

f o n n

TRADITIONAL MUSIC AND SONG

Issue No. 1 Autumn 2018



The Piper's Last Call

FairPlé: More than a Slogan
Fleadh Cheoil in Drogheda • Alan Lomax
A Quarter of Sessions and much more

Fonn is the Irish for an air or a tune. But it can also mean desire or enthusiasm. This magazine is enthusiastic about airs and tunes – traditional music and song.

Our approach to traditional music and song is respectful. We respect those who work to preserve the tradition. Equally we respect those who are exploring the boundaries of the tradition by collaborating with musicians in other genres and styles.

We believe in parity of esteem for both of these movements within traditional and folk music. They are complementary – not incompatible.

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BY GEORGE, IT'S LANKUM: AN UNLIKELY COMBINATION DELIVERS POIGNANT TELEVISION MOMENT (PHOTO: LANKUM)

Singing Kevin Barry with Boy George

As bookings go, it seemed rather unlikely – eccentric even – when Lankum were invited by British-based television production company, Wall to Wall, to come to John Kavanagh's pub beside Glasnevin Cemetery, to sing an Irish rebel song with Boy George.

Always up for a challenge and not a little curious, the foursome duly turned up and accompanied George in a moving rendition of *Kevin Barry* – the ballad honouring the memory of the 18-year-old IRA volunteer who was executed by the British in 1920.

Wall to Wall is the company behind the BBC series, *Who do you think you are?* and Boy George O'Dowd was in Dublin to research parts of his Irish family history.

When the programme aired, during the summer, it revealed that George's grandmother, Bridget Kinahan, had been detained for then years in St Vincent's Industrial School, in Goldenbridge from the age of 6 – after she was allegedly found "wandering on the streets" when she was actually outside her family's home at the time.

George also learned that his great-uncle, Thomas Bryan, had been sentenced to death for taking part in an IRA ambush and executed in Mountjoy in March 1921 – a few months before the cease-

fire in the War of Independence.

Bryan was one of a group of IRA volunteers – which included Kevin Barry – who were known as the 'Forgotten Ten' because they were originally buried in unmarked graves in Mountjoy.

In 2001 their remains were exhumed and re-interred in Glasnevin Cemetery with full State honours.

So the song, *Kevin Barry*, had a particular resonance for George.

LANKUM ON TOUR

Lankum are currently on tour in the UK and France playing a series of gigs throughout October. On the eve of their departure, Darragh Lynch and Cormac MacDiarmada, called in to the Clé Club tribute to the late Jimmy Kelly in Liberty Hall, Dublin – the home of the SIPTU trade union.

Lankum – who are members of the SIPTU-affiliated Musicians' Union of Ireland – were rehearsing in Liberty Hall during the summer in preparation for the tour.

First-rate fare at free Fingal fleadh

Fingal County Council deserve enormous credit for their support of the recent Fingal Fleadh, held mainly in the grounds of Swords Castle from September 6-9.

The event – which was free to the public – featured a number of top traditional and folk performers like Danú, Kíla, John Spillane, The Mulcahy Family, Niamh Parsons and Graham Dunne.

Danú performed a set drawn mainly from their latest album, *Ten Thousand Miles*, before being joined by former band member, Tom Doorley on flute, and the Mulcahy Family for the run to the finish.

The Fingal Fleadh also included street seisiúin, Irish dancing displays and lectures – as well as a Céilí Mór over in Blanchardstown – with telling contributions from members of local branches of Comhaltas.

Swords will host Fleadh Ceoil na Laighean in July 2020 – perhaps as a prelude to a bid to stage Fleadh Ceoil na hÉireann some time in the future.



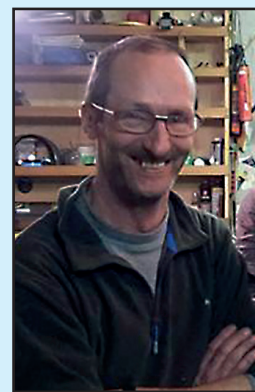
DANÚ AT SWORDS CASTLE (PHOTO: FONN)

Strong line-up for Victor Mullally Memorial Concert in Kilkenny

Victor Mullally – a maker of exceptional uilleann pipes from Glenmore, Co. Kilkenny – passed away suddenly last December.

