neill from Edward Cronin, a fiddler originally from Limerick Junction on the Limerick-Tipperary border. Chief O'Neill published many fine tunes that were sourced from Cronin and indeed the same fiddler composed Chief O'Neill's Hornpipe.

16 Song: An Buachaillín Donn (Nora Butler) An Buachaillín Donn My true love he dwells on the mountain Like a war eagle fearless and free By the side of a low tuning fountain That wanders through wild Annalae His soul has more valour and honour Than a king with his palace and crown For the blood of the race of O'Connor Fills the veins of my Buachaillín Donn Soft Cad Mle Filtellí give him Every Sunday when he comes to me And sure what can I do but believe him When he whispers A Cuisle Mo Chro For his look is so truthful and tender From his bright roving eyes of dark brown That I'm sure any lady of splendour Could be coaxed by my Buachaillín Donn My father has riches in plenty And suitors for me in his eye Ah but let my age come to twenty And I'll give them all the good bye I long for a home on the mountain Far away from the dust of the town With the music of a low tuning fountain And the love of my Buachaillín Donn Nora Butler has fond memories of learning this song many years ago when she was a young girl of sixteen. A local man named Martin Power from Ballycommon near Nenagh, who had a great interest in singing, met Nora one day after she had danced at a Feis. Martin told her that he had a lovely song that would really suit her. Nora went on to sing An Buachaillín Donn on many an occasion all over Ireland, a song which had not been previously heard on a widespread basis.

17 Slides: (Eimear Buckley, Pdraig King, Siobhán N Chonáin, Geraldine O'Callaghan) These first of these three slides is a popular one in West Limerick. It occurs in Breathnach (Vol. 2) as a number of slides and polkas which the collector obtained from a manuscript that had belonged to a David Collins from Abbeyfeale in West Limerick. Breathnach obtained the manuscript through fiddler Tom Barrett who lived in Listowel. The second tune has been a very popular tune for many years and was published in the Roche Collection as The Echoes of Killarney. The Roche Collection was published in 1911 and the East Limerick collector and dancing master and Roche hoped to avoid including material already published quite a mammoth task given that by this time, especially from 1855

onwards quite a number of significant collections of Irish music had been published. The inclusion of such a wide variety of tune-type, including marches, single and hop-jigs, set-dances and quadrilles has always rendered the Collection one of the most interesting and popular. The third slide is most associated with the Brosna Cil Band in North Kerry which and was one of the many tunes popularised from their radio broadcasts during the 1970s. The late 1960s and 1970s was a period during which many of the Cil Bands which went on to become household names played not just at Fleadhanna Cheoil but also at the annual Oireachtas. Bands such as the Castle Cil Band (c.f. Track 10) and the Brosna to name just two featured on radio broadcasts at a time when much music was still learnt from the radio. Many older musicians still talk about the impact of these radio broadcasts from the late 1950s through to the 1970s. Musicians listened to tunes that they often had not heard before and often recall the fact that they had to listen very attentively indeed to ensure that they caught the new tune properly as, unlike a record, there was no chance of replaying it.

18 Hornpipes: The Green Island/The Lone Bush (Group) The first hornpipe, The Green Island, is included in O'Neill's 1850 (No. 1774) the source of the tune being Captain O'Neill himself. Given the many references to Ireland in some of O'Neill's tune titles it could be easily assumed that The Green Island was a reference to the island of Ireland but it is highly likely that it is a far more specific reference to a landscape feature on view from O'Neill's home in Tralibane in West Cork. Nickie McAuliffe (c.f. Track 13) while on a visit to view O'Neill's homestead met a local man who pointed out a little green patch of ground at the crossroads at Tralibane Bridge. He told Nickie that in times gone by local people used to dance on this patch of ground, a patch referred in local folklore to as The Green Island. Nickie immediately linked this local custom to the name of the said hornpipe in O'Neill's Collection. Many of O'Neill's tunes have names with links to the Captain's West Cork connections Banks of the Ilen, The Bantry Hornpipe, The Humours of Drinagh and it is thought that O'Neill may have named some tunes, which came to him without titles, after places and memories from his childhood. The Lone Bush is another of a composition of Ed Reavy. As stated previously (c.f. Track 6) Reavy was anxious to ensure that the title of his tunes said something about his own values: his personal feelings about Ireland and about the people he loved. In Where The Shannon Rises, Ed Reavy himself makes the following comment on this lovely hornpipe. The Lone Bush: There was a bush that bloomed alone outside Ed's farmhouse. Many times he has wondered about that bush and why it survived when all around it perished. It has meant many things to him and has always been a life-sustaining thought.

19 Reels: New Mown

Meadow/Bonnie Kate (Damien Mullane) This first reel has long been a favourite of melodeon players, each of them finding it gave them the scope to explore the potential of their instrument. The final reel of the album, Bonnie Kate, recorded with Jennys Chickens by Coleman in 1934, is one of the all-time favourites in the traditional repertoire. Included in O'Neill's 1001 (No. 545) in his earlier 1903 Collection 1850 the collector noted that he has obtained the tune through James O'Neill. Bonnie Kate is Scottish in origin but like many Scottish tunes that became popular in Ireland but with the passage of time they have been phrased and interpreted by Irish traditional musicians in such a way that they fit in with the oldest Irish tunes. Any repertoire associated with a folk or traditional music will always be changing and constantly expanding according to the preferences and influences on the musicians playing the music at any given time and in the same way as the Irish traditional repertoire has benefited from other musical genres and repertoires in the past so also has our Irish Traditional Music has enhanced many other musical genres and repertoires the world over. * indicates harp accompaniment by Sabina McCague

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