Kearney, D. (2024) in *Companion to Irish Traditional Music* ed. Fintan Vallely (Cork University Press).

**KERRY.**This county has the same area and population as Donegal as well as a similar visibility in All-Ireland fleadh successes. It is synonymous with several great names in fiddle music, with set dance and with much renewal-years activity. Music here is often presumed to involve only the Sliabh Luachra region in the east, but, in both the past and the present, other parts of the county are significant. For example, the area of Rattoo, Ballyduff, was historically connected with harpers, Turlough Carolan having been reputed to have once visited a local hedge-school. The harper Nicholas ‘Dall’ Pierce (1560–1650), who was pardoned in 1601 by Elizabeth I, came from the area too, as did Cornelius Lyons (1680–1750), harper to the Earl of Antrim.

. . . ***piping.***Kerry has a strong history of uilleann piping, Thady Connor from the Killarney area being the earliest player who can be named. He gave much music, and perhaps a set of pipes, to James Gandsey (1767/9–1857) who performed at Ross Castle in Killarney. Canon James Goodman of Ventry also played pipes, and collected much material from local pipers Thomas and Andy Kennedy. Tom McCarthy (1799–1904) from Ballybunion was renowned as a piper, not least (like harper Denis Hempson in Co. Derry) for having lived in three centuries. Blind piper Michael O’Sullivan (‘Micí Cumbá’—1835–1915), the first Kerry player to be recorded, is commemorated by a plaque in the village of Castlecove on the Iveragh peninsula; Patrick O’Shea, better known as the De la Salle Br. Gildas (1882–1960), was a schoolteacher and piper from Ballinskelligs (where the earliest report on the use of the bodhrán as an improvised drum comes from); Eugene Whelan (1828–66) of Tralee was mentioned by Francis O’Neill and was known to Goodman. In 2009 the NPU had fifty-two players affiliated in the county, much of its piping traditions of the county researched by Dave Hegarty of Tralee. In recent time, Moyvane piper Timmy Flaherty was the 2019 All-Ireland fleadh winner.

. . . ***fiddle.***Kerry has a tradition of travelling fiddle players, among whom was Jeremiah Breen, who taught in the mid to late nineteenth century, and had forty-four of his tunes published in O’Neill’s 1922 *Waifs and Strays of Gaelic Melody* (sourced in the Rice–Walsh ms). John Slattery from Tiduff, near Ballyheigue, travelled around north and west Kerry teaching music, and Stephen Mahony from west Dreenagh travelled north Kerry, west Limerick and west Clare. Kerry fiddler George Whelan also influenced the music of west Clare (c.1880), in particular Tim Kelly and Patrick Kelly of Cree. Whelan’s material was collected by Batt Scanlon, a student of his who moved to America and published it in 1929. Patrick O’Grady (d. 1888) is reputed to have played for the British monarch Victoria on her visit to Killarney in 1861; Cork-born teachers Corney Drew (b. 1838), Tadhg Ó Buachalla or Tadhgín an Asal (mid-1800s) and his student Tom Billy Murphy (1875–1943) and John Linehan (1860–1932) taught a large number of pupils in both Cork and Kerry. The county’s best-known fidle-players have been Pádraig O’Keeffe, Denis Murphy, Julia Clifford and Paddy Cronin, but other important figures have been Paddy Stack (who recorded in the USA, 1920s), Con Curtin, Nicholas McAuliffe and the O’Connors of Brosna, sisters Máire O’Keeffe and Aoife Ní Chaoimh from Tralee, and Emma O’Leary from Scartaglin.

. . . ***accordion****.* This instrument rose to prominence in the twentieth century at the expense of the fiddle, most influential player being Johnny O’Leary, who is succeeded on it by his grandson Bryan O’Leary. Others include Jimmy Doyle, Christy O’Connell, and Pats Keane, the latter a brother of Diarmuid Ó Catháin of Lixnaw. John Lucid (1979) was the first All-Ireland Champion from Kerry on the button accordion, later followed by Danny Mahoney (1996), Maurice Egan (1998) TP McNamara (2001), and Martin O’Connell (2012) all from the north of the county, with Conor Moriarty from Kilcummin successful in 2010. John Brosnan from Lyrecrompane was taught by his uncles Timmy and Dan Brosnan and has influenced others through his playing style and skills in repairing and tuning fiddles; Paudie O’Connor (b.1975) from Ballyhar learned much of his early music from Pádraig Moynihan and later Anne McAuliffe.

