

KEVIN BURKE

Sweeney's Dream

FIDDLE TUNES FROM
COUNTY SLIGO, IRELAND



Smithsonian Folkways Recordings

KEVIN BURKE *Sweeney's Dream* FIDDLE TUNES FROM COUNTY SLIGO, IRELAND

Originally issued by Meadowlands Records in 1973 Reissued by Moses Asch for Folkways Records as F 8876

Hailed as "virtuosic and powerful" by the *New York Times*, Kevin Burke is a master of the highly ornamented Sligo style of Irish fiddling. Born in London, England, his strong family ties to County Sligo on Ireland's west coast immersed him in one of the Celtic world's most revered musical legacies. Performing with such seminal groups as the Bothy Band, Open House, and Patrick Street and with artists such as Arlo Guthrie, Kate Bush, and Ry Cooder further honed his superb musicianship. Recorded in 1972, this album captures young Kevin Burke's stunning artistry during his earliest years in the United States. Instrumentation ranges from solo fiddle to group pieces that include guitar, mandolin, banjo, autoharp, and *bodhrán*. *46 minutes, 17 tracks, 28-page booklet with extensive notes.*

1. Love at the Endings/John McGrath's Reel 2:20
2. The Humours of Lissadell/Sweeney's Dream 2:09
3. Murphy's Hornpipe 2:44
4. The Sligo Maid/The Woman of the House/
The Sailor's Bonnet 3:27
5. The Strayaway Child 3:04
6. The College Groves 2:01
7. Toss the Feathers 2:51
8. The King of the Fairies 2:43
9. The Mason's Apron/Laington's Reel 2:33
10. The Bunch of Keys/The Girl That Broke My
Heart 3:01
11. Bonnie Kate/Jennie's Chickens 3:03
12. Rise a Mile (Ride a Mile, Ride a Mule) 1:47
13. Brendan McGlinchey's Reel (Splendid Isolation)/
Sweeney's Buttermilk 2:26
14. Tuttle's Reel/The Chicken in the Saucepan
(The Maids of Mitchelstown) 2:27
15. The Kid on the Mountain 2:38
16. The Killarney Wonder Schottisches: Gurren
Castle and The Finnea Lasses/The Long Note 3:14
17. George White's Favourite/The Happy Days
of Youth/Coleman's Cross 3:14



Smithsonian Folkways Recordings

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INTRODUCTION

DON MEADE

Kevin Burke is one of the great Irish traditional musicians of our time. In his essay for this Smithsonian Folkways reissue of *Sweeney's Dream*, Kevin plays tribute to the popularity and influence of the great County Sligo fiddlers who recorded in New York in the 1920s and '30s. He was too modest to point out that in more recent decades his own impact as a performer and recording artist has been nearly as great as theirs.

Since first coming to prominence in the mid-1970s, Kevin has won a huge international following. Respected by his fellow musicians and worshiped by a legion of fans, he remains one of the very few Irish traditional musicians who can consistently fill large concert halls and whose recordings continue to sell in commercially viable quantities.

Kevin's family roots are in County Sligo, and the music of the Sligo fiddlers remains at the core of his repertoire. The traditional fiddlers of south County Sligo had a distinctive repertoire that included many local compositions as well as reels and schottisches imported from Scotland. They favored quick tempos and a bouncy rhythmic swing, made much use of slurred bowing, and decorated their music with a wealth of both fingered and bowed ornamentation. Kevin is a product of the Irish diaspora, however, and his fiddling does not fit neatly in any regional pigeonhole. It is instead a highly personal and instantly recognizable style characterized by seamlessly smooth bowing, swinging rhythmic backbeat, lightning-quick fingered ornamentation, and the occasional bluesy slide up into a "lonesome" note. In live performances he also charms audiences with a laid-back, never-take-yourself-too-seriously stage manner, occasionally punctuating the jigs and reels with outbursts of comic song.

