

WORLD MUSIC

IRELAND

WD-IE1 Austria 1989

THE BAT IN THE KITCHEN

WD – Celtic – Jig – Instrumental

Comp: Sasha MacKENZIE

Perf: Sasha MacKENZIE (harp)

Prod:

Prod. Co: Preiser Records

Rec. Co: Baumgarten, Vienna

Time: 2:28

CD: SONGS FOR CELTIC HARP

Preiser 90018 (Tk 5)

Notes: The liner notes tell us – “A lively jig depicting a bat flitting around the kitchen before disappearing through the window into the night, it was composed by Sasha in the kitchen of Vienna’s well-known cabaret theatre ‘Die Fledermaus’ (‘The Bat’).”

A lilting harp piece for Irish harp (clarsach harp) that rises and falls and flits around, imbued with a certain insistence and uneasiness that a woman might have felt if she found a bat flying around her kitchen.

(See also a similar theme in “De Bat (Fly in Me Face)” – [WD-JM8](#))

The Irish harp is one of the key symbols of Ireland right up there with the shamrock. (Anon. n.d.) For example, the logo of Guinness beer uses the Irish harp symbol.

Ref: Anon. n.d., The Harp – a Symbol of Ireland, [askaboutireland](#)

Sasha MacKensie, Songs for Celtic Harp, [Amazon](#) (◀AUDIO SAMPLE)



WD-IE2 United Kingdom 2002

CAVE OF MANY COLOURS

WD – Celtic – Instrumental

Comp: (Traditional Irish)

Perf: Nancy KERR & James FAGAN

Nancy Kerr (fiddle)

James Fagan (guitar-shaped bouzouki)

Prod: Paul Adams, James Fagan, & Nancy Kerr

Prod. Co: Fellside Recordings Ltd.; Workington, Cumbria

Time: 3:00 or 3:47

CD: BETWEEN THE DARK AND LIGHT

Fellside FECD 167 (Tk 15)

Notes: The audio sample provided a stirring but sad fiddle tune from the North Country. This is listed as an Irish traditional tune.

In western Wales there is a sea cave called the Cave of Many Colors located just east of Criccieth (see photo here by Ian Rushin), so maybe there’s another cave with this name in Ireland.





Ref: Maguire, Donal n.d., Nancy Kerr & James Fagan, Between the Dark & Light, Review, [folkmusic](#)
 Nancy Kerr, Biography, [Wikipedia](#)
 Nancy Kerr, Music, Cave of Many Colours, [yasni](#)
 Nancy Kerr & James Fagan, Between the Dark & Light, [Amazon](#)
 (◀AUDIO SAMPLE)
 Rushin, Ian 2007, Cave of Many Colors, Photo, [Geograph](#)

WD-IE3 United States 2005
THE CAVES OF KESH

WD – Celtic – Modern Folk – Instrumental
 Comp: (?)

Perf: **FOOTLOOSE**

Rex McGee (fiddle)
 David DiGiuseppe (accordion)
 Pete Campbell (bass)
 Jim Roberts (percussion)

Prod. Co: Footloose

Time: (Tk 3) 5:37

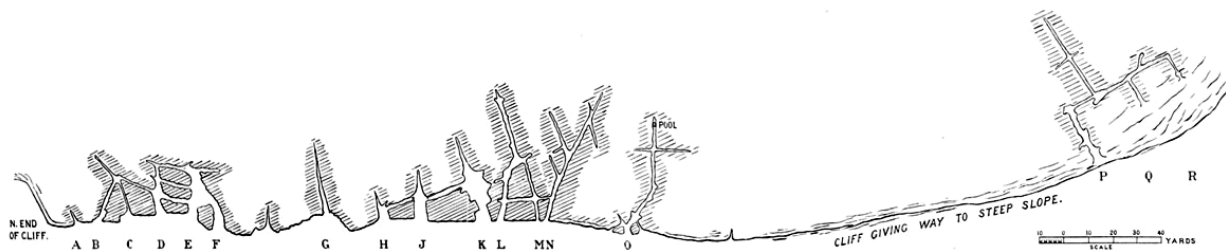
CD: TRIP TO THE MOON
 Footloose (?) (Tk 3 – Part 2)



