

Irish Dance Music

Edited by Reg Hall



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MUSIC LP

Irish Dance Music

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SIDE 1

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2. Reels: Spike Island Lassies/Dowd's Favorite
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4. Hornpipe: The First of May
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The Hut in the Bog

An important collection of rare traditional Irish dance music, 1928-1963, recorded in Ireland, England and the United States. With flutes, banjos, pianos, accordions, fiddles, pipes, whistles, tambourines, drums, & step-dancing, and a mighty good time.

With:

Packie Dolan's Melody Boys
Paddy O'Brien
Ned O'Gorman
Joe & Tommy Liddy
Michael Gaffney
John Reynolds
John McKenna
Jimmy Power
Michael Grogan
Pat Roche's Harp & Shamrock Orch.
Peter Guinan
Tom Morrison
The Lough Gill Quartet
Patrick Carberry
Ballinakill Traditional Dance Players
Michael J. Cashlin

Edited by Reg Hall

DESCRIPTIVE NOTES ARE INSIDE POCKET

*Library of Congress
Catalogue Card Number R73-750419*

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FOLKWAYS RECORDS FW 8821

Irish Dance Music

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IRISH DANCE MUSIC

Edited in October 1967 by Reg Hall

There must have been several hundred 78 r.p.m. recordings made in the United States, England and Ireland of Irish traditional musicians in the first sixty years of this century, and although many were issued on both sides of the Atlantic and many remained in the catalogues for nearly thirty years, copies of even the most popular records are now rare. The large commercial record companies are not generally interested in their archive material and few performances have been or are likely to be re-issued on microgroove. A few years ago Folkways put out a selection of eight tracks (Irish Popular Dance FW6818) and in England Ace of Hearts has issued eighteen of Michael Coleman's 1934-6 recordings. The purpose of this record is to make available a selection of music giving as broad a picture as possible from the material available. I am particularly indebted to Michael Plunkett of London who first introduced me to much of the music heard here and to Jim Hunt of New York who gave me some idea of the wealth of material issued in the States. There are some very serious omissions, but I have tried to bear in mind the Irish music currently available in the Folkways and other catalogues. Some records I would like to have used are in such bad condition they aren't suitable for reproduction; others have never turned up in my searchings. The track by Jimmy Power is just one of a large number of unissued recordings I have of his playing and makes up for the lack of suitable fiddle solos. These records were made largely as popular music for restricted sale to Irish country working-class people at home and in the ghettos in England and America. They were bought by the same sort of people as the musicians who made them. In recent years folk music records tend to be aimed at and bought by middle-class people, and editors, collectors and record producers often project standards of values not necessarily acceptable within the tradition. These records however were and are part of the tradition. It is difficult to know what inhibitions were imposed by the record companies on these early recording sessions but there is no doubt there was a great deal of wildly exciting, genuinely traditional music captured. Admittedly, uncritical, haphazard selection of performers and material resulted in a lot of arhythmic, uncontrolled rubbish, but then the tradition isn't made up exclusively of geniuses!

If the recordings are part of the tradition it seems logical that they should have contributed to any changes taking place within the tradition. I do not think it is possible to isolate the precise influences although some are quite clearly discernable. Irish dance music is largely melodic and most musicians will play solo quite happily. There is no doubt that solo melodic playing was the rule until quite recently. However, on almost every record the melody instrument is accompanied by piano or, much more rarely, guitar. Elderly musicians have told me they can remember vamp piano playing all their lives, but I am fairly convinced that recording engineers required the piano to thicken the sound. At least the Irish musicians used traditional piano players with the accent on percussion rather than harmony, whereas many Scots fiddlers had to put up with studio pianists and all that that implies. In the old days it was fairly standard for one tune to be played over and over again, sometimes with a great deal of variation and sometimes with none at all. This limitation had its function as it is argued that monotony is a valuable ingredient in British tradit-