As good as he is as a fiddler and entertainer, Kevin might never have come to the attention of a broad international audience but for his involvement with the now legendary Bothy Band, the single

most important group to emerge from the Irish traditional music revival of the 1960s and '70s. With their multi-layered modern arrangements and a "dream team" lineup of instrumental and vocal talent, the Bothy Band redefined traditional music for a new generation, setting a standard that no subsequent Irish group has ever succeeded in surpassing.

When he joined flute player Matt Molloy, *uilleann* piper Paddy Keenan, bouzouki player Dónal Lunny, singer/guitarist Micheál Ó Domhnaill, and singer/keyboards player Tríona Ní Dhomhnaill, Kevin was only filling in for fiddler Tommy Peoples. "After I did three or four gigs," he recalls, "they told me that it was a permanent position if I wanted it." Kevin wasted no time in accepting the offer, the key turning point in his career.

The Bothy Band, succumbing to various economic and personal stresses, failed to survive the '70s. By the time the group broke up, however, Kevin's fiddling had earned him an international reputation. He continued to win new listeners with a series of stunning solo and duet recordings in the late '70s and early '80s, including his first solo outing *If the Cap Fits*, two classic albums with Bothy Band alumnus Micheál Ó Domhnaill, and another with button accordion great Jackie Daly. Recordings and tours with Patrick Street, Open House, and the Celtic Fiddle Festival, as well as solo performances, continue to keep Kevin at the forefront of today's Irish traditional music scene.

This recording captures Kevin's fiddling in 1972, a time when he was on the cusp of international acclaim. In the years that followed, he would acquire greater smoothness and polish, and would later re-record many of the tunes committed to vinyl on *Sweeney's Dream*. All the raw ingredients of his impending success, however, can be clearly heard in the music recorded by a 22-year-old Kevin Burke at these impromptu Bronx sessions in 1972.

DECEMBER 2000

THE MAKING OF THIS RECORDING

In the winter of 1972 I arrived in New York for the very first time. Very soon I met some people involved in the development of the fledgling Irish Arts Center and was delighted to see how they were inviting and encouraging people of all ethnic backgrounds in New York to take an interest in Irish music, language, and drama. At some of the functions organized by the Irish Arts Center I met a group of old-timey musicians—Alan Podber, Henry Sapoznik, Alan Balaran—and we began to compare notes about the similarities and dissimilarities between the traditional music of Ireland and the United States. We all realized, of course, that Irish tunes and players had made a large contribution to the development of traditional music in the United States, and we enjoyed many evenings sharing our musical experiences.

One man who was intrigued by our conversations and our efforts to play music together was Isaac Breslauer. Isaac approached us with the idea of recording together to see what we might come up with in the studio. We all thought it would be an interesting experiment, so Isaac arranged for a recording session at Fordham University. One cold Sunday morning (as I remember) we all went up to the Bronx for the recording, and we brought with us Brian Heron, a founding member of the Irish Arts Center, and his *bodhrán* (an Irish drum). We sat around, Isaac set the tape rolling, and, with a minimum of rehearsal, we began to play. We didn't decide to record Sligo music in particular. I played, without much forethought, tunes I was familiar with, many of which came from Sligo; but not all the music on this recording is from Sligo.

Everything heard on this recording is just as we played it. We did not take advantage of any studio technology to change anything afterward, so essentially this was a "live" recording. We knew that taking this attitude would probably result in a few errors here and there, things we would, in normal circumstances, change before making the recording available. But these were not "normal circumstances." We all felt it would not really be in the spirit of experimentation to make alterations to the tapes after the event, so I hope you enjoy listening to what we achieved that Sunday morning in the Bronx in the winter of 1972. Here's to more experiments and more music!

Best wishes, KEVIN BURKE, NOVEMBER 2000

MUSIC FROM SLIGO

The County of Sligo is in the northwest of Ireland, in the province of Connaught. It is known to many as the home of the great literary figure, William Butler Yeats, several of whose poetic works were inspired by the rural life around the county and by its scenic beauty. To many Sligo people, however, the principal contribution of the region to cultural life is not poetry but music, particularly the fiddle and flute music from the southern part of the county. I have heard it said by many people of an older generation that in several communities in South Sligo there used to be at least one musician in every household. Among these numerous musicians were three fiddle players whose music is still revered today and who are regarded as being responsible for establishing outside the county what came to be known as the Sligo style. Their names were James Morrison, Michael Coleman, and Paddy Killoran.