Notes: FootLoose is an acoustic Celtic group based in Chapel Hill, North Carolina. A modern folk band that's all over the map – “Drawing on a diverse repertoire from traditional Irish, Southern old time, original and other styles, the recording is heavily influenced by today's contra dance aesthetic.” (Anon. 2013)

This lively piece (possibly based on a traditional tune) is the second in a three-part medley. The first part is “Miller’s Maggot” and the third part “Forgotten Memories.”

The Caves of Keshcorran are located near Ballymore in County Silgo. A “well-known series of dry network caves (17 entrances in all) some of which have been excavated.” (Coleman 1965) “The largest of the caverns in the Caves of Kesh is known as Cormac’s Cave. It was here, the story goes, that the most renown of the Irish High Kings, Cormac Mac Airt was reared by the wolf who stole him from his mother... But the view from inside Cormac’s Cave, or any of the other 16 shallow caverns along the ridge, makes it dramatically obvious how this location might have inspired the legends that surround it.” (Anon. n.d.)



SKETCH-PLAN OF THE CAVES OF KESHCORRAN. BY R. LLOYD PRAEGER.

D, E, F, Entrances of the principal Cavern. J, Coffey Cave. P, Plunkett Cave

Perhaps the most dramatic story, involving Fionn MacCumhail and his warrior band, plus fairies and witches, is called *The Enchanted Cave of Kesh Corann*. Fionn’s band, the Fianna, were hunting wild boar in the area, while Fionn was watching the hunt from atop the Keshcorran cairn. Unfortunately Fionn

neglected to ask permission for the hunt from the Conoran, who ruled from the fairy palace inside one of the Caves of Kesh. Conoran then sent three witches – his daughters – to punish Fionn for the trespass.” (Anon. n.d.)

“They had not been long so when Fionn and Conan reached the cavern’s edge, and so perceived the three hideous hags thus busied sit at its entrance: their three coarse heads of hair all disheveled; their eyes rheumy and redly bleared; their three mouths black and deformed, and in the gums of each evil woman of them a set of sharpest venomous and curved fangs.” (O’Grady 1892)

“The three sisters, called the ‘Hags of Winter,’ set a trap to capture Fionn, and bound him with a magic cord that made his (sic) as weak as an old man. He and his warriors ultimately escaped after being rescued by ... one of his men [who] took the three witches by surprise and beheaded them.” (Anon. n.d. & Hannon 2012)

Ref: Anon. n.d., Keshcorran, and the Caves of Kesh, [voicesfromthedawn](#)

Anon. 2013, Footloose, Trip to the Moon CD, [footlooseband](#) (◀AUDIO SAMPLE)

Coleman, J.C. 1965, *The Caves of Ireland*, Anvil Books, Tralee, Ireland, p. 56, 75, & 77

Duckeck, Jochen 2011, Caves of Keshcorran, [showcaves](#)

Footloose, Trip to the Moon CD, [CDBaby](#) (◀AUDIO SAMPLE)

Hannon, Ed 2012, Caves of Kesh Corran, [wordpress](#)

O’Grady, Standish Hayes 1892, *Silva Gadelica, a Collection of Tales in Irish*. London, p. 343.

Praeger, R. Lloyd 1904, The Exploration of the Caves of Kesh, County Silgo, *Transactions of the Royal Irish Academy*, v. 32, Section B, Part 4, (Online) [jstor](#)

THE PIPER IN THE CAVE

MUSIC BACKGROUND:

This piece is an Irish march, B Dorian. Not the Scottish “Piper’s Cave” printed by Martin. It is very similar to the “Bagpipe March” as recorded by fiddler Francie Byrne on the album “The Brass Fiddle.” (Kuntz 2009) For the Scottish tune, “The Piper’s Cave,” composed by James Sutherland see under World Music – United Kingdom – Scotland.