On Saturday September 29 the Kilkenny Pipers Club will host a memorial concert in his honour at the Clubhouse Hotel, Lower Patrick Street, Kilkenny (Doors open at 8.30pm for 9pm start).

Performers will include Mick O'Brien, Caoimhín Ó Raghallaigh, Nell Ní Chróinín, Rick Epping, Séamie O'Dowd and many more. Admission is €15.



VICTOR MULLALLY

Spotlight on Tommy Peoples

Willie Clancy summer school pays tribute

A centrepiece of this year's Willie Clancy Summer School in July was the celebration of the music of the master fiddle-player, Tommy Peoples, led by his friend, Paddy Glackin.

In hindsight, of course, the tribute was to become even more poignant when Tommy died just over three weeks later (see page 32).

Among the other highlights of this year's school, which was officially opened by accordion player Joe Burke, were two lectures on piping.

Louise Mulcahy highlighted the distinguished – though often overlooked – contribution of women uilleann pipers: a timely presentation in midst of the FairPlé campaign (see page 8) while Ceri Rhys Matthews gave an incisive lecture on piping and traditional music in Wales.

The Breandán Breathnach Memorial Lecture by Fintan Vallely focussed on the role of Irish music in Irish art – and was subtitled using the visible to understand the unspoken.

Broadcaster and collector, Harry Bradshaw, also offered some wonderful insights and reflections on the broadcasting career of Ciarán Mac Mathúna.

As well as talking about music, the summer school featured many fine instrumental and vocal performances as well as the usual workshops, classes and dance demonstrations.



Skipper's Alley play Frank Harte Festival

Dublin band, Skipper's Alley, headlined An Góilín's annual Frank Harte Festival at the Teachers' Club in Parnell Square, Dublin, from September 21 to 23.

Making a rare appearance in the capital after some time spent touring abroad – the five-strong line-up at this concert produced an exhilarating set where the artfully layered arrangements in the instrumental pieces created the impression of a much bigger ensemble.

With this solid platform, the towering vocals from John Flynn and Eoghan Ó Ceannabháin, resulted in an outstanding all-round performance.

As well as the Saturday evening concert, the festival weekend also included:

- a singing workshop conducted by Róisín White from Down, the TG4 Gradam Cheoil Singer of the Year for 2015, who was assisted by Maggie Ericson, a highly



MÁIRE NÍ CHÉILEACHAIR
(PHOTO: FONN)

- accomplished singer and instrumentalist from the US;
- an illustrated talk by Máire Ní Chéileachair, the TG4 Gradam Cheoil Singer of the Year for 2018, on the remarkable singing and poetry traditions of Muskerry in West Cork;
- three well attended singing sessions – which provided a varied and fascinating menu of songs from Dublin and beyond; and
- a singing and walking tour of central Dublin.

Among the other invited guests who performed over the three days of the festival were Anne Skelton and her husband, Joe, from Mayo; Michael McGonigle from Inishowen; and Eamonn Hunt from Cork via Dublin.



THE LATE FRANK HARTE

Death of Greg Boland

Guitarist, Greg Boland died suddenly last month.

Though probably best known as a performer in the rock and jazz genres, Greg also worked with a number of prominent bands and artists closely associated with Irish traditional music.

These included Moving Hearts, Scullion, Christy Moore, Donal Lunny, the Davey Spillane Band, Bill Whelan, Frances Black, Maura O'Connell, Shaun Davey, Mary Stokes, Jimmy MacCarthy, The Fleadh Cowboys, Stockton's Wing and many more.

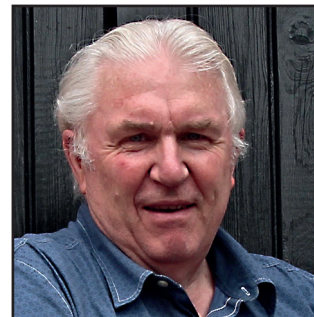


GREG BOLAND
(PHOTO: MUI)

Renowned for his total professionalism in all aspects of his playing, Greg was also a very passionate advocate for the rights of musicians – of all genres – as a founder member and former President of the Musicians' Union of Ireland.