These three fiddle players all left their homes and emigrated to New York in the early years of the twentieth century. The recording industry was in its infancy at that time, but each of these three musicians made records which found their way back to Ireland, and pretty soon they were being played all over the country on the new-fangled gramophones which had begun to appear in Irish farmhouses. Before too long much of the country became enamored of the music from Sligo because of the availability of these recordings and the skillful musicianship of the players. Many of the sets (medleys) of tunes on these records became part of the standard repertoire all over the country, as did many of the settings (versions). The fact that much of this music had taken a detour via New York didn't seem to disturb anyone; in fact, if anything, it served to make it all a little more "exotic."

Of course, not all the Sligo musicians decided to spend the rest of their lives in America. Many went to England, many traveled overseas only to return home after a while, and many others stayed in Ireland, deciding that emigration was not for them. Whatever their geographical situation, however, one thing that remained constant for most of them was their love of playing music. But Sligo was not the only county exporting its musicians. Emigrant musicians from all over Ireland soon became colleagues in exile; and a familiarity with each others' playing grew, and gradually the music of other counties, particularly Clare, Galway, Donegal, and Kerry, came to prominence. While this was happening among the musicians who had left home, a similar awareness was also growing in Ireland.

Radio broadcasts from all over the country, more and more recordings of traditional music, increased portability and use of tape recorders as well as increased communications in general all led to a growth in the popularity of the music of the different counties. These developments continued over a few decades until reaching the point where it is not at all unusual to hear young musicians today playing, for example, a few Sligo reels followed by some Kerry slides, followed by some Donegal highlands. This present enthusiasm for blending together the different styles of playing has led some people to fear that that the regional styles are being lost and that music in Ireland is in danger of becoming a bland amalgam under the heading "Irish Music" or the even more amorphous "Celtic Music." It is ironic that renewed interest in these styles might be contributing to their demise. Only time will tell.

We are now entering the early years of the twenty-first century, and many things have changed since Sligo music first became noticed outside the locality. The traditional music of Ireland is currently enjoying huge worldwide popularity, while only a few decades ago it seemed destined to remain a local, regional music enjoyed by only a few "diehard" supporters. In fact, going back a few more years, many feared it would die out altogether. Today, those fears seem to have been completely groundless, but great thanks are owed to the people who persevered in trying to ensure that the younger people of Ireland grew up with a knowledge of and a love for their own music. Many of these people were not teachers in the academic sense of the word, but they inspired by example, by showing the exuberance and passion which came from the music they loved. Many of those great teachers drew their inspiration from listening to the playing of those great Sligo fiddlers, "Mickeen" Coleman, Paddy Killoran, and James "The Professor" Morrison.

BIOGRAPHICAL NOTES

I was born in London, England, in 1950. My parents were both born in County Sligo, and it is through them that I was introduced to the county and its music. Neither of my parents was a musician, but they both came from musical families; my father's father, Tommy Burke, and his aunt, Annie Killoran (nee Moran), both played the fiddle; and my mother's uncle, Pakie Mullarkey from Mountaafe, was a highly regarded fiddle player in his locality.

My mother comes from a place called Masshill in the Ox Mountains, but, unfortunately, her immediate family had all moved away, mostly to England, by the time I was about three or four years old, so I don't really remember staying in that house. However, I do remember several of the stories of the house dances that used to be held there and also of the summer's evening dances on the flat bridge over the Black River, just below the house. In later years I got to know some of the musicians who would have been playing at those dances, and it was a great pleasure learning from these people not only about the music but also the ways of life that they remembered from their childhood, growing up in rural Ireland in the 1930s and 1940s. One man in particular whom I was lucky enough to spend time with was John Stenson. John grew up barely 100 yards from my mother's house, but by the time I got to know him he had moved over to Banada, where he lived in a thatched cottage with his wife, Annie, their family, and Rex the dog. Visits to the Stensons were always highly enjoyable. The whole family (even the dog!) loved music, and in between the tunes there would be numerous stories accompanied by numerous cups of tea and, if we were lucky, some of Annie's apple pie. I spent many happy hours listening to John's music, and in fact I recorded two of his tunes (John didn't have names for them, so I called them John Stenson's numbers 1 and 2) on one of my first recordings, *If the Cap Fits*.