. . . ***concertina.***The concertina was played by many of the mothers of musicians who came to prominence in the mid-twentieth century. Tadhg Ó Laocha (Timmy Leahy) of Listowel featured on it for Ó Riada’s *Our Musical Heritage* in 1962, and Maura Walsh (1993), Tríona Hayes (2000, 2001) and Alan Egan (2005) from Lixnaw, Tralee and Listowel respectively won All-Ireland senior titles on the instrument. Other major performers include Michelle O’Sullivan from Tralee, Niamh Ní Charra from Killarney and Greta Curtain from Brosna.

. . . ***song.*** There are many notable singers in both the Irish and English languages throughout the county. In north Kerry, these include Peggy Sweeney, who sings the songs of Seán McCarthy (1923–1990) of Finuge, after whom a festival is named. Ballad composer Dan Keane of Moyvane has won several All-Ireland titles, as have Karen Walsh-Trench and Sharon Buckley. To the south, the poet Sigerson Clifford (1913–1985) is synonymous with Caherciveen, which is also the home-place of singers Seán Garvey (1952–2022), Tim Dennehy (b.1952) and Róisín Ryan (b.1987). Irish-language song tradition is particularly strong in Corca Dhuibhne to the west.

. . . ***west Kerry****.* In this area Seán Mhicillín Ó Súilleabháin was a fiddle player of note, while Muiris Ó Dálaigh (1910–90) and Seán ‘Cheaist’ Ó Cathain (d.1972) were the sources for the air ‘Port na bPúcaí’, which is associated with Inis Mhic Uibhleáin. Singers Áine Ní Laoithe and Eilín Ní Chearna are from Blasket Islands families who settled on the mainland; the traditions and culture of the islands are represented and celebrated in the *Ionad an Bhlascaoid* venue atDún Chaoin. The Begley family of Baile na mBoc, Ballyferriter (Máire, Séamus, Breandán, Eibhlín, Seosaimhín and Caitlín) are nationally known singers, media presenters and musicians whose father played melodeon and ran a dance-hall, and mother and father sang. Other local musicians include Maidhc Dainín Ó Sé, Pádraig Ó Sé, John Benny Moriarty, Aoife and Deirdre Granville, Eilis Nic Chinnéide and the internationally-known Muireann Nic Amhlaoibh and Pauline Scanlon. The area around the town of Dingle is strongly associated with the wren tradition which, with its use of tambourine, has been immortalised in print by novelists Bryan McMahon and John B. Keane. The Ó Cathasaigh family from Lispole have performed with Siamsa Tíre internationally and have won several All-Ireland titles; guitarist Garry O’Brian and banjo player Dessie Kelliher from Castlegregory are well-known in local music.

. . . ***north Kerry****.* Often overlooked in the latter half of the twentieth century, step dance traditions that still remain significant here, but music too is promoted, by the North Kerry Traditional Music Archive which has published writing by Paul de Grae and Ciarán Dalton. A Brosna group won the Listowel All-Ireland Wren Boy competition four years-in-a-row (1960–63), leading to the formation of the Brosna céilí band. Danny Houlihan of Ballybunion has won eight All-Ireland titles on war-pipes; the O’Shea brothers have been involved in the St John’s Gregorian Choir and Siamsóirí na Ríochta alike, and were prominent in local music in the latter half of the twentieth century. Cappawhite-born fiddle player Máire Bean Uí Ghríofa (1925-2017) who was influential in her local CCÉ won the All-Ireland fiddle slow airs in 1980.

. . . ***tourism.***In addition to the Wren, Kerry’s scenic reputation brings a large number of visitors to Ireland, rendering the county a valuable part of the national tourism economy, and has attracted musicians, including pipers Con Durham, Cillian Ó Briain and Eoin Duignan, guitarists Steve Cooney, Jon Saunders, Gerry O’Beirne and Donagh Hennessy, and fiddle player Jeremy Spencer to move to Dingle where there is now a substantial professional music scene. This also involves Tom Delaney (pipes), Caroline Keane (concertina), Nicole Ní Dhubhslaine (flute) and guitarists Tommy O’Sullivan, Gerry O’Beirne, Seán Leahy and Kyle McAuley. Killarney maintains several sessions including a long-running Sunday one led by button accordion player Jimmy Doyle at the Arbutus Hotel. Others are led by Bryan O’Leary and Mike Gorman (fiddle), the Brosnan family, Nicky and Anne McAuliffe (flute and fiddle), Mike and Seán Kelliher (accordion and guitar), Tim Kerins (fiddle), Matt Griffen (guitar) and Sharon Langston (accordion), and many venues host ballad groups.