TRIBUTE: (FROM LEFT) FIONNUALA HOWARD, JOHN SHEAHAN AND MICHAEL HOWARD (PHOTO: FONN)



PRESIDENT: TOMMY KEANE
(PHOTO: TOMMY KEANE)

New NPU President

Piper and teacher, Tommy Keane, has been appointed as the new Honorary President of Na Piobairí Uilleann (NPU) following the tragic death of Liam O'Flynn.

Originally from Waterford, Tommy lives in Galway with his wife, concertina player Jacqueline McCarthy. He was NPU Chair from 2013 until earlier this year.

President attends Jimmy Kelly tribute

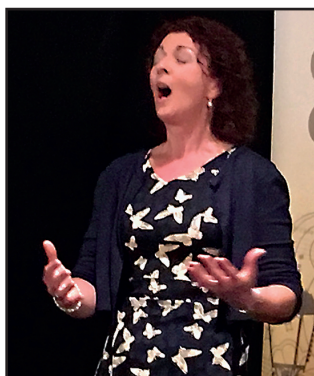
President Michael D. Higgins and his wife, Sabina, attended the recent tribute to singer, Jimmy Kelly organised by the Clé Club in Dublin's Liberty Hall.

Fear an Tí, Des Geraghty, had a surfeit of Clé Club regulars and special guests to call upon to share songs and reminiscences of one of the club's founder members, Jimmy Kelly – a welcome guest at many singing circles.

Among the impressive list of performers on hand to celebrate Jimmy's life were John Sheahan, Michael and Fionnuala Howard, Pat Goode, Phelim Drew, Noel O'Grady, Jerry O'Reilly, Sally Corr, Noel Pocock, Eugene McEldowney, Angela and Jack Plunkett, Jimmy Jordan, Eric Fleming, Eamon Hunt, Tony Fitzpatrick and Larry O'Neill as well as Jimmy's brother, Paddy, and niece, Paula.

The event was attended by other members of the Kelly family, including Jimmy's widow, Máirín.

The presence of the President was a fitting tribute to a wonderful singer – not



JIMMY KELLY'S NIECE, PAULA MCCANN (PHOTO: FONN)

least because he had heard Jimmy sing on many occasions in the past.

Sabina Higgins also has a special association with the Kelly family as the former actress was a bridesmaid at the wedding of theatre director, Deirdre O'Connell, to Jimmy's brother, Luke.

Jimmy Kelly Remembered:
See Page 34

Browne hangs up the mike

But the Rolling Wave flows on

RTE radio producer and presenter, Peter Browne, signed off for the last time from his weekly traditional music show, *The Rolling Wave*, broadcast on Sunday, August 26.

Browne, who is himself a highly accomplished uilleann piper – both as a soloist and as a member of the Bothy Band and of the Afro-Celt Sound System – has worked in radio for over forty years – frequently but not exclusively on programmes related to traditional music including *The Long Note* and *Both Sides Now*.

While RTÉ describes *The Rolling Wave* as a programme with “a sharp ear and a close eye on the world of traditional and folk music in Ireland,” there is little doubt that



RETIRING: PETER BROWNE
(PHOTO: RTE)

Browne contributed hugely as the eyes and the ears of the programme – although he was keen to point to the work of the RTE Archives in identifying material for broadcast, as well as others involved in the preservation of traditional music, such as the Irish Traditional Music Archive and Na Piobairí Uilleann.

Although Browne is no longer at the helm, *The Rolling Wave* is continuing with a number of repeats of earlier shows to be followed by a few documentary pieces. It is set to keep rolling under the direction of Aoife Nic Cormaic.



Lankum and The Gloaming garner most nominations for inaugural RTE folk awards

The inaugural RTÉ Radio 1 Folk Awards will take place in Vicar Street in Dublin on October 25.

Nine awards will be presented including Best Folk Singer, Best Folk Album of the Year and Best Folk Group.

Lankum are nominated in five categories – including two entries for Best Original Folk Track and a Best Singer nod for band member, Radie Peat.