ional dance music. It does not, however, contribute to the success of a record which isn't necessarily danced to each time it is played. The idea of the medley or rake of tunes was well established by the mid-1920's and is almost standard in modern day recorded and live performances. The old single tune performance served another function - it covered up the shortage of tunes. Nowadays the gramophone, the radio and the portable tape recorder have widened the general repertoire and many musicians have literally hundreds of tunes which they can conjure up with instant recall. A side effect of this is the very sad breakdown of regional styles. Perhaps more people are playing more music but they are all beginning to sound alike. At the risk of appearing to contradict myself, I think the extent of the changes is very slight by comparison say with the music(s) of the American Negro. Irish society is very stable (or rather it sustains its instability) and although there are sections of the population which reject the traditional music, there always have been. With perhaps the exception of the unique sweetness of the Ballinakill Ceilidhe Band and the sharp attack of Packie Dolan's Melody Boys I have heard music like everything on this longplayer within the last ten years in London.

During the late 1920's and the 1930's the greatest musical influence in Irish music were the records of Michael Coleman, and to a lesser extent those of the other Co. Sligo style fiddlers, Paddy Killoran and Hugh Gillespie (who was actually from Co. Donegal). Coleman, particularly, was a virtuoso performer and his records have been copied note for note by countless lesser musicians. So strong was the impact he made that even 30 years later fiddlers still play his couplings of tunes (Bonny Kate and Jenny's Chickens, Liffey Banks and The Shaskeen and so on). The recording machine captured variations and idiosyncratic phrases which were probably quite transitory in his playing and it seems such a pity that so much talent has been wasted by young fiddle players trying to reproduce Coleman's recorded performances. He is regarded by many as beyond criticism. The recorded evidence indicates he was not infallible, but probably his recordings, particularly his later ones, do him less than justice. In another musical tradition, the New Orleans trumpeter, Louis Armstrong was credited for his originality and ability to improvise when he was in fact playing common material from his hometown (there is evidence he was playing a lot of Buddy Pettit's music). I suspect Coleman drew on the common storehouse of music vested in the local fiddlers back home, like Jamesy Gannon, Philip O'Beirne, John Dowd and Cipin Scanlon. Just as Armstrong was the downhome boy who made it in Chicago, Coleman symbolised the country Irish boy who found fame in America.

By the time the War came, the flow of Sligo style recordings had dried up, and around 1959 when two long-playing discs by musicians from Co. Clare were issued they found an eager, musically frustrated record-buying public. The Tulla Ceili Band and Paddy Canny's duets on the fiddle with P.J. Hayes (fiddle) and Peter O'Laughlain (concert flute) added a new repertoire and impetus to Irish music. They were living legends within touching distance and people could identify with them. Together with the solo accordion records by Paddy O'Brien, Ciaran McMahon's weekly Job Of Journeywork broadcasts of field recordings on Radio Éireann and the formation of the Comhaltas Ceoltóirí Éireann (the Irish Musicians Association) by the traditional musicians themselves, they brought about a spontaneous revival.

The changes in the music associated with the development of the accordion have little to do with the record industry. The old single row 10 key melodeons (until recently widespread throughout Britain and still current in Louisiana) had limitations as far as Irish music was concerned. They were usually pitched in C which was unsuitable for playing with the fiddle and the flute, there wasn't a flattened seventh for mixolydian tunes and it wasn't possible to change key. A slight improvement was the melodeon with two rows of keys pitched

a fifth apart, usually C and F. Two rows pitched a semi-tone apart made it theoretically though not practicably possible to play in any key. The first chromatic tuning to become popular was D and D sharp. By a simple modification of the old melodeon technique it was possible to play in the standard keys of G and D Aeolian, G and D myxolydian, A and E Dorian. About 1930 the B/C instrument began to be used and has now gained great acceptance although there are other tunings about. The structure of the accordion has become more durable and the mechanism more responsive, and greater affluence and credit terms have brought expensive instruments within the reach of the humblest country boy.