Pak Meehan, in Tubbercurry, was another man who used to play in that area. He had a pub in Tubbercurry and wasn't in the habit of playing as much as he used to, but I'd often drop by and persuade him to get out his flute and give us a tune.

My father came from Dromore West, a village on the Sligo coastline, about 20 miles west of Sligo Town. This northern region of Sligo was never as renowned for its music as the southern part of the county, but I came to know many players on my frequent visits there as a child. I remember often walking from my grandparents' place up to Jimmy "Sonny" Flatley's house to listen to his flute playing and maybe learn a tune or two. If Jimmy was off up the fields somewhere, working, it was never a hardship to wait in the company of his wife, Alice, and their two daughters, Vera and Kate, for him to come home. There would always be entertaining "news" about everyone else in the village and, just like in the Stensons' house, numerous cups of tea and, on a good day, slices of Alice's apple pie. Of course, once in a while, we'd forget to save a slice for Jimmy, but he didn't seem to mind once the

music started! Jimmy and several other residents of Dromore West (Liam O'Hara, Kathleen Dowd, Mrs. Mannion, and George Harte, to name a few) were all local players I used to listen to and learn from as I was growing up.

When I was in my early teens, I started venturing further "out the county" and began to meet musicians in other parts of Sligo, but the village of Gurteen seemed to be the place with the greatest concentration of players. Fred Finn and Peter Horan, probably the most famous fiddle and flute duet in the country, were to be heard playing most nights. The local postman was Seamus Tansey, a most powerful and spirited flute player; and of course there were many, many more musicians than I could possibly mention here. I found it quite awe-inspiring to find so many musicians of such a high caliber in such a small place.

There was one night in particular I remember in Culfodda (a few miles outside Gurteen) where there was a session of music in Vincent Ruane's pub (which is no longer in existence, I'm afraid). Two brothers from the area, Tommy and Ted McGowan, whom I often played with in London, had told me about Ruane's pub, and we decided to meet there for a session. It was a small pub, but on this particular night it was packed with about 40 or 50 people, and, as the night went on, I started to realize that almost everybody in the place was a player. If anyone left down an instrument for any reason at all, there'd be somebody right there to pick it up and to continue playing. Lack of practice, natural shyness together with, in some cases, the onset of arthritis were definitely inhibiting factors for a few of the people there, but by the end of the night I'm pretty sure that everyone, young and old, had played at least one tune. I think it was on this night that I first heard the beautifully sensitive playing of Andy Davey, another of Sligo's great fiddle players.

All these visits to the various parts of County Sligo were very inspiring to me, a youngster trying to learn more about this beautiful music, where it came from, and the people who played it, but most of my time was spent in London—surely not an ideal spot for someone interested in traditional Irish music?

As it turned out, I was very lucky because there was a lot of wonderful Irish music being played in London in the 1950s and 1960s, when I was growing up. Many great Irish musicians had settled in

London during those years, and many were friends and acquaintances of my parents. They would come to our house and play, and their inspiration and influence were such that, by the time I was eleven or twelve, I was quite sure I'd be playing music for the rest of my days.

I never received any formal lessons about Irish music from any of these great players, but I still regard many of them as my teachers. At the various sessions they were very generous with their time and encouragement and would always be giving me tips and pieces of advice, and suggesting different ways to play a phrase or a different approach to a tune. I also realized from getting to know these men and women that music was something more to be learned than taught. I enjoyed this learning process, so I spent more and more time traveling around Ireland in search of musicians, but then, in my early twenties, I found that I was traveling much farther afield.