The Gloaming are listed in four categories including nominations for Iarla Ó Lionáird as Best Singer and Martin Hayes as Best Instrumentalist.

The awards show will be

hosted by presenters Ruth Smith and John Creedon and will be broadcast live on RTÉ Radio 1.

In addition, RTÉ Radio 1 will produce five separate folk music documentaries, which will be broadcast in the run-up to the awards night.

Among the artists already confirmed to perform at the event are Andy Irvine, Muireann Nic Amhlaóibh, Christy Moore, Daoirí Farrell, Lankum, Landless, Iarla Ó Lionáird, The Lost Brothers and Slow Moving Clouds

Tickets for the show are available from Ticketmaster.

The Nominees

Best Original Folk Track

- Mick Flannery - *Rosaleen*
- Lankum - *Déanta in Éireann*
- Lankum - *The Granite Gaze*
- Niall Hanna - *The Autumn Winds*
- Declan O'Rourke - *Along the Western Seaboard*

Best Traditional Folk Track

- Lankum - *What Will We Do When We Have No Money?*
- Lúnasa and Natalie Merchant - *The Bonny Light Horseman*
- Muireann Nic Amhlaóibh - *Bean Dubh A' Ghleanna*

- The Gloaming - *Cucanandy*
- Ye Vagabonds - *Lowlands of Holland*

Best Folk Singer

- Muireann Nic Amhlaóibh
- Iarla Ó Lionáird
- Lisa O'Neill
- Declan O'Rourke
- Radie Peat

Best Emerging Folk Artist

- Niall Hanna
- Emma Langford
- David Keenan
- Navá
- Ye Vagabonds

Best Folk Instrumentalist

- Cormac Begley
- Zoë Conway
- Martin Hayes
- Colm Mac Con Iomaire
- Liam O'Connor
- Seamie O'Dowd

Best Folk Group

- Beóga
- Lankum
- The Gloaming
- The Lost Brothers
- The Whileaways
- Ye Vagabonds

Lifetime Achievement Award

Andy Irvine

Hall of Fame

The winner will be announced on the night.

Best Folk Album

This category will be the subject of a public vote via the RTE website.

- Altan - *The Gap of Dreams*
- Séamus Fogarty - *The Curious Hand*
- Hedge Schools - *Magnificent Birds*
- Lankum - *Between The Earth and the Sky*
- Eleanor McEvoy - *The Thomas Moore Project*
- Muireann Nic Amhlaóibh - *Foxglove & Fuschia*
- The Lost Brothers - *Half Way to Healing*
- The Whileaways - *From What We Are Made*
- We Banjo 3 - *Haven*
- Ye Vagabonds - *Ye Vagabonds*



DREAM BUS GUIDES: (FROM LEFT) CIARÁN CURRAN · MARTIN TOURISH · DÁITHÍ SPROULE · MAIRÉAD NÍ MHAONAIGH · MARK KELLY (PHOTO: GEARÓID Ó MAONAIGH/ALTAN)

Altan gear up for coach party

A music tour with a twist will see traditional band, Altan, acting as rather special tour guides for a coach party of visitors to the West and the North-West of Ireland.

Running from September 29 to October 7, the Gap of Dreams Bus Tour will pass through the scenic landscapes of Galway, Mayo, Sligo, Donegal, Derry, Fermanagh and Cavan – before returning to Dublin.

The tour will include the standard tourist offerings of visits to sites of historical, archaeological and mythological interest.

But with Altan on board, the coach party will have the added bonus of high quality music sessions and concerts along the way.

The nightly staging posts are Galway, Sligo, Gaoth Dobhair, Lough Eske, Derry, Enniskillen and then back to Dublin for the international visitors.

The band, who recently returned from a short tour of

the US, will then draw breath for a few days before returning to a rather more conventional form of touring with a series of gigs in England – at the Kings Place in London (October 18); Wiltshire Music Centre in Bradford-on-Avon (October 19); Turner Sims Concert Hall in Southampton (October 20); and the Ropetackle Arts Centre in Shoreham-by-Sea, Sussex (October 21).