This, together with the other five sides he recorded, made a great impact on young Irish musicians in the mid 1950's. He, and perhaps Joe Cooley (Co. Galway) shortly before him, led in the Post War development of the B/C button accordion style with its high degree of ornamentation. In an interview with the B.E.C. at this time the old Donegal fiddler, Neil Boyle, spoke of the modern musicians ruining "the principal tone". Fiddle and flute players tend to ornament with less volume than they play the notes of the melody, whereas this school of accordion players tends to keep up a constant level of volume, thus incorporating the grace notes and trebles into the melody. Unfortunately many of the triplets and turns have become stereotyped, but at this time Paddy O'Brien was an innovator. I remember vividly how the Irish pubs in North London bristled around 1955-7 with young lads playing The Yellow Tinker and The Sally Gardens copied from his record. Not so much has been heard of him in recent years and Joe Burke from Loughrae, Co. Galway, is probably the most popular accordion player at the moment.

Side 1, track 1

Dowd's Favourite is named after the Sligo fiddler, John Dowd. Hugh Gillespie recorded it in New York in 1938. Spike Island is off the coast of Co. Cork.

Polkas: Up and Away/Mary Girl

John McKenna (concert flute), Michael Gaffney (banjo), unknown (piano). Recorded in New York, circa November 5, 1934. Irish Decca W4188, American Decca matrix 38953.

John McKenna was born in the townland of Tents near Allen, Co. Leitrim. This area around Sligo, Roscommon and Leitrim is particularly strong in flute players. His mother played the melodeon and his brother, Paddy also played the flute. He went to New York early in the century and for many years served in the New York Fire Authority. He died around 1940.

His great friend, Michael Gaffney, was born about a mile away in the townland of Mullaun, Co. Roscommon near Arigna on October 1, 1896. He went to New York in November 1915 and still lives there. He apparently took up the banjo after he arrived in America. The tenor banjo and mandolin-banjo are fairly common instruments and, tuned like a fiddle, they are played melodically with a plectrum. The best known contemporary banjo players are Barney McKenna of the Dubliners and Liam Farrell from Co. Tyrone.

Irish polkas are played in even two-four time and are used for social figure dances like The Seige of Ennis and Sets, the name given to the various country versions of The Lancers and Quadrilles. The tunes are structurally simpler than reels, and for that reason are overlooked by many contemporary musicians who equate complexity and ornamentation with musicianship. This perfectly integrated trio amply illustrates the value of simplicity!

The Bellhavel Trio: Joe Liddy (fiddle), Ned O'Gorman (uilleann pipes chanter), Tommy Liddy (button accordion). Recorded at Jury's Hotel, Dublin, circa 1938. Irish Columbia IFB268, matrix CAL 108.

The Liddy brothers (often pronounced Leddy) were born into a musical family at Killargue Post Office, Dromahair, Co. Leitrim, Joseph in 1904 and Thomas in 1908. Their parents were accordion players and there is another brother and sister who play the accordion and fiddle. Ned O'Gorman was a little older and was from Coole, Co. Westmeath. Tommy Liddy was in New York in 1928-9 and spent his spare time at the home of John McKenna and played at dance-halls and parties with McKenna, Michael Coleman and Jim Morrison. The trio was formed in Dublin in 1932 specifically to broadcast on Radio Eireann and later formed the nucleus of the Kincora Ceilidhe Band (led by Kathleen Harrington and including Frank O'Higgins on the fiddle) which recorded and broadcast regularly. Thomas describes the trio as being "inseparable" until the sudden death of Ned O'Gorman sometime in the 1950's. The Liddys are still musically active and live in Co. Dublin.

Brian O'Lynn exists in many distinct settings. In O'Neill it is called Gurney's Fancy and during the war Michael Gorman and his fellow musicians in London called O'Neill's version Hitler's Downfall. More recently Paddy Canny's version has become popular through his Gael Linn recording. Clonmel is in Co. Tipperary.

Side 1, track 2

The accordion here is a two row melodeon pitched in D and D sharp and the style is a transitional one between, say, the Hyde Brothers' (single row melodeons) on Folkways FW 6818 and Paddy O'Brien's. This trio using the pipes chanter (without drones and regulators) and the accordion pitched an octave down produced a fantastic range of sounds and together with its great attack made some of the most virile music to have been recorded in Ireland.

Side 1, track 4

Hornpipe: The First Of May

Paddy O'Brien (button accordion). Recorded probably in Ireland during the early 1950's. Irish Columbia IDB500, matrix CAL 504-1.