This march may have been inspired by a Piper’s Cave in Ireland. In County Derry at Downhill there’s a Pipers’ Cave. “The cave entrance was 5 ft. 6 ins. high and 12 ft. broad and extended into the chalk in a north and south direction for 110 ft.” (Coleman 1965)

Ref: Coleman, J.C. 1965, *The Caves of Ireland*, Anvil Books, Tralee, Ireland, p. 78

Kuntz, Andrew 2009, The Piper in the Cave, The Fiddler’s Companion, [ibiblio](#)

WD-IE4 Ireland 1999

THE PIPER IN THE CAVE *

WD – Celtic – March – Instrumental

Comp: (Traditional)

Perf: Paul **O’SHAUGHNESSY** (fiddle)

& Frankie **LANE** (guitar or mandolin)

Prod. Co: (?)

Time: (?)

CD: STAY ANOTHER WHILE

POS CD 0001 (Tk 2)

Notes: “Dublin-born fiddler Paul O’Shaughnessy, former member of Altan and current member of Beginish, has steeped himself in the Donegal tradition.” (Anon. 1999)

Regarding this track, one critic said – “The second track, The Piper in the Cave, is a favourite of Paul’s and derives from John Doherty. Again the delivery is keenly sensitive to the nuances of the tune. Even at this early stage of the recording the remainder of the way is signposted for very sympathetic (sic) accompaniment (sic) from Frankie Lane. It is clear that if this standard is maintained,



and it is, then there is true taste in the backing.” (MacAoidh n.d.)

Ref: Anon. 1999, Echo’s Top 10 trad albums of 1999, Irish Echo Online, [irishecho](#)

Frankie Lane, Biography, [allcelticmusic](#)

MacAoidh, Caoimhin n.d., Review, Paul O’Shaughnessy & Frankie Lane, Stay Another While, [reocities](#)

Paul O’Shaughnessy & Frankie Lane, Stay Another While, [celticgrooves](#)

Paul O’Shaughnessy & Frankie Lane, Stay Another While, [thesession](#)

WD-IE5 Ireland 2005

PIPER IN THE CAVE *

WD – Celtic – March – Instrumental

Comp: (Traditional)

Perf: Martin **TOURISH** (piano box – accordion)

& Luke **WARD** (bouzouki or bass)

Prod. Co: Martin Tourish & Luke Ward

Time: 5:56

CD: CLAN RANALD

Martin Tourish & Luke Ward CR 001 (Tk 10)

Notes: One critic remarked – “*Piper in the Cave* and *Cavan Cowboys* are equally accomplished, tasty tunes and a steady beat for the step-dancers who add their touch

Ref: Luke Ward, Biography, [theyoungwolfetones](#)

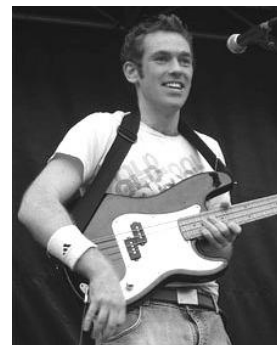
Martin Tourish, Biography, [cupoftaefestival](#)

Martin Tourish & Luke Ward, Clan Ranald, [Amazon](#) (◀AUDIO SAMPLE)

Martin Tourish & Luke Ward, Clan Ranald, [CDBaby](#) (◀AUDIO SAMPLE)

Martin Tourish & Luke Ward, Clan Ranald, [thesession](#)

Monaghan, Alex n.d., Review, Martin Tourish & Luke Ward, Clan Ranald, [folkmusic](#)



Luke WARD

WD-IE6 United Kingdom 1991

TREASURE CAVE

WD – Film Music – Ethnic – Celtic – Instrumental

Comp. & Arr: Paddy MOLONEY

Perf: **THE CHIEFTAINS**

Martin Fay (fiddle)

Seán Keane (fiddle & bones)

Paddy Moloney (Uilleann pipes)

Matt Molloy (flute)

Derek Bell (harpsichord)

Kevin Conneff (bodhrán)

Prod: Paddy Moloney

Prod. Co: Bertelsmann Music Group Co.

