

McCann. He started medical practice in Cavan, later moving to Kilnaleck, and was involved in CCÉ from its founding, serving as its president 1954–6, and bringing major fleadhanna to the county. A founder-member of Cairde na Cruite, and also of Cumann Rinceóirí na hÉireann of which he was president, he travelled the country as a fleadh organiser in the 1950s, often in the company of singer Margaret O'Reilly and lilter Séamus Fay. His home was an open house for musicians, Kilnaleck CCÉ branch is named for him, and a commemorative stone was installed there in 2009; he is also honoured by the annual Dr Galligan Traditional Weekend. His son Pete, a fiddle-player, died during a performance with Cavan poet Dermot Healy at Rossport, Co. Mayo in 2008.

**Galvin, Ellen** [Nell, Mrs] (1887–1961). Fiddle, concertina. Née McCarthy, from Ballydineen, Knockalough (near Kilmihil), Co. Clare, she lived after marriage at Moyasta. Her half-brother Jack played and taught concertina and fiddle. The piper Garret Barry was a regular visitor to, and often stayed for long periods at, her parents' home, encouraging Nell on both concertina and fiddle: she learnt from both him and Jack. She began to play at a very young age, and as a teenager won fiddle and concertina competitions at the Thomond Feis in Ennis. Her other brother, Thady, was a step dancer who as a boy danced to Barry's music. In the mid-1900s Nell was an influence on Peadar O'Loughlin; indeed as a player with a complex, highly developed fiddle style, her music suggests the influence of piping. She used the effect of droning strings, dissonance and intricate ornamentation. By virtue of her age and relationship to pre-Famine mentors she is an important music link with the past, but not being widely broadcast on radio or making commercial recordings eliminated her from having significant stylistic influence on present-day fiddling. Like Elizabeth Crotty, she did not gain wide recognition until 1937 when, aged fifty, she became the first Clare woman to broadcast on 2RN, the predecessor of

Raidió Éireann. She was subsequently recorded during the 1950s by Breandán Breathnach and by RTÉ. Her mid-1950s recordings are part of the RTÉ collection at the ITMA in Dublin. [GEC]

**Galvin, Patrick** (1927–2011). Songwriter, poet, playwright, born in Cork city. He joined the RAF at sixteen, an experience that sharpened his iconoclasm. Highly political, as a singer-songwriter his best-known lyric was the ballad 'James Connolly'. Much recorded, his 1956 *Irish Street Songs* was the first Irish-traditional vinyl disc.

**GALWAY.** The second largest county, this has a low population density, with greatest numbers in the towns, and most in Galway city. Yet the county has a high award success rate and a significant number of pipers and harpers. In the city during the 1970s music was mostly around Eyre Square, Forster Street and Lower Salthill. @ O i greatly expanded, the city has the highest traditional music content of any city or town in Ireland. Reflecting this, many nationally and internationally known musicians live in the city and region, among them Sharon Shannon, Frankie Gavin, Máirtín O'Connor and Brian McGrath. Both third-level colleges, University of Galway (UG, formerly UCG or NUIG) and Atlantic Technological University (ATU, formerly GMIT), have traditional music societies which contribute to this local practice through both their own weekly sessions and participation in the city scene, particularly in summer months when many get work playing in seasonal sessions.

**venues.** At the heart have public houses – The Crane, Tigh Céilí and Taaffes – which host sessions all year round, some twice a week. Others have daily sessions, or a few times each week; these include Monroe's Tavern, Árus na nGael, The Quays, Tigh Neachtain, the Western Hotel, Rabbitt's Bar, Róisín Dubh, Cooke's, An Púcán and Fox's Porterhouse. Some of these premises have a music tradition, and each of them contributes to the city's atmosphere – with music

Francis  
O'Neill's 1907  
setting of the  
emblematic  
Galway reel  
'The Bucks of  
Oranmore'\*

OS-FIR UARAN-MOR. THE BUCKS OF ORANMORE

often drifting out on to city-centre streets. The Crane has the longest tradition and an international reputation- Pat Conneely's and Seán Ryan's Sunday morning session there began in the late 1970s. The Galway Sessions, begun in 2003, was a major event which arose out of the Fonn summer school of the 1998-2003 Galway School of Irish Traditional Music. A specific traditional arts focus is part of the Seachtain na Gaeilge and St Patrick's Day festivals, but events as diverse as the annual Cúirt literary festival (since 1986), the Galway Early Music (since 1996), Spirit of the Voice (since 2004) and the one-off 2009 Volvo Ocean Race stop-over festival have all embraced traditional music. Galway has had dedicated festivals in the past, notably an early winter fiddle event around Frankie Gavin, 2005-6. Most enduring, since 1978, is the Galway Arts Festival which in mid-July each year stages traditional-music lunchtime recitals and concerts. The Galway folk theatre *Siamsa ran* from 1988 to 2006, the longest-running show in the city; an annual summer *Trad on the Prom*, with contemporary traditional music, song and dance, began in 2005.