***. . . big shows****. Riverdance* was performed in Killarney annually from 2006, and a similar show *Ceol Chiarrái*, founded by Mícheál Carr in 1985 has toured internationally, and has performed summer productions in the INEC Killarney and the Tinteán Theatre, Ballybunion. Liam O’Connor from Cork also staged a regular production in Killarney in the late 1990s and early 2000s. *Celtic Steps*, founded by David Rea and Seán Murphy began production in Killarney in 2012 and added performances in Tralee from 2019.

. . . ***dance.***North Kerry has a strong tradition of dancing masters, among them Jeremiah Molyneaux (Jerry Munnix; 1881–1967) who taught all through the twentieth century up to 1960. From Gunsboro, north Kerry, he had been taught by Ned Batt Walsh, who in turn was a pupil of Tom Moore or ‘Mooreen’, a dance teacher who travelled throughout Munster. ‘Munnix’ taught Fr. Pat Ahern of *Siamsa Tíre*, who himself did much to promote Kerry dancers like Michael O’Carroll of Drommerin, Listowel, Seán Cahill from Tralee, Liam Tarrant from Tralee and Jerry Nolan from Moyvane. Other well-known dancers of the area included Phil Cahill of Rathea, Listowel (who taught Sheila Bowler of Lixnaw and Irene Gould), Paddy White of Bedford, Listowel, Thade O’Donnell from Lisselton, Tom Sweeney of Lyrecrompane, Jack Lyons from Ballybunion and Liam Dinneen from Ballyduff. Recordings of these dancers continue to inspire performances by *Siamsa Tíre* whose onetime choreographers and performers Patricia Hanafin and Jimmy Smith were taught by Irene Gould and, with Honor Flynn, were the first Kerry step-dance teachers to enter students in competitions outside of Kerry. Jonathan Kelliher, a pupil of Jimmy Hickey from Listowel is Artistic Director of *Siamsa Tíre* and a prominent dancer in the North Kerry style. Tara Little, a pupil of Honor Flynn and one of the first professional members with *Siamsa Tíre,* was a choreographer and early dance captain with *Riverdance*. The area around Kilcummin and Killarney in south Kerry has an outstanding record in set and figure dance competitions.

*. . .* ***Siamsa Tíre.***This project arose from the development of Fr Pat Ahern’s 1964 *Siamsóirí na Ríochta* which promoted the music, song, dance and folklore of Kerry through the medium of theatre. It was formalised as Siamsa Tíre, the National Folk Theatre, in 1974; a professional performing company was formed in 1985 and a purpose-built theatre and arts centre for it was opened in Tralee in 1991. The company also has two training centres and performance venues at Finuge and at Carraig in west Kerry. Tralee-born flute and accordion player Tom Hanafin was appointed the first full-time Musical Director of the company in 2000.

. . . ***CCE****́.* The county has twenty CCÉ branches, those with the largest family and junior memberships being Ballydonoghue/Lisselton and Lixnaw in the north of the county, a branch which dominates in county fleadh competitions. In the south, Kilcummin and Cill Áirne have high junior membership and they are the two leading Kerry branches for set dancing. The fifteen largest branches teach some 600 learners; Nicky and Anne McAuliffe are prominent in both teaching and in performance. A key innovator in education was Diarmuid Ó Catháin who in 1970 was instrumental in developing a Kerry VEC and CCÉ collaboration on a county-wide music scheme. Initially with night-time teaching only, this has now developed to provide substantial subsidised music teaching. Andrew Sheehy of Ballyheigue was one of the founders of the county’s CCÉ the branches of which were initially mostly in the north. Fleadh Cheoil na hÉireann has been held in Listowel fourteen times, more than in any other town (1972, ’73, ’74, ’78, ’81, ’82, ’83, ’85, ’86, ’87, ’95, ’96, 2001, ’02). Dúchas House in Tralee ran as a CCÉ music centre from 1978 to 2004, hosting *Seisiún* and other events; *Ceolann* at Lixnaw—the Diarmuid Ó Catháin Cultural Centre—opened in 1985 as a CCÉ meeting place and regional archive, and another centre was opened on Tralee’s MTU campus in 2019.