Rec. Co: Windmill Lane Studios; Dublin

Rec. Date: Sept.-Nov. 1989

Time: 2:12 (2:10)

A. British **CD:** "REEL MUSIC" – THE FILMSCORES

RCA Victor RD 60 421 (Tk 7)

B. American **CD:** THE CHIEFTAINS' FILM CUTS

1. RCA Victor 60412-2 RC (1991) (Tk 7)

2. RCA Victor (BMG Classics) 09026 68438 2 (1996) (Tk 10)

Notes: This world-famous Irish band was one of the first to make Irish traditional music popular around the world. (Anon. 2011)

Here they composed film music for the 1990 British version of

“*Treasure Island*” based on the book by Robert Louis Stevenson (for more information and film credits see under Film Music – Adventure – *Treasure Island* – *Treasure Cave* (1991).



A rollicking Celtic jig piece that stands perfectly well on its own outside of being an extended cue for the film. The composer, Paddy Moloney, is shown here with his Uilleann pipes.

For another piece by The Chieftains see under World Music – Scotland – Fingal's Cave – [WD-SCOT-FC6](#).

Ref: Anon. 2011, The Chieftains, [Wikipedia](#)

The Chieftains, Treasure Cave (2:15), [YouTube](#) (◀[COMPLELTE AUDIO SAMPLE](#))

Paddy Moloney of The Chieftains, Bio, [thechieftains](#)

"Reel Music" The Filmscores CD, [Discogs](#)

Reel Music - The Filmscores CD, [shaw.ca](#)

WD-IE7 Ireland 1997

UAIMHEANNA CHILL TSEANÁIN (THE CAVES OF KILTANON) *

WD – Celtic – Jig – Instrumental

Comp. & Arr: Paddy CANNY

Perf: Paddy **CANNY** (fiddle)

Eugene Kelly (guitar)

Prod. Co: Cló Iar-Chonnachta Records

Rec. Co: 3 West One Studio; Galway

Rec. Date: 1995

Time: 1:49 of 3:03

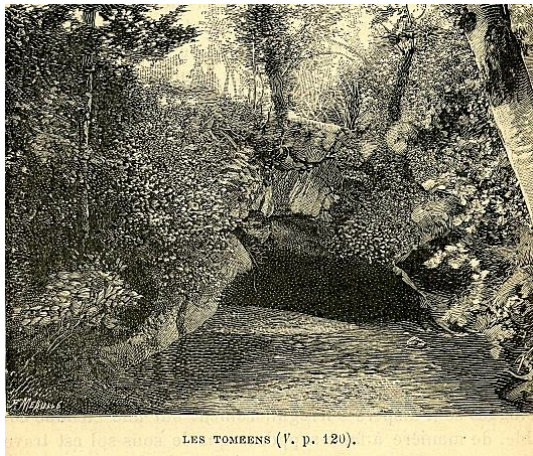
CD: TRADITIONAL MUSIC FROM THE LEGENDARY EAST
CLARE FIDDLER

Cló Iar-Chonnachta CICD 129 (Tk 9 – Part 1 of 2)

Notes: This celebrated fiddler was from County Clare and these caves are there too. Paddy Canny was a founding member of the Tulla Céili band and he was featured on one of the first ever commercial LPs of traditional Irish music released in the 1950s. We are told (Anon. n.d.) that he borrowed this tune from the traditional Celtic air (or march) "Fingal's Cave" (see numerous versions under World Music – United Kingdom – Scotland), but, listening to it there is no resemblance, for he has arranged it here as a high-pitched double jig and it comes out sounding quite different. The liner notes tell the true story – "The Caves of Kiltanon, one of Paddy's own compositions, epitomizes the distinct and spellbinding beauty of that style (i.e. the lonesome, tasty, subtle tradition of East Clare) and attests to the indisputable brilliance of its finest exponent."