More than a slogan

FairPlé campaign highlights issues of gender in folk and traditional music

A key element of traditional music is its mission of cultural conservation with an understanding of its historical and social context. Perhaps because its subject matter tends to reflect a more gender-rigid era, the traditional music scene – at least at the professional end of the spectrum – seems to have been slow to embrace the kind of gender equality that is widely accepted in other areas of modern society.

While women working in Irish traditional and folk music had begun to reflect on the under-representation of women within the paid ranks of the sector, the matter was brought to a head at a benefit for the Armagh Pipers' Club in Liberty Hall, Dublin, in January when Karan Casey decided to highlight from the stage that of the eighteen performers appearing that evening – either as soloists or in groups – she was the only female.

Her intention was not to cause any embarrassment to the Armagh Pipers' Club or to the other performers – her husband Niall Vallely and his family have a long association with the club – but to finally call out an issue that had become increasingly troubling for her and many of the other women who try to make a living from traditional music.

Last summer, traditional singer, Padraigín Ní Uallacháin, had gone on social media to draw attention to the male-dominated line-up at a gig at the INEC in Killarney.

Her public post added further fuel to the conversations that were already taking place among female performers, in particular,



Gender Balance in Irish Traditional & Folk Music



SISTERS IN SONG, COMRADES-IN-ARMS: NIAMH DUNNE AND KARAN CASEY. (PHOTO: FONN)

about gender issues within Irish traditional and folk music – against the backdrop of the renewed focus on the #MeToo movement in the entertainment and cultural sectors.

With the affirmation that she was not alone in questioning the prevailing orthodoxy of discrimination, Karan Casey felt confident in speaking out from the stage of Liberty Hall. And so Padraigín's spark became a flame fanned by the breath of Karan's courageous words.

While she encountered some negativity on social media from advocates of chauvinism and misogyny, the response to Casey's comments from most of the women (and indeed a number of men) in the traditional music community was overwhelmingly supportive and constructive.

A core group of female performers quickly began to coalesce around the idea of moving the debate forward to consider the practical steps needed to promote change. This group includes Pauline Scanlon, Una Monaghan, Síle Denvir, Muireann Nic Amhlaóibh and Niamh Dunne.

And so FairPlé was born – with the active encouragement of many of their male colleagues, partners and band-mates

And the more they discussed the issues for women in music, the more they came to realise that they are dealing with a number of interlocking factors. So head-count is an issue – but it arises

at the end of a lengthy process of education and career development, involving significant barriers or restrictions on opportunity along the way – based on gender.

Furthermore, these barriers exist not just for performers but also in other related areas within the sector – such as management, promotional staff, sound and other support crew – both in venues and in studios.

A cursory review of gender representation on the programmes for the major folk and traditional music festivals during this year revealed that for every female performer, there were three males. Not only were the overall numbers skewed against women – but their roles also appeared to be very specifically determined.

Few women perform solely as instrumentalists. The vast majority of the women are singers – some of whom also play an instrument.

Even the instruments women play professionally could be said to be gendered. Women are accepted as players of the fiddle, flute and whistle – but playing guitar and other stringed instruments like banjo and bouzouki is less common, especially in a band context – while female uilleann pipers are still extremely rare

Given the long “apprenticeship” pipers must serve to master the instrument, it is probably a little to soon to judge the efforts of Na Píobairí Uilleann and other piping bodies in recent years to encourage more girls and young women to take up the instrument.



THE WRITING IS ON THE WALL: THE FAIRPLÉ RISING TIDES CONFERENCE WAS TRACKED IN A GRAPHIC WALL DISPLAY. (PHOTO: FONN)

The under-representation of female performers in the professional ranks raises questions about supply and demand.

Is the problem a matter of bias – conscious or otherwise – on the part of the promoters, agents and managers, or is it due to the absence of female musicians of sufficient quality?

Preliminary evidence from music schools and colleges suggests that there is no lack of highly proficient female students in all of the traditional music disciplines. The problem seems to arise in making the transition to become paid performers.

Many very talented young women do not currently see a future for themselves within the sector in the same way that their male counterparts do.

While some may argue that this is a matter of personal choice for the young women concerned, it is hard to believe that the persistent absence of women at this level of traditional music is a matter of random chance.