*. . .* ***Kerry impact****.* Much music has been collected from Kerry players, in particular Denis Murphy (by Breandán Breathnach), and Johnny O’Leary’s music has been published by Terry Moylan. RTÉ’s Peter Browne has highlighted the music traditions of east Kerry, particularly the music of Pádraig O’Keeffe and Denis Murphy, broadcasts which have been influential in the development of the Pádraig O’Keeffe Festival. A number of Kerry players have been significant too in the USA, among them Michael (1875–1970) and William (1885–1924) Hanafin from Callinafercy, Milltown who were close to the famous bandsman Dan Sullivan; William had lessons from Patsy Tuohy. Such was their impact that Francis O’Neill had a photo of the brothers in his *1001 Gems* collection, and a bronze memorial and mural celebrates them in Milltown. Accordion player Tom Carmody (1893–1986), from Dromlacht, emigrated to America where he performed in partnership with Sligo fiddle player James Morrison; Frank Thornton (1908–97), born five miles from Listowel, who was prominent in the local flute band, left for America in 1929 where he was a founder of the Irish Musicians’ Association in Chicago; Terry ‘Cuz’ Teahan was another renowned Kerry music exile in that city for some sixty years.

. . . ***promoters****.* A number of Kerry entrepreneurs were instrumental in the development of dance halls in England as well as in the USA. John Burns from Killeen owned the major emigrant venue The Galtymore, Cricklewood in London, the Caseys from Sneem ran a number of halls in England, while Bill Fuller of Glenoe owned the Buffalo Ballroom in London, He also had the City Centre Ballroom in New York, the State Ballroom in Boston, and a number of other establishments; Fuller’s Dublin venues at The Embankment (Tallaght) and The Old Sheiling (Raheny) also paved the way to professionalism for musicians in the revival years in Ireland.

. . . ***venues****.* Traditional music in Kerry is foddered and conditioned by tourism. Venues such as Siamsa Tíre, the INEC Killarney and a multitude of public houses—particularly those in Dingle, Kenmare and Killarney—cater to large numbers of tourists during the summer months. A number of annual festivals are spread throughout the county, including The Gathering in Killarney, the Patrick O’Keeffe Festival in Castleisland, the Con Curtin Festival in Brosna, Féile Leac Sná, Seán McCarthy Weekend in Finuge, and Scoil Ceoil an Earraigh in Ballyferriter.

***. . . Barry, Leonard***. (b.1973), Uilleann pipes. From north Kerry, Sligo based, he worked with singer songwriters John Spillane and Luka Bloom, recorded albums in 2002 and 2013, and in 2016) with the band New Road, with Rick Epping, Andy Morrow and Seamie O’Dowd. He was Live Ireland’s Male Musician of the Year in 2015.

***. . . Brosna céilí band***. This was formed from a group under the direction of Fr Tom Hickey who won four Listowel All-Ireland Wren Boy competitions between 1960 and ’63. Led by members of the O’Connor family, they broadcast a radio series *Music from Munster* from the RÉ Cork studio between 1960–64 with Seán Ahern from Moyvane as a singer. They also provided music for the television series *Aililiú* (1965) featuring the emerging Siamsóirí na Ríochta group that later became Siamsa Tíre. Reformed in 1967, with Nicky and Anne McAuliffe, Mick and Pat Mulcahy, Tom Fleming and Denis McMahon the band won the All-Ireland in 1972.

***. . . Dowling, Michae****l.* (1934–2011). Singer, organiser. Born in Tarbert and living at Derry, Listowel. A farmer, he was Chair of Listowel CCÉ from 1968 for forty years and served as Chief Steward for the first and Chairman for the subsequent thirteen All-Ireland fleadhs in the town between 1970 and 2002.

**. . . *Doyle, Jimmy***. (1944-2023). Accordion and melodeon. From Maulykevane (Jib), west of Gneeveguilla. His father, Pat who played fiddle, and mother Julia, a singer, had a rambling house that favoured listening over dancing. A member of the Desmond Céilí Band he recorded with fiddle player Dan O’Leary in 1977, and in 2009 he was given the Patrick O’Keeffe Festival award.

***. . . Leahy, Tim*.** (1909–1974). Concertina. From Ballygologue near Listowel, he recorded for Seán Ó Riada’s 1962 radio series *Our Musical Heritage* as Tadhg Ó Laocha. He competed in Scoraíocht competitions and took part in the Wren annually. He died while playing with Joe Burke, who afterwards led the final musical tribute to him.

***. . . McCarthy, Seán***(1923–1990). Ballad-maker from Fingue, north Kerry who wrote modern popular ballads including ‘Step It Out Mary’, ‘Shanagolden’, ‘Red Haired Mary’, and ‘Highland Paddy’. In 1973 a collection of his songs was published in Listowel, Co. Kerry and a festival in his name is held each August in Finuge, where a bust was erected in 1994.