I spent six months in Denmark with Clare flute player P.J. Crotty working on a production of Brendan Behan's play, *The Hostage*. This was probably my first insight into the life of professional performance. My curiosity was aroused, and I began to think seriously about the possibility of performing music as a career for myself.

A chance meeting with Arlo Guthrie and John Pilla in the West of Ireland brought me to America for the first time, and, one day in Arlo's house, I met his friend, the great Oklahoma singer/songwriter Hoyt Axton. I traveled with Hoyt and his band on the tour bus on a magnificent and, at times, hilarious drive across the United States all the way to California from New England. Through Arlo, John, and Hoyt I was introduced to many of their musician friends who were among the most impressive players in various fields of American music (Clarence White, Ry Cooder, Doug Dillard, to name but a few). Hearing these people play and watching them work together both on stage and in the recording studio gave me great opportunities to learn even more about the life of a professional touring musician. I found it very appealing.

I spent a few months back in England mulling over these ideas I had about playing music for a living. That in itself didn't seem to be a bad idea, but to make a career playing *Irish fiddle* music looked like it might be fraught with difficulties—the main one being that most people didn't even know of its existence! I deliberated for a while, and then one day I got a phone call from Christy

Moore asking me to join his new band. He had just left Planxty and was forming a new group, The Christy Moore Band. I took that phone call as an omen, accepted the fact that I was going to try to make my life as a musician, and moved back to Ireland to play with Christy.

I played with Christy for a couple of years, during which time he introduced me to the music of the Bothy Band, one of the great, innovative Irish groups. The Bothy Band was made up of Christy's good friend Donal Lunny and five other musicians. Christy guessed, correctly as it turned out, that I would enjoy the excitement of their playing, so one night he took me to hear them in concert in Bray, just outside Dublin. From then on I was a big fan. About a year later fiddler Tommy Peoples left the Bothy Band, and I was asked to step in. Christy kindly encouraged me to accept the offer, and I did. I soon became very comfortable with all the members of the group and settled into being a full-time member of the band. We recorded several albums together and played for some years in Europe and the United States before ending the band in 1979. When the Bothy Band finally broke up, Micheal Ó Dómhnaill (the guitarist from the band) and I decided to continue touring together as a duet, and it was during this time that we both settled in Portland, Oregon, where I have been living now for over 20 years.

During my time in Oregon I have been involved in the formation of three different groups. One, Patrick Street, is an Irish band with Andy Irvine, Jackie Daly, Ged Foley, and myself; another, Open House, is no longer in existence but was a very interesting group with the songs and music of Mark Graham, the instrumental work of Paul Kotapish, and the dancing of Sandy Silva; and the third is known as The Celtic Fiddle Festival, which is a group of three of us fiddle players, one Scottish (Johnny Cunningham), one Breton (Christian Lemaitre), and one Irish (guess who!).

Lately I have turned my mind again to solo playing. After so many years of playing in various bands, exciting as that may have been, I am hoping people don't forget that this music used to be played usually as unaccompanied music. While musical trends may come and go, while changes are vital for the development of any culture, while experimentation is essential for progress within any art form, I hope there will always be room in Irish music for the naked fiddle.



THE TUNES

1. Love at the Endings/John McGrath's Reel
(Kevin Burke, fiddle)

"Love at the Endings" was written by Ed Reavy, a Cavan man who spent most of his life in Philadelphia. He has written many tunes which have become mainstays of the traditional repertoire. I first heard it played in Listowel by Paddy Cronin, the great Kerry fiddle player who lived for a while in Boston. Paddy is an admirer of Michael Coleman's playing, and he added much of this influence to his own native Kerry music.

"John McGrath's Reel" is a tune I learned on my first-ever visit to the United States from Andy McCann. Andy grew up in New York City and, as a boy, took lessons from Michael Coleman. The first time I ever heard Andy was on a recording dedicated to Michael Coleman with accordionist Joe Burke and pianist Felix Dolan, and I have been a great admirer of Andy's ever since. John McGrath, the County Mayo fiddler who composed the tune, lived and taught music in the Bronx for many years until his death in the 1950s.