Paddy O'Brien is the son of Dinny O'Brien, a flute player, whose name is given to a popular reel. He is from Tipperary and is related by marriage to the well known Dublin musical family, the Searys.

Packie Dolan's Melody Boys: fiddle, concert flute, piano and tambourine. Recorded in New York, September 1928. British H.M.V. B3397. American Victor matrix A46982.

The identity of these musicians remains obscure. There are slight intonation difficulties and the tempo is a little shaky at times, but the general effect is of a strong, rhythmic get-together country band. The way the flute and tambourine drop out for a chorus or two is an attempt to introduce variety into a single tune performance. This was probably worked out for the record and is never done in everyday playing.

The First Of May is an old-fashioned hornpipe played here ideally for country step-dancing. The air is essentially melodic and is associated with the song The Skillet Pot. Towards the end of last century a new type of hornpipe emerged constructed largely on arpeggios and chord progressions. Musically literate fiddlers were no doubt influenced by their practice exercises, and the spread of other forms of popular music introduced harmonic modulations into a music which had been exclusively modal in structure. There has grown up a repertoire of composed pieces like The Mathematician and the English hornpipe, The High Level and virtuoso fiddlers and accordion players in particular seem to have a taste for this type of difficult, but very dull melody.

The tambourine or, to give its Gaelic name, bodhrán, is played in Ireland and Southern England. The best ones are eighteen inches or more across and are made of goat skin stretched over a wooden frame, sometimes with wing screws to loosen and tighten the vellum. Styles vary considerably but they all have a great deal in common. They are played by beating a tattoo with a knuckle, a short stick or a stick with a knob on each end. The rhythmic patterns are well established and a good player can build up a tremendous, hypnotic excitement. Sean Tester (born 1887) himself a tambourine player from Sussex remembers listening outside a pub many years ago to some highly skilled playing inside the pub. When he entered he discovered "the player" in fact was a mother and her two daughters playing in perfect unison.

Side 1, track 5

Jigs: The Millpond/Mist On The Meadow

The Lough Gill Quartet: Sarah Hobbs (fiddle), J. Cawley (concert flute), Sonny Brogan, Bill Harte (button accordions). Recorded probably in Ireland in the early 1930's. Irish H.M.V. IM949, matrix OEL 202.

An article on Sonny Brogan was published in Ceol (Autumn 1963). Dublin born and bred he originally learnt his music from his mother's family in Co. Kildare. He is said to have had such a keen, retentive ear he

could reproduce other musicians' tunes and style. It was he and Bill Harte who discovered a practical way of playing the tunes in the correct keys on a B/C instrument. He held forthright views on the use of the accordion and saw the highly involved, stereotyped style of the modern players as a degenerate rather than a progressive development.

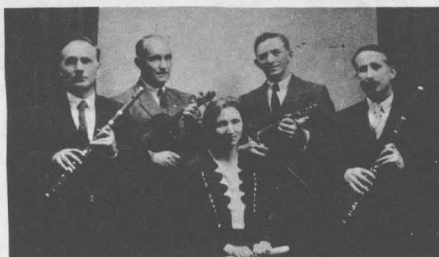
In 1960 he joined Sean O Riada's orchestra, Ceoltoiri Cualann, which has a theatrical approach and shares common characteristics with the State Ensembles of the Iron Curtain countries. The arrangements are arty and the general effect is precious. It remains to be seen how far a group of traditional musicians directed and projected from outside the tradition will influence the mainstream of the tradition itself.

Bill Harte is still active in Dublin, but Sarah Hobbs and Sonny Brogan are both dead.

Side 1, track 6

Reels: The Shaskeen/The Green Blanket

The Ballinakill Traditional Dance Players: Jerry Moloney, Tommy Whyte (fiddles), Stephen Moloney, Tommy Whelan (concert flutes), Anna Rafferty (piano). Recorded in London, November 17, 1931. Irish H.M.V. IM419, British Parlophone matrix CE.4366.



The Ballinakill Ceilidhe Band in 1931.

Stephen Moloney, Tommy Whyte, Anna Rafferty, Gerry Moloney and Tommy Whelan.