***. . . O’Connor, Paddy Jerry*** (1891-1975). From Carrigeen, Brosna, he was taught by his mother, Ellen Guiney, who in had been a pupil of the travelling fiddle master known as Graddy. He and his four boys played for dancehalls, house parties, and weddings, learning tunes from Mícheál Ó hEidhin and from 78s. The eldest son Jerry (1923–2014) played accordion. Liam (1927–2020) was a teacher in Portroe, Co. Tipperary, a member of the All-Ireland winning Ormond céilí band and father of Gerry (banjo) O’Connor. Dónal (b.1934) was a teacher on the Aran Island and Rosmuc before becoming headmaster in Cappamore and running the Sliabh Luachra bar in Listowel during the 1970s, popular with visiting musicians such as Joe Burke. A member of the All-Ireland winning Brosna and Ormond céilí bands, Donal recorded *Re-Joyce: tunes and songs from the Joyce Collection* (1997) with Máire O’Keeffe, Jackie Daly and John Faulkner.

***. . . Uí Ghríofa, Máire*** (1925-2017). Fiddle. From Cappawhite, Co. Tipperary she was founder of the CCÉ branch in Tralee, and won the All-Ireland fiddle slow airs in 1980.

***. . . Walsh, Maura.*** Concertina. From Lixnaw, early lessons from Brian Keane (brother of Diarmuid O’Cathain) and later Anne and Nicky McAuliffe. All-Ireland winner in 1993, she has toured with Ceol Chiarraí, CCÉ and Siamsa Tíre. Awarded CCÉ Ceannródaí in 2017, she teaches at Scoil Éigse and on CCÉ’s TTCT. [DAK]

**Dundalk Institute of Technology (DkIT).** Music was established as a discipline here in 2003 by contemporary music composer Eibhlís Farrell, with three strands—Irish-traditional, popular and classical. The traditional-music syllabus was devised by Paul McGettrick and developed by Fintan Vallely, the latter leading this for the programme’s first eight years, and drawing in performance tuition from professional stylists including Gerry (fiddle) O’Connor and Liam O’Connor (ITMA). Traditional music was integral to the honours degree programmes and the focus of postgraduate research there. A taught MA *Traditional Music Studies* was created by Vallely in 2010, this subsequently revalidated as a blended learning programme in 2015. Until 2020, students had the opportunity to join a traditional music ensemble, members of which performed in Brazil and North America in 2014, Scotland in 2016, Norway in 2017 and Scotland in 2018, in which year the Oriel Traditional Orchestra, a community ensemble based in the college, became DkIT’s ensemble-in-residence. Founded by Noreen McManus, Adèle Commins and Daithí Kearney in 2017, its members, from age ten to eighty, drawn mostly from counties Louth, Monaghan and Armagh. Recipients of an EPIC award in 2019 for Voluntary Arts, its focus is music of the Oriel region. Since 2006 twelve MA dissertation projects and three PhDs in traditional music studies have been completed, and a Creative Arts Research Centre was established in 2016. [DAK]

***. . . Masters dissertations.*** 2006 Clement Mac Mánúis: ‘A Critical Evaluation of the Music of Éamonn Ó Gallchobhair’; 2008 Gerry O’Connor: ‘Luke Donnellan's Dance Music of Oriel’; 2008 Jesse Smith: ‘Realising the music of Michael Coleman—analysis and visual and aural representation of the music of Irish music's most influential stylist of the twentieth century; 2010 Jacinta McEvoy: ‘The development and evaluation of a folk dance teaching resource pack’; 2015 Brian Casley: ‘The Role of the Mandolin in Irish Traditional Music’; 2015 Éamonn De Barra: ‘A Critical Analysis of Irish Traditional Flute Playing’; 2016 Ciara Moley: ‘Exploring Festival, Place and Community in Irish Traditional Music’; 2018 Ray Lawlor: ‘Towards a systematic, structured and multifaceted approach to teaching and learning the C#/D button accordion’; 2019 Sylvia Crawford: ‘A Neglected Eighteenth-Century Harper in Cultural Tourism in the Oriel Region’; 2019 Tommy Fegan: ‘Irish Travellers and Irish traditional music’; 2020 Stephanie Caffrey: Blending Celtic roots and aesthetics with popular music production by the Corrs; 2020 Barra McAllister: ‘Locating One’s Place—A Traditional Musician ‘Of Dublin’’.

**. . . Doctoral theses.** 2015 Seán McElwain: ‘Opening Up the Canon of Irish Traditional Music—the Music of the Sliabh Beagh Region’; 2018 Conor Ward: ‘The fiddle tradition of Thomas Kernan—Analysis of the transmission of a fiddle style in oral and written tradition in South Leitrim and Longford’; 2022 Maurice Mullen: ‘"Return to Fingal"—a critical review of the Irish traditional music heritage and music making in North County Dublin’.