2. The Humours of Lissadell/Sweeney's Dream
(Kevin Burke, fiddle; Alan Podber, guitar)

This pair of reels by Paddy Killoran was on a

favorite old record I used to listen to when I was growing up. Lissadell House, one the grand stately homes of Ireland, was the scene of many meetings between Eva Gore-Booth, Constance Markievicz, and W. B. Yeats. The ideas exchanged at these social occasions played a great part in fueling the blend of nationalism, art and literature, and political activism which finally resulted in the Easter Rebellion in 1916.

Paddy Killoran used to sometimes play with another fiddle player, Paddy Sweeney, and I presume the title of the second reel is a reference to him.

3. Murphy's Hornpipe
(Kevin Burke, fiddle)

I first heard this tune on a recording by Michael Coleman. It is a four-part hornpipe, but I have no idea whom the title refers to—somebody Irish, I presume!

**4. The Sligo Maid/The Woman of the House/
The Sailor's Bonnet**

(Kevin Burke, fiddle; Alan Podber, guitar)

I don't think a musician ever came out of Sligo who didn't play these three tunes. They are very widely known, but it is unusual to hear them

played together as a medley. Paddy Killoran paired his "Sligo Maid" with "Molloy's Favourite," written for Jim Molloy, father of Matt, the great flute player from Ballaghaderreen, while Coleman had "The Woman of the House" on one recording and "The Sailor's Bonnet" on another. He played "The Sailor's Bonnet" with two other reels, "The Tarbolton" and "The Longford Col-lecter," on what is often regarded as one of Coleman's greatest recordings.

5. The Strayaway Child
(Kevin Burke, fiddle)

This six-part jig was written by Michael Gorman of Cloonacoole, who spent many years playing in London, particularly in the Camden Town area. He performed and recorded both in a solo context and in a duet with singer/banjo player Margaret Barry. Michael is responsible for writing what has become one of Ireland's most popular reels, "The Mountain Road."

6. The College Groves

(Kevin Burke, fiddle; Alan Podber, guitar)

In the midst of all these Sligo tunes here's one which I always associate with County Clare. I first heard it played by accordionist Martin

Mulhare and then listened closely to the version played by fiddler Bobby Casey. Bobby, from Quilty in County Clare, spent many years playing in London. His style is unmistakably from his home county, but it is also evident that he listened very closely to and was very influenced by the Sligo fiddle players. While in London his fiddle playing was often to be heard in the company of many of the Sligo musicians who were also living there, for example Michael Gorman (mentioned above in the notes to "The Stray-away Child"), Roger Sherlock, the great flautist from Ballymote, and fiddler Edmund "Sligo" Murphy from the village of Aclare.

7. Toss the Feathers

(Kevin Burke, fiddle; Alan Podber, 12-string guitar)

This track contains three versions of the same tune, the first in E minor and the other two in D minor. The E minor version is probably the most well known of the three, but I have also heard several Sligo musicians playing the first of the two D minor versions. The last version comes from County Clare, and I thought it would be interesting to highlight the differences between the three by putting them all together.

8. The King of the Fairies

(Kevin Burke, fiddle; Alan Podber, mandolin; Alan Balaran, guitar)

A beautiful set dance, written in honor of one of Ireland's most respected leaders. I have no idea who wrote it or when, but it wouldn't surprise me if it was the Fairy King himself who put this one together!