The two-part medley starts with this decidedly exciting and lively tune then blends seamlessly into the next "The Quilty Shore" where passages from the cave tune slip back in and out of the second piece.

The cave is an underground river running for about 1000 feet (333m) and "its course is revealed by a series of open pits with the river from between 10 to 15 ft. below ground level." (Coleman 1965) Called "Tomeens," a corruption of "Polleens" (small holes), it is located near the ruins of Kiltanon House two miles from Tulla in South Clare.



In his 1897 work *Irlande et les cavernes anglaises* the celebrated French speleologist E.A. Martel wrote about these caves – "Ils se composent, sur 500 ou 600 mètres environ de longueur, d'une succession de petits tunnels séparés par les tranchées plus ou moins longues: la rivière coule dessous et au fond; les tunnels sont formés par la destruction de strates calcaires horizontales, et les tranchées par l'affaissement de portions de la voûte de l'ancienne galerie originaire, jadis unique. Comme la différence de niveau entre la rivière et la surface du sol ne dépasse guère 5 mètres en moyenne, et comme l'épaisseur des voûtes demeurées en place atteint seulement 2 à 3 mètres, l'ensemble manque complètement de grandeur.

Mais les Tomeens, placés dans un cadre d'une grâce incomparable, au milieu du splendide parc vert de M.

Molony, en pleins bois luxuriants, restent néanmoins une très belle et surprenante curiosité...

On y voit quatre tunnels principaux et trois grandes tranchées intercalaires: de plus, les plafonds non écroulés étant percés d'une demi-douzaine d'étroits regards, c'est par dix fois environ que l'on peut

retrouver la rivière sous ses pieds, en cheminant sur les ruines de ce qui été jadis un seul et même passage souterrain.” (Martel 1897)

[For a distance of 500 or 600 meters they (The Tomeens) consist of a series of small tunnels separated by trenches of varying length: the river flows underneath and at the bottom, the tunnels are formed by the destruction of horizontal limestone strata and the trenches by the collapse of portions of the roof of the old original gallery, once united. Since the difference in level between the river and the surface of the ground hardly exceeds 5 meters on an average, and as the thickness of the ceilings remaining in place attains only 2 to 3 meters, the overall site completely lacks grandeur.

But Tomeens placed in a setting of incomparable charm, amid the splendid green park of Mr. Molony, amidst luxuriant woods, nevertheless remain a beautiful and surprising curiosity...

We see four main tunnels and three great trenches interspersed: again, the non-collapsed ceilings are pierced by a half-dozen openings. One can find the river beneath one’s feet in about ten different places while walking on the on the ruins of what once was a single, unified underground cave passage.]

Recently caver Pete Glanville wrote – “Tomeens turned out to be somewhere you can hardly believe is real. A fairly large river has hit a small limestone ridge and bored its way through just below the surface. The impressive 6 metre by 6 metre passage has now been penetrated by a series of surface collapses making it almost a case of caving without lights. However wetsuits were pretty essential as there were a number of deep pools. In higher water conditions it would be quite possible to canoe through the whole system. The exotic feel of the place was heightened by the strands of ivy hanging down from the collapse entrances. It is a magnificent place.” (Grenville 1986)

Ref: Anon. n.d., The Session Tunes: The Caves of Kiltanon, [Session Tunes](#)

The Caves of Kiltanon, Irish Traditional Music,(Transcription of two bars), [Irish Tune](#) (◀AUDIO SAMPLE)

Coleman, J.C. 1965, *The Caves of Ireland*, Anvil Books, Tralee, Ireland, p. 41

Glanville, Pete 1986, Ireland Easter 1986, *Belfry Bulletin*, Bristol Exploration Club, n. 435, July 1986, [Belfry Bulletin](#)

Martel, E.A. 1897, *Irlande et les cavernes anglaises*, Librairie Ch. Delagrave, Paris, p. 114-115, 120-122

Paddy Canny, Biography, [Wikipedia](#)

Paddy Canny, Traditional Music, [Allmusic](#) (◀AUDIO SAMPLE)

caveinspiredmusic.com