**Loughlin, Kevin**. (1944–). Button accordion, composer. Born into a musical family in Belleek, Co. Fermanagh, his family home was a rambling house for local musicians. His father Packie played fiddle and his two brothers John and Packie fiddle and accordion. Self-taught, he began on a two-row instrument, and though committed to Irish music, he was later influenced by music from Shetland, Scotland and by continental accordion music. With a three-row accordion in 1960 he joined the Assaroe Céilí Band and broadcast live on Céilí House both as a member of the band and as a soloist. He recorded and toured England, Ireland Scotland and Wales with the Assaroe until the late 1960s when dance tastes changed to showband music. He won the three-row All-Ireland in 1964, ‘67 and ’68, and Hohner’s National Accordion Championships at the Mansion House, Dublin in 1970, and recorded *Pride of Fermanah* [sic] with Outlet in 1971accompanied by Josephine Keegan on piano, some tracks of which were put on a compilation LP with Joe Burke, Finbar Dwyer and John Whelan in 1976. He played with Keegan and Maguire subsequently, making solo albums *From Glen to Glen* in 1977, *All Ireland Champion Traditional Accordionist* in 1980, and *Scotch N' Irish*. He also recorded with Belleek fiddle player John Gordon and pianist Mairéad McCann in 1978 and 1980, was a regular performer for accordion clubs in Scotland, and made a further album, with his daughter Fiona on piano, in 2022. [DAK]

**Kearney, Daithí.** (1982– ). Banjo, dancer, composer. From Tralee, Co. Kerry he trained with Siamsa Tíre, recording and touring internationally with them. An All-Ireland winner on mandolin in 2001, he went on to lecture in traditional music at DkIT in 2011. He recorded several albums through the 2000s, including a collection of new compositions. Church organist in St Brigid’s, Dunleer, he directs the Oriel Traditional Orchestra, and teaches and adjudicates with CCÉ. He was the recipient of a Bardic Award from CCÉ in 2023.

**O’Kane, Brian.** (1939–). Piano accordion, composer. Born in Newry and raised in Ballybay, Co. Monaghan, he was a classmate and friend of Liam Rowsome while at UCD, with whom he joined Sean Seery and John Keenan in the Kincora Ceili Band. Married to fiddle player Patsy Gardiner from Dundalk, a daughter of John Joe, Brian won the senior All-Ireland piano and, with Pat, the senior duet in 1965, and with Brendan Gaughran they won as senior trio in 1967. A member of the Siamsa Céilí Band which won three All-Ireland titles (1967–1969), Brian played for the first World Irish Dancing Championships in 1971 and was in the first CCÉ group to tour America in 1972. He and Pat formed the Fódhla céilí band in 1974, and his tunes were recorded by The Garryowen Céilí Band in 1976, and by the Glinside and Glincastle bands as part of the 1977 Martin Mulvihill School recording *Irish Music: The Living Tradition*. [DAK]

**Gaughran, Brendan** (1933–2018). Piano. From Dundalk, initially he played popular music, but influenced by John Joe Gardiner he became involved in founding CCÉ in the town in 1958, held various offices with it, from 2012 was its honorary president for several years, and with the Ring of Gullion CCÉ was involved in establishing classes and cross-border sessions. He won the senior piano at the All-Ireland fleadh three times (1960-2), and in the early seventies toured America, Canada and Britain with CCÉ with whom he was a reachtaire from 1968-1973, and an adjudicator from 1964 to 2005 at all fleadh levels. He coached various local Slógadh ensembles as well as the Mowhan céilí band in Armagh, and was given CCÉ’s Bardic honour at the Sligo fleadh in 2015. Associated with Feis Muirtheimhne, he introduced its first competition for traditional song in Irish, and sang with the Dundalk Marist choir for almost fifty years. [ADC, DAK]