**Galway county.** The county fleadh, held in a different town each May, brings together mainly local players, while festivals such as the Cooley-Collins at Gort each autumn since 1984 draws people from outside to honour local musicians Joe Cooley and whistle player Kieran Collins; this event has music sessions, set dancing, instrumental competitions and workshops. In the spring Spiddal celebrate local *sean-nós* song and dance and has hosted students of An Gaclacadamh and those also

o XNUIG in Éigse an Spidéil, while a Mummers Festival with competitions in folk drama at a New Inn each January and the Kinvara's Fleadh na gCuach (the Cuckoo Fleadh) held each May bank holiday weekend since 1996 has a full programme of sessions, concerts, workshops and related events. In Letterfrack the Conamara Environmental Education and Cultural Centre (since 1984) organises Bog Week in May, Sea Week in October and the Inishbofin Summer School in July, all with a strong element of traditional music. Taréis na Féile Bríde in February is a weekend of traditional music singing, *sean-nós* dancing, workshops, concerts and sessions. Clifden Arts Week each September (since 1977) hosts a range of traditional music events in its programme. Inishbofin has a weekend Community Arts Festival. CCÉ is active throughout Co. Galway with twenty-two branches that hold music sessions, and some running classes, and all individually running or co-operating closely with local organised events. Gort has the Cooley-Collins festival, Loughrea hosts the Broderick-Carty Summer School each July and a Patsy Touhey weekend, and contributes to Féile Raiféirín in memory of the eighteenth-century poet. Moycullen hosts a spring workshop each year, and Williamstown runs the Mickie Timothy Traditional Music and Set Dancing Festival in August.

**fleadh winners.** Galway has had 543 first-place wins across all age groups at FCÉ, 150 of them at senior level, among whom is Paddy Treacy (flute, 1952), Eddie Moloney (whistle, 1953),

Aggie White (fiddle, 1954), Sarah Keane (singing in Irish, 1957 and '58), Joe Burke (accordion, 1959, '60), Joe Heaney (singing in Irish, 1959), Paddy Carty (flute, 1960, '61), Pádraig Ó Ceannabháin (flute, 1971), Marcus Hennon (whistle, 1978; flute 1979, '80), Mirella Murray (piano accordion, 1995), Adrian Scahill (piano, 1995), Maedhbh Scahill (concertina, 1998), Sinéad Curley (bodhrán, 2004, '07). The county has hosted FCÉ just once, at Loughrea in 1955.

**instrument makers.** The city has several, most of whom are part of the session scene, among them Michael Vignoles (pipes, bodhrán, flute), Sam Murray (flute), Paul Bradley (fiddle) Kieran Moloney (stringed instruments) and Paul Doyle (guitar, mandolin, strings). In the county are Paddy Cafferky, Craughwell (harp), Tom Cussen, Clarinbridge (banjo), and Malachy Kearns, Roundstone (bodhrán). Others involved in repair work include Charlie Harris, Brendan Mulhaire and Anders Trabjerg.

**teaching.** An Gaelacadamh promoteV instrumental music and *sean-nós* song teaching X d o # + ) ( t, and SCÉ#hås classes associated with its twenty-two county branches. Many top mu-sicians teach here also, independently or through the schools, and may host workshops at summer schools. Among these are Mary Bergin, Noel Hill, Brendan Larrisey, Enda Scahill and Liz and Yvonne Kane. The Galway School of Irish Tradi-tional Music with Mick Crehan, Harry Bradley, Grace Dalton, Verena Commins, Colm Naughton, Julie Langan and Éamonn Ó Bróithe made an impact also from 1998 to 2003 with classes and workshops. Galway VEC's School of Music also covers traditional. Adult opportunities were given by Mary Lovett's Dusty Banjos for over a decade after 2002, and by the Access Music Project among the unemployed from 1999 until 2016. A diploma course in the music began at NUIG in 2008 in liaison with fiddler and composer Charlie Lennon's studio at Spiddal. The Joseph Browne Spring School of traditional music (started in 2007) in Gort in February each year was a weekend of

ma s t e d U ^ a s s e s t i n s t d g m e n t concerts. On Inis Oírr since 2001, Craiceann, the bodhrán summer school, d g neach Junel a n V Anne Conroy-Burke d g ntse music school started by her and Joe Burke near Kilmadeema, Loughrea.

**archives.** NUIG holds several collections of traditional music interest: the Joe Burke Archive (donated in 2006, with documents, photographs and recorded music); the Ritchie-Pickow Archive (a photographic and music collection, the work of the American folk singer and collector Jean Ritchie); the Seosamh Ó hÉinniú Collection (held at Áras Sorcha Ní Ghuairim at Carna); the de hÍde Manuscripts (collected by Douglas Hyde in Connacht and elsewhere, with poetry and songs from the oral tradition); An tAth. Ó Riain Collection (poetry and songs collected by Ó Riain among Irish emigrants in Sydney c. 1920s); An tAth. Ó Murchú Collection (poetry and songs collected by Ó Murchú, a native of Co. Sligo, among Irish emigrants in Philadelphia, early nineteenth century).

**dance.** In the 1990s the popularity of set dancing generated the Galway International Set Dancing Festival over eight years, at which the organisers ran céilís in Salthill and published a magazine. The Western Hotel, Monroe's Tavern, Club Árus na nGael and the Claddagh Hall h a v e regular n set dancing. Various classes are held in the city and county, and i 2007 Tony Ryan s t a d h e V Galway Bay Set Dancing Festival. In Rosmuc the annual Comórtas Chóilín Sheáin Dharach has been taking place since 2002, a weekend of workshops and culture with a focus on *sean-nós* dance.

**singing.** A hallmark of Connemara cultural identity, it is hosted in several singing clubs and sessions which come and go in the city, such as at Na Fonnadóirí which ran until 2008. The county hosts the major *sean-nós* festival Féile Joe Éinniú each May in Carna, and also, since 1988, An tAmhrán Beo, an annual concert of traditional singing in Irish and English run as part of Cruinniú na mBád at Kinvara in August. [IKE]