9. The Mason's Apron/Laington's Reel

(Kevin Burke, fiddle; Alan Podber, guitar; Henry Sapoznik, banjo)

Dick Landers was a very congenial Dublinman who lived in West London. While not a player himself, he was a great friend to many musicians and also a great resource. He had a vast collection of recordings, some commercial but mostly private, and he was very generous with the access he gave to this wonderful archive he had built up over the years. One day he brought me to his house, fed me dinner, and then, knowing how much I admired Paddy Killoran's playing, put on some recordings of Paddy that I had never heard before. Among them were these two tunes. "The Mason's Apron" had become a showpiece tune due to the popularity of Sean McGuire's spectacular version, but this Killoran version was

obviously much older and much simpler (and, as my good friend the great Scottish fiddle player Johnny Cunningham reminds me, much easier to play!). It occurred to me that this version, or one like it, had probably inspired Sean to develop his more extravagant way of playing it, but Sean's brilliant performance and execution of the tune had made people forget that once it had been a much more traditional-sounding piece.

"Laington's Reel" has an unusual rhythmic structure. The first eight bars are repeated, but the second eight are not. In the second part, the second, third, and fourth bars each have a bowed triplet on the second beat. This sets up a distinct rhythmic pattern. Killoran's rendition of these tunes acknowledges an older style of playing, while the addition of his own unique sense of rhythm produces an ageless, timeless piece of music. Jackie Daly and I later recorded these two tunes together on my 1978 release *If the Cap Fits*.

10. The Bunch of Keys/The Girl That Broke My Heart

(Kevin Burke, fiddle; Henry Sapoznik, banjo)

I thought the lonesome quality of Henry's old-timey banjo would complement the somewhat poignant mood of these two G minor reels. The

version of "The Bunch of Keys" that is heard here developed from a trip to Denmark made by P. J. Crotty, a great flute player from Moyasta in County Clare, and myself. We were invited there to play in a production of Brendan Behan's play *The Hostage* being staged by Det Danske Teater (The Danish Theatre). To accommodate the actors' singing it was necessary for us to play in keys that we were very unfamiliar with. These unfamiliar keys were not really suited to the open-hole system used by P.J. and most Irish flute players, so this resulted in him playing several pieces on a Boehm system classical-style keyed flute. Playing this different system lent itself to developing different arrangements and phrasings for tunes we were already familiar with, and "The Bunch of Keys" was one of these. "The Girl That Broke my Heart" seemed very in keeping with the mood established by the first tune, so we put the two together.

11. Bonnie Kate/Jennie's Chickens

(Kevin Burke, fiddle)

These two tunes are two more which were recorded as a pair by Michael Coleman. They are probably both Scottish in origin, but they have been played in Ireland for so long that it is

difficult to see them now as anything other than Irish reels. Before Coleman's recording "Bonnie Kate" had been viewed as a straightforward two-part tune, but his many variations on the existing two parts established a new standard—so much so that the original version is rarely heard anymore. "Jennie's Chickens" is an exciting three-part tune, and, as a result of the success and popularity of Coleman's recording, it is almost unheard of to play one without the other.

12. Rise a Mile (Ride a Mile, Ride a Mule)
(Kevin Burke, fiddle)

Most of the jigs played in Ireland are compound double tunes with a 6/8 time signature, but there is another group of tunes known as slip or hop jigs which are in compound triple (9/8) time. "Rise a Mile," a very old tune also known as "Ride a Mile" and "Ride a Mule," is a lovely example of one of these slip jigs, and it comes from the playing of Andy McGann. On my very first night in the United States I met the well-known Galway accordionist Joe Burke, and he took me up to the Bronx to meet and hear Andy. Andy played this tune on that particular night, and I have associated it with him ever since.

13. Brendan McGlinchey's Reel (Splendid Isolation)/Sweeney's Buttermilk
(Kevin Burke, fiddle)

Brendan McGlinchey is from Armagh in the North of Ireland. He played with two very well-known *ceili* bands in the late 1950s—early 1960s under the leadership of Johnny Pickering and Malachy Sweeney. Brendan then moved to London, where he played to the delight of the London audiences, sometimes as a soloist, sometimes with the Hibernia Ceili Band. His strong, crisp, clear tone and the intricacy of his playing made him one of my favorite fiddle players.