Just before Christmas the Mummerys performed their play and collected money at the farmhouses accompanied by a flute, fife, tinwhistle and tambourine band and the proceeds went towards the Mummerys' Dance held in Lucy's father's barn. Nobody dared play until the elder musicians like Stephen Moloney and Tommy Whelan had started, but by the early hours of the morning the band would reach a dozen strong. Lucy's job as a child was to provide a bucket of water for the flute players to soak their flutes, hence the expression "to wet your whistle" (?)

Miss Anna Rafferty, aged 74, the sole survivor of the original, organised band, wrote from her home in Dublin (Feb. 1967), "When Father Larkin was curate in Ballinakill, he discussed the four players and brought them to my house - Carraroe House where we practiced. That was in 1926. We played at ceilidhe locally for a couple of years and in 1928 went to Athlone for a Feis. There we met Mr. Seamus Clandillon, Director of 2RN - as the Irish Broadcasting Station was known then. He liked our old style playing and invited us to broadcast at the Dublin Studio which we did on the 1st November, 1929. We were the first provincial or country band to broadcast".

"Father Larkin was a good fiddler himself and played all our tunes but not in the band. None of our four men knew any written or note music - it was all by ear. Father Larkin took down all the notes on manuscript as they played them and then I played them on the piano so we had correct versions and no different notes."

They travelled to London specially for this recording and a later session in 1938 when they also appeared at the St. Patrick's Day concert at the Empress Hall. A second generation band under the leadership of Tommy Whyte's daughter, Aggie, recorded in 1951 for Alan Lomax's Columbia Series and a later band under Brendan Hogan recorded two L.P.'s live in a Dublin dance hall playing in quite a different style. The district around Loughrae continues to produce an abundance of musical talent.

The Shaskeen is a well known reel but most people now play the Sligo version learnt from the Coleman record. Margaret Barry sings in The Half Door, "Come on, play up the Shaskeen Reel and I will make you happy feel." The Green Blanket is more commonly called The Ewe Reel or The Yew Reel.

Side 2, track 1

Jigs: The Carraroe/Lambert's

The Ballinakill Traditional Dance Players: Jerry Moloney, Tommy Whyte (fiddles), Stephen Moloney, Tommy Whelan (concert flutes), Anna Rafferty (piano). Recorded in London, November 17, 1931. Irish H.M.V. IM421, British Parlophone matrix CE4359.

The Carraroe is a local tune named after Anna Rafferty's house and has been widely recorded in recent years. Lambert's Jig is better known as The Rambling Pitchfork (cf. Stark and Mullaney, Folkways FW6818), and The Fisherman's Widow.

Side 2, track 2

Reels: Johnny's Favourite/The Thrush in The Morning

Peter Guinan (tin whistle), unknown (fiddle). Recorded probably in Dublin circa 1938. Irish Regal Zonophone IZ102, matrix CAL.188-1.

Irish dance tunes naturally enough have structural characteristics related to the fingering and range of the basic instruments. Most tunes are adaptable from one instrument to another and nowadays the key for each tune is almost standard throughout Ireland. These reels would normally be played in the key of G, i.e. a fifth below the natural pitch of a concert flute in the key of D. Peter Guinan appears to be playing a fifth below the natural pitch of a tin whistle in B flat, thereby producing the key of E flat. This compromises the fiddler who presumably has tuned up a semi-tone and is fingering as if he were playing in D, accounting for his hesitance and the unusual tonal blend of the two instruments.

Peter Guinan (pronounced Guynan) is/was from Clanfanlough, Co. Offaly. The Thrush in The Morning is a two part variant of the more common Bunch of Keys. The Ballinakill Ceilidhe Band called it The Mills are Grinding.

Side 2, track 3

Hornpipes: The Boys of Blue Hill/The Stack of Wheat

Pat Roche's Harp And Shamrock Orchestra: fiddle, button accordion, piano, drums and stepdancing by Pat Roche. Recorded in Chicago, December, 1934. British Decca F18064, American Decca matrix C9584.

Stepdancing is less exclusively Irish than most Irishmen realise and there is a school of thought that

Side 1, track 7

Reels: Dunmore Lassies/The Manchester/The Castlebar Traveller.

