

Kesh Jig (The Kincora Jig, The Castle Jig, Kerrigan's)

G Major



Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Michael Coleman recorded the melody on 78 RPM as 'Kerrigan's Jig.' The first printed version appears to be in George Petrie's 1850's collection under the title 'Tear the Callies.'

Coleraine Jig

A Minor - Aeolian



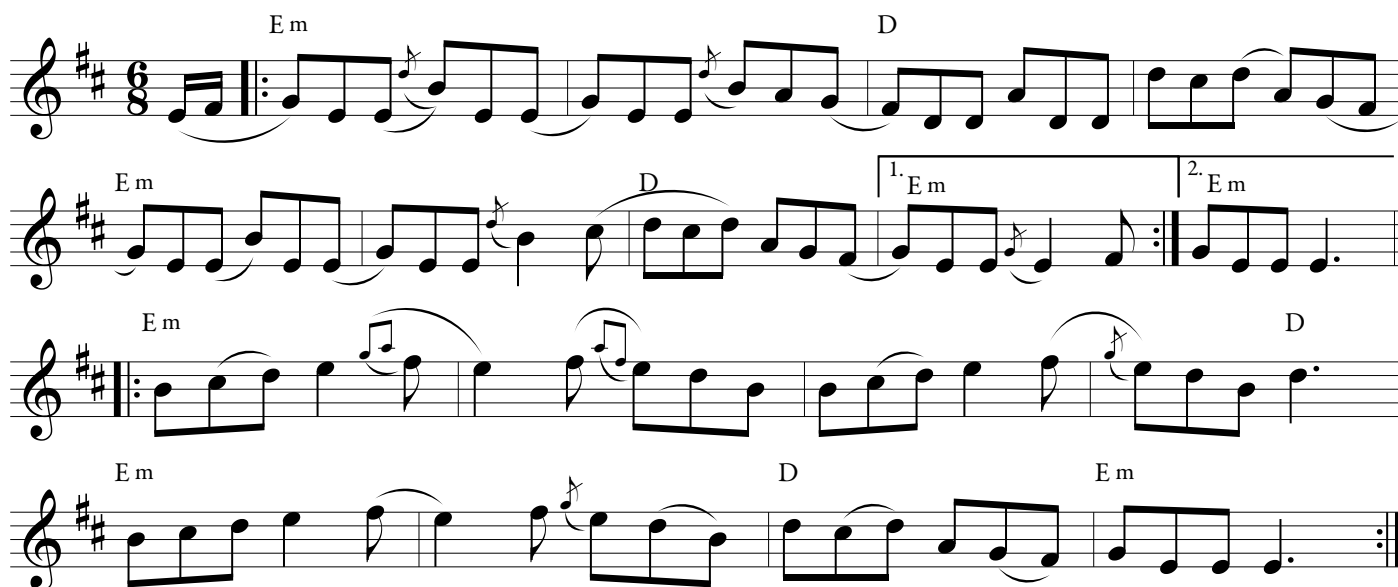
Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*

Coleraine is a town in Northern Ireland. The tune has long been a staple of New England contra dances.

'Coleraine' is pronounced 'Coal-Rain'

Swallowtail Jig (Eireaball na Fáinleoige, The Dancing Master, Dromey's Fancy)

E Dorian



Source: Marcel Picard, Harold Kenny, Dennis Wilson - *The Kingston Collection of Irish Dance Tunes*, adapted (Optional bowing suggestions added). Irish, English, Canadian, American; Double Jig. The title (in conjunction with the alternate title in O'Neill's, 'The Dancing Master') may possibly refer to the type of coat typically worn by early 19th century dancing masters.—*Fiddler's Companion*

The Bothy Band

The Bothy Band was a good idea waiting to happen. Around 1970, flute player Matt Molloy, fiddler Tommy Peoples, piper Peter Browne and singer Triona Ní Dhomhnaill had been performing in a group called 1691 along with singer Liam Weldon.

Piper Paddy Keenan had been playing around Dublin with singers Micheal and Triona Ní Dhomhnaill. Fiddler Paddy Glackin then joined them followed by flute player Matt Molloy. Next came accordion player Tony MacMahon and then bouzouki player Donal Lunny arrived from Planxty. They called themselves Seachtar, the Irish word for seven.

The group had originally come together with Tony MacMahon on an RTE radio broadcast. Micheal and Triona O Domhnaill (brother and sister) soon joined on guitar and clavinet respectively. MacMahon soon departed to concentrate on broadcasting work, and the group made their formal debut at a Trinity College, Dublin, concert in February 1975.

The O'Domhnaills hailed from a musical family in Ranafast, Co Donegal. Their aunt, Neilli Ní Dhomhnaill, had contributed several hundred songs to the Dublin University folklore collection, and they had previously performed alongside sister Maighread in Skara Brae. Mícheál had recently returned from Scotland, where he happened across a photograph taken in the 1890s of a group of tattered musicians: titled The Bothy Band, it depicted the migrant and seasonal farm workers, mostly from Donegal, who worked in England and Scotland and were housed in stone huts known as bothies.

By the end of the year Glackin had left the group to be replaced by Tommy Peoples and this group recorded *The Bothy*

Band 1975.

While their repertoire included both music and song, often drawn from Neilli Ní Dhomhnaill's store, they're remembered chiefly for their instrumental firepower. The ferocity of Paddy Keenan's piping, Peoples' fiery fiddle, Molloy's masterly flute playing and the rhythm of Lunny's bouzouki playing, blended into a highly percussive sound that even drew the admiration of rock fans.

PJ Curtis wrote that the front-line powerhouse trio of Keenan's pipes, Peoples' fiddle and Molloy's flute resulted in the release of an awesome and explosive musical energy that has rarely been equalled. Their devastating live concert appearances at home and abroad, coupled with their groundbreaking album releases, won scores of new fans for the Bothies.

Another fan, the late Frankie Kennedy of Altan found the standard of playing "was just incredible, and then the backing was so intense it was unbelievable. They were revolutionary in sound, yet the lead instruments were basically just playing straight, but they came with a fire in their belly."

After a year on the road, Tommy Peoples left, to be replaced by Kevin Burke, who had been playing with Christy Moore.

The Bothies released two further albums – 'Old Hag You Have Killed Me' (1976) and 'Out of the Wind, Into the Sun' (1977) – and a posthumous live set, 'After Hours' (1979), recorded in Paris the previous year. At their peak, the group were considered serious rivals to The Chieftains.

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