14. Tuttle's Reel (Custom Gap)/The Chicken in the Saucepan (The Maids of Mitchelstown)
(Kevin Burke, fiddle; Henry Sapoznik, autoharp)

These two reels are usually associated with the great Clare fiddle player, Bobby Casey. Casey learned the first tune from John Joe Tuttle, a fiddler from Miltown Malbay in County Clare; Tuttle got it from a 78 rpm recording of Paddy Sweeney. "The Chicken in the Saucepan" is usually called "The Maids of Mitchelstown."

15. The Kid on the Mountain
(Kevin Burke, fiddle)

This tune is another one recorded and made popular by Michael Coleman. It is a five-part slip jig and was later recorded by the Bothy Band.

16. The Killarney Wonder Schottisches: Gurren Castle and The Finnea Lasses/The Long Note
(Kevin Burke, fiddle)

The first two of these highland flings (also known as schottisches) are once more from the recordings of Michael Coleman. The first is also played as a reel, under various titles. Coleman disciple Hughie Gillespie also recorded these tunes under the name "Gurren Castle" and "The Finnea Lasses." The third tune is known as "The Long Note" and is a version of a popular reel called "Jennie's Welcome to Charlie." I don't know who Jennie was, but it's quite likely that the mention of Charlie refers to Bonnie Prince Charlie. His name appears here and there in many songs and tunes, and he is usually portrayed as a heroic savior because the Irish believed that, once he had beaten the English out of Scotland and returned to his rightful place on the throne, he would then come over to Ireland and give the Irish the helping hand they

needed to get the English out of their country too. Well, unfortunately, Charlie fell at the first hurdle and with him fell the dreams of Scottish and Irish independence. A couple of hundred years on the struggle still continues.

17. George White's Favourite/The Happy Days of Youth/Coleman's Cross
(Kevin Burke, fiddle; Henry Sapoznik, banjo; Alan Podber, 12-string guitar; Brian Heron, *bodhrán*)

"George White's Favourite" was one of my father's favorite tunes. We had an old 78 record of Paddy Killoran and Paddy Sweeney playing this tune as a duet. The record was cracked, scratched, and chipped, but my father never tired of hearing it. "The Happy Days of Youth" is a reel popularized by Leitrim flute player John McKenna in the 78 rpm era. "Coleman's Cross" is a tune I learned from Joe Burke. I have mentioned that Joe is one of Ireland's finest accordion players, but he played this tune for me on a tin whistle one night over in Spiddal, County Galway.

DISCOGRAPHY

SOLO

- In Concert* GL1196, 1999
Up Close GL1052, 1984
If the Cap Fits GL3009, 1978

WITH PATRICK STREET

- Live From Patrick Street* GL1194, 1999
Made in Cork GL1184, 1997
Corner Boys GL1160, 1996
All in Good Time GL1125, 1993
Irish Times GL1105, 1990
No. 2 Patrick Street GL1088, 1988
Patrick Street GL1071, 1986

WITH THE CELTIC FIDDLE FESTIVAL
(JOHNNY CUNNINGHAM & CHRISTIAN
LEMAITRE)

- Encore* GL1189, 1998
Celtic Fiddle Festival GL1133, 1993

WITH OPEN HOUSE

- Hoof and Mouth* GL1169, 1997
Second Story GL1144, 1994
Open House GL1122, 1992

WITH MÍCHÉAL Ó DOMHNAILL

- Portland* GL1041, 1982
Promenade GL3010, 1979

WITH THE BOTHY BAND

- Live in Concert* GL3111, 1996 (orig. recorded 1976
& 1978)
Best of the Bothy Band GL3001, 1988 (orig.
released 1981)
Out of the Wind and Into the Sun GL3013, 1985
(orig. released 1977)
After Hours GL3016, 1984 (orig. released 1978)
Old Hag You Have Killed Me GL3005, 1982 (orig.
released 1976)

WITH JACKIE DALY

- Eavesdropper* GL3002, 1981

Don Meade plays Irish traditional music in New York City, where he also writes on music for the *Irish Voice* newspaper and *Irish America* magazine and organizes a weekly series of Irish traditional music concerts at the Blarney Star.

CREDITS

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