Tom Morrison (concert flute), John Reynolds (tambourine). Recorded in New York around 1930. American Columbia 33501-F, matrix C037140.

Tom Morrison was from Riverstown, Co. Sligo and was the brother of the famous fiddle player, Jim Morrison. He made several records including The Rakes of Mallow in duet with his old neighbour, Michael Coleman. His playing has the aggressive, punchy style typical of the area. John Reynolds is thought to be from the neighbouring county of Leitrim.

Irish tambourines do not usually have jingles on the frame. In England great use is made of them, and just as the ceilidhe band drummers play 16 bars on the snare drum and 8 or 16 bars on the wood block, English tambourine players alternate beating the vellum and shaking the instrument or hitting the frame so that the jingles sound. Another way, favoured in the district around Morrison's home, is to rub a moistened thumb over the vellum powdered with resin which makes the instrument judder rhythmically. John Reynolds' tambourine has a few jingles which he shakes at the end of each 8 bar phrase. Sean Tester's uncle had a large tambourine with three tuned bells strung across it on a wire. By skillful beating on the vellum he could ring whichever one he chose.

suggests the hornpipe is English in origin. Certainly old fashioned country stepping can still be seen in village pubs throughout Southern England as well as Ireland. For a short time it was popular on the Music Hall stage; the British comedian, Dan Leno was a champion clog dancer and Charlie Chaplin started his career in a clog dance routine. Out of the wild, free moving stepping of the country districts there has developed the rigid, complicated championship dancing of the Irish dance academies with all the associated self-conscious expressions of Irish nationalism - kilts, Tara brooches etc.

Pat Roche, from Co. Clare, is a well-known dancing teacher in Chicago, he is President of the Selina O'Neill branch of the Irish Musicians' Association of America and has his own radio show. He formed this band to play in the Irish Village in the World Fair in 1933 and 1934. Unfortunately the fiddle and accordion are under-recorded, but this reveals the highly competent melody playing of the pianist. The beat produced by the piano bass and bass drum is characteristic of many dance hall bands, and the snare drumming is the normal ceilidhe band amalgam of the old percussion style (illustrated on this collection by the three tambourine players) and rolling taken from the Scots Regimental pipe bands. Both tunes are common.

Jimmy Power was born on December 10, 1918 in Ballyduff, Co. Waterford in the South East of Ireland, an area not greatly renowned for music. The best known local musician was the late Liam Walsh (pronounced Welsh) the uilleann piper and sanitary inspector in Waterford City (Folkways FW6818); he taught Jimmy's school friend, Tommy Kearney (pronounced Carney) who later became an All Ireland Champion piper. Jimmy's father was a fiddler and died shortly before Jimmy was born during the Influenza Epidemic. His grandmother and uncle, Paddy Connelly (pipes and melodeon) encouraged him to take up the fiddle and he is largely self-taught. He played the uilleann and war pipes in the army from 1936 to 1938. In 1942 he moved to Glasgow, married and then went to live in London where he works as a carpenter and is musically very active.

In his formative years he was influenced by the recordings of the Sligo-style fiddlers and since the early 1950's he has greatly admired the fiddle playing of his friend, Michael Gorman (Folkways FW6819 and FG3575) from whom he has learnt many tunes and bowing tricks. His style is characterised by great use of trebling. He has also recorded with his own band, The Four Courts Ceilidhe Band, appeared on radio and television and in 1964 won the three fiddle prizes at the Fleadh Ceol in his home county.

Side 2, track 4

Jigs: The Joy of My Life/The Banks of Lough Gowna

Michael Grogan (button-accordion), Patrick Carberry (tambourine). Recorded in Dublin, circa 1938. Irish Columbia IFB402, matrix CAL 359.



Tommy Maguire (Folkways FG3575), Jimmy Power and Reg Hall London, July 1962

The late Michael Grogan from Co. Meath made a large number of solo records and a few duets with the fiddle player, John Howard. His style, like that of Tommy Liddy's and Sonny Brogan's, was midway between that of the old melodeon players and the modern chromatic players.