**McAuliffe, Nicholas [Nicky]** (1945 - ) flute, whistle, fiddle, & **Anne** (née Sheehy, 1946 - ). Flute, whistle, accordion. From Lyre and Glenoe, Co. Kerry respectively, these musicians have committed their lives to teaching traditional music, and have been prominent members of CCÉ and of the Brosna and Desmond céilí bands and Siamsa Tíre (of which Anne was a founding member). Anne initially learned from her father, fiddle player Jack Sheehy. Nicky first learned music from his parents, melodeon players Kathleen and Florence, starting on the melodeon before moving to the tin whistle, then later the fiddle and flute. His interest in the fiddle was influenced by his neighbour and friend, John Ben Lane. Anne won the junior All-Ireland accordion in 1964 and the senior tin whistle in 1967; Nicky won the senior whistle in 1971. They were both part of the wining Brosna Céilí Band in 1972, and took part in CCÉ’s 1975 North America tour. As teachers they have brought on a large number of musicians throughout counties Kerry and Cork since the early seventies, Nicky having begun with CCÉ in conjunction with the Kerry Vocational Education Committee in 1970; he and Anne were among the first tutors in the All-Ireland fleadh Scoil Éigse. Nicky has also supplied data for many recordings, is a composer of tunes, and, in conjunction with Siamsa Tíre, taught at ITT between 1995 and 2009. He was awarded the CCÉ honour of *Ceann Ródaí* in 2009. He and Anne were presented with the *Dedication to the Music of Sliabh Luachra* award at Castleisland’s Patrick O'Keeffe Traditional Festival in 2011, and were awarded theTG4 Gradam Saol in 2019. [DAK]

**Ahern, Pat [Fr.]** (1932– ). Fiddle; promoter, educationalist. Early influences include fiddle player Barney Enright, a cousin from Moyvane village, and his mother, fiddle player Margaret Walsh from Sallow Glen, Tarbert. Ahern’s brother Seán is also a notable singer and uilleann piper. Taught dance by the renowned Kerry dance master Jeremiah Molyneaux, Pat Ahern studied music with Fleischmann at UCC, becoming interested in choral work. His deep interest in and knowledge of traditional culture came to be expressed most vividly through theatrical production, initiative and expertise. This saw him produce the first Fleadh Nua (at Croke Park, Dublin, 1970) and also CCÉ’s inaugural two concert tours to North America (1972) wherein presentation was critical. He is best known for his setting up of Siamsa Tíre, the National Folk Theatre of Ireland, at Tralee in 1974 and for initiatives in dance for which he did field work in Bulgaria in 1995. He has received awards from CCÉ and an Honorary Fellowship from the ITT in 2009. He was conferred with an honorary doctorate by the National University of Ireland in June 2017 and was Ard Ollamh at Fleadh Cheoil na hÉireann in 2019. [DAK] See **Kerry.**

***Regional style***

*. . .* ***radio****.* The first significant investigation of regional styles in Irish traditional music was the 1982 Radio Éireann series *Our Musical Heritage* which was presented by Seán Ó Riada, Its six programmes werelikely influenced by Ó Riada’s experience of hearing musicians from different parts of the country who had moved to live and work in Dublin. He was aware of the homogenising influence of the radio and gramophone recordings, so to illustrate distinctive singing and music styles he recorded and used existing recordings of these from various parts of the country, commenting on their distinctive features. Broadcasting continues to influence the identity of regions within the Irish music tradition. Raidió na Gaeltachta, launched in 1972 and based in the Gaeltacht areas of Galway, Kerry and Donegal, places a heavy emphasis on traditional music and, in particular, the sean-nós singing traditions of the major Gaeltacht regions. In the 1980s when the RTÉ radio programme *Céilí House* began broadcasting from different parts of the country, it contributed further to the acknowledgement of regional diversity. Former RTÉ producer Peter Browne has also presented radio programmes concerned with the historical narratives of regions and his programme *The Rolling Wave*, now presented by his successor Aoife Ní Chormaic, continues to develop these. The advent of local radio stations has allowed radio programming to reflect local music-making in some regions. [DAK]

**Recording**. . . **Stylistic significance***.* The recording industry has been motivated by the desire to present an authentic product, reinforced through a connection to rural traditions. Early twentieth-century recordings predominantly featured musicians from north Connacht, leading to fears of stylistic homogeneity within the tradition. Later recordings made in Ireland in the second half of the twentieth century created a new pantheon of musicians who cameto represent regional traditions, including Pádraig O’Keeffe in Sliabh Luachra, Paddy Canny in east Clare, and John Doherty in Donegal. However, these musicians all do show the influence of nonlocal musical styles in their playing. The marketing value of regional musical styles on commercial recordings is exemplified by the popularity of artists including Jackie Daly and Séamus Creagh and later groups such as Altan and Sliabh Notes, who were influenced by the music of Donegal and Sliabh Luachra respectively. [DAK]

**monuments***.* Sculptures, monuments and public statuary in the past have typically represented music as part of national identity, the harp, as the national emblem, being prominent in many of the monuments commemorating nationalist and republican figures and events. In modern time, however, numerous monuments reflect and contribute to the concept of music regions. The landscapes of both south Sligo and Sliabh Luachra, for instance, are enriched with monuments to local musicians. Some such monuments list local musicians as representatives of the music heritage of an area, among those being those at Tubbercurry, Co. Sligo, and Doocastle, Co. Mayo, and some celebrate a connection between particular musicians and nationalist sentiment, such as those for Jack Mulkere at Crusheen, Co. Clare and Eamonn Ceannt in Kimmage, Dublin.