The hypnotic drum and tambourine type of playing is best suited to four/four time and it is very difficult to drum adequately in six/eight time. The danger is in emphasising the two strong beats where the melody gives a rhythmic lift on the two weak beats. Strangely Peter Carberry makes a much better job of these jigs than he does of the reels on the other side of the original issue.

Side 2, track 6

Jigs: Ginger's Favourite/The Bogs of Allen

Michael J. Cashin (fiddle) with concert flute and piano. Recorded in Chicago, July 13, 1928. British H.M.V. B3271, American Victor matrix A46404.

This combination of jigs was recorded a few years earlier in New York by Jim Morrison (fiddle) and Tom Ennis (uilleann pipes) as Paddy in London and The Butcher's March. Ginger's Favourite is also one of several jigs sharing the title, The Geese In The Bog; Leo Rowsome, the Dublin piper, calls it The Clare Jig (Folkways FW6818)

Side 2, track 5

Reels: Jenny Picking Cockles/Kitty In The Lane/The Cottage Grove

Jimmy Power (fiddle), Reg Hall (piano). Recorded privately in Croydon, England, November 17, 1963.

Side 2, track 7

Reels: The Ash Plant/The Merry Harriers/The Hut in The Bog

The Bellhavel Trio: Joe Liddy (fiddle), Ned O'Gorman (uilleann pipes chanter), Tommy Liddy (button accordion). Recorded at Jury's Hotel, Dublin, circa 1938. Irish Columbia IFB 286, matrix CAL 107.

These tunes are not very well known, but there is a strong tendency for contemporary musicians, many of whom have probably never heard this record, to string them together in this order. The Lough Gill Quartet's version of The Hut In The Bog has a third part which is invariably played now.

Acknowledgements

Michael Daly (Leitrim), Lucy Farr (Galway), Gerry Harrington (Cork), Johnny Hynes (Offaly), Joseph and Thomas Liddy (Leitrim), Jimmy Power (Waterford), Anna Rafferty (Galway), Pat Roche (Chicago) and Seamus Tansey (Sligo) for biographical material and photographs and Brian Rust, the jazz discographer, for dating the Cashin, Dolan McKenna and Roche recordings.



Michael Gorman (Sligo) and Margaret Barry (Cork), London 1964. Folkways FG3575

COMHALTHAS CEOLTOIRI EIREANN (FULHAM BRANCH)

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at
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IRISH CHARACTER COMEDIAN
TOMMY MAC

WITH HIS IMPRESSIONS OF THE ONE AND ONLY PATSY FAGAN AND "THE HOLLANDS" BOB SERVICE. An Introduction by James O'Donoghue

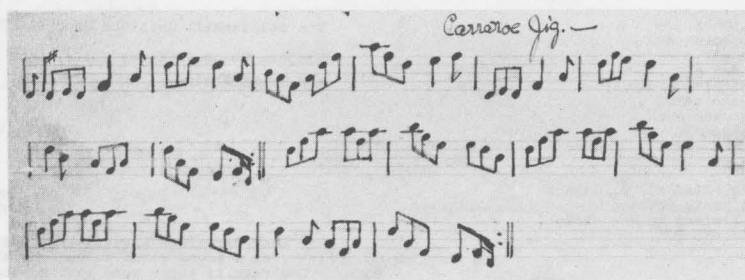
PAOLA GIOVANI	BOBBY CASEY (Clare)
LARRY O'DOWD (Sligo)	RAYMOND ROLAND LEO FARRELL
THERESA O'NEILL SCHOOL of DANCING	"THE FOUR COURTS TRIO"
MRS. RYANS SCHOOL of DANCING	THERESA BRITTEN (Tipperary)
TED KAVANAGH'S DANCERS	JOHNNY HYNES
"THE STAR of MUNSTER QUARTET"	NORA O'CONNOR (Sligo)
THE GREAT MAESTRO HIMSELF	TED KAVANAGH

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Johnny Hynes (concert flute) with Champion accordion players George Ross, Paddy Malynn and Paddy O'Brien, Boyle, Co. Roscommon, 1960.



Father Larkin's manuscript used by Anna Rafferty.

design: randi wasserman