. . . ***figurative.***Notable sculptures featuring both musician and instrument celebrate the lives, music and legacies of Turlough O’Carolan (Mohill, Co. Leitrim and Nobber, Co. Meath); Francis O’Neill (near Tralibane, Bantry, Co. Cork); Pádraig O’Keeffe (Scartaglin, Co. Kerry), John McKenna (near Tarmon, Co. Leitrim); Séamus Ennis (The Naul, Co. Dublin); Edmund Keating Hyland (Cahir, Co. Tipperary); Canon James Goodman (Skibbereen, Co. Cork); Johnny O’Leary (Killarney, Co. Kerry); Willie Clancy (Miltown Malbay, Co. Clare); and Seán Ó Riada (Cúil Aodha, Co. Cork). Many of these figures are also celebrated in less elaborate forms. Outside the island of Ireland there is a bust of Thomas Moore in Prospect Park, Concert Grove, New York.

. . . ***plaques.***Some monuments mirror the appearance of gravestones, among them those commemorating Michael Coleman (Gurteen, Co. Sligo), Johnny Patterson (Feakle, Co. Clare), Tom Billy Murphy (Ballydesmond, Co. Cork), Fred Finn (Killavil, Co. Sligo) and Sonny McDonagh (Bunnanaddan, Co. Sligo). A number of other plaques and wall mounts highlight the location of a musician’s home-place. In contrast, Seán Reid (Ennis, Co. Clare), P.J. Hayes (Feakle, Co. Clare) and Denis Murphy (Gneeveguilla, Co. Kerry) are commemorated by indoor plaques—in CCÉ’s Cois na hAbhna, Ennis, at Pepper’s Public House, Feakle, and in a local GAA Hall respectively. The Chieftains are included in the Dublin Tourism Rock’n’Stroll Trail at St Catherine’s Church, Thomas Street, Dublin, noted as being the venue of their first live gig, a sponsorship which blurs the boundaries between popular and traditional music.

***… gender.*** As with the location of public statuary in predominantly rural areas, the scarcity of female representations can serve to both reflect and reinforce realities and misassumptions alike about traditional music. There are few such commemorations of women in the music, notable being the plaque to the ballad singer Delia Murphy at Killeen’s Crossroads, Annfield, Hollymount, Co. Mayo, and Nell Galvin in Moyasta, Co. Clare and Elizabeth Crotty in Kilrush, Co. Clare. Female figures do appear or are implied in more general and abstract public statuary, such as: the fiddler and chair in Ennis, Co. Clare; the dancers outside Brú Ború at Cashel, Co. Tipperary; musicians and dancers in the square in Lisdoonvarna, Co. Clare; ‘Let the dance begin’ (Strabane, Co. Tyrone); and the silhouette of musicians at Tubbercurry, Co. Sligo.

***… representation.*** Monuments are typically inspired by interested agencies and organisations. The first meetings of CCÉ and Comhaltas Comhairle na Mumhan are marked by wall plaques in Mullingar, Co. Westmeath and Kanturk, Co. Cork, respectively. Local branches of CCÉ were involved in the commemoration of the McDonagh Brothers (Ballinafad, Co. Sligo), Larry Wall Fitzpatrick (Commons, Co. Tipperary) and the Hanafin Brothers (Milltown, Co. Kerry). The number of monuments to Pádraig O’Keeffe—at Scartaglin, Glountane and Castleisland—contribute to the affirmation of Sliabh Luachra local identity and regional style, as does the monument to the McDonagh Brothers in Ballinafad. The impact of migration and the contribution of Irish musicians to music in America is acknowledged too, in monuments to Coleman, McKenna and the Hanafin brothers. [DAK]

***. . . photo memorials.*** Many local bars all over Ireland commemorate their area’s music legacy in the form of portrait and other images of local musicians. This is a very much a feature of pubs which have hosted music sessions on a regular or long-term basis. Among the many such places island-wide are Carberry’s in Drogheda (which has a preservation order placed on its poster-decked interior), O’Donoghue’s and The Cobblestone in Dublin, Killorans in Tubbercurry and the Roisín Dubh in Gurteen, Co. Sligo.