There can be little doubt that reactionary attitudes and lazy social stereotypes – as well as what might be called the prevailing culture – in parts of the traditional music community also play a significant role.

There is also evidence of unconscious bias on the part of some promoters and bookers – which seems to have been based on previous custom and practice or lack of awareness.

Some of the festival organisers contacted by FairPlé this year, were blissfully unaware of the under-representation of women in the programmes they were promoting. Many were shocked when the disparity was pointed out to them – and some have now resolved to do work with FairPlé to do better in future.

Some male musicians have also begun to take the concerns of their female colleagues more seriously since the campaign began to gather momentum.

A number of prominent male performers have identified pub-



Gender Balance in Irish Traditional & Folk Music

licly with the FairPlé campaign, including Martin Hayes, Donal Lunny, Damien Dempsey and John Spillane.

As the discussions within the FairPlé team intensified, they recognised that while the problem manifests itself in many different ways, the underlying issue is lack of respect – running on a scale from unwitting thoughtlessness through contempt to full-blown misogyny with their associated behaviours involving crude innuendo through gender discrimination and harassment right up to sexual assault.

In this sense, the issues may affect women involved in all areas of traditional music – not only those working in a professional context, but also those participating in more informal settings like seisiúin, either as performers or listeners.

So FairPlé is tackling these problems on a number of levels. By raising awareness generally, they aim to begin to change the culture within the traditional music community so that discriminatory attitudes and behaviours will no longer be accepted.

In order to provide evidence of the need for change, traditional harper and researcher, Dr. Úna Monaghan, has already begun to collate responses from women involved in all aspects of the traditional music community – recounting their personal experiences of discrimination as performers or audience members in both paid and unpaid settings. She intends to publish the testimonies in book form.

The FairPlé team is also keen for further research to examine why talented female musicians are discouraged from pursuing a professional or semi-professional career in traditional music.

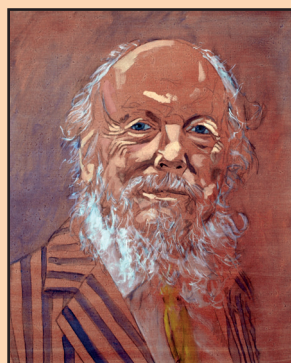
As for women who wish to pursue a career in music, despite all the obstacles, FairPlé is building a comprehensive online database of female artists and technicians: so that, in future, a producer or promoter of a music event will no longer be able to plead ignorance when it comes to hiring women. The database project is being financially underwritten by the band, Beóga.

In the next issue of Fonn

Garech de Brún

The spirit of Claddagh Records

Reflections by Rónan Browne



Women at work

FairPlé aims to overcome problems facing female performers

As paid performers are often regarded as role models for others in the traditional music community, FairPlé's efforts to bring about a culture shift within the sector has a particular focus on the treatment of women at the sector's professional end.

So the FairPlé campaign is examining how key principles of employment rights can be applied to provide protection against discrimination and other potential workplace abuses.

In discussions with the Arts Council on the need for a wide-ranging policy on inclusion within the arts generally, there is a widely held consensus that the entitlement to equal treatment in the workplace – which had been established decades ago – seems to have been slow to come into effect in arts-related occupations.

Perhaps in part because so much of employment in the cultural space is considered to be atypical. The legal definitions of what constitutes an employer, a workplace or even an employee/worker may not be quite so clear-cut, with the result that often no effort is made to consider them.

Many professional artists have tended to regard themselves as self-employed or as 'sole traders, rather than someone engaged in selling their labour for hire to another.



SPEAKING OUT FOR WOMEN'S RIGHTS: LYNETTE FAY (CHAIR), WITH PANELLISTS: DERMOT MCLAUGHLIN, LIZ DOHERTY, PETER COSGROVE AND ELEANOR MCEVOY. (PHOTO: FONN)



Gender Balance in Irish Traditional & Folk Music

The lack of clarity in this area was compounded by a ruling by the Competition Authority that prohibited certain categories of freelance workers including musicians, actors and journalists from taking collective action to negotiate minimum rates.

Adopting the sole trader concept, the Competition Authority held that each musician or actor was in effect a business unit in their own right. Businesses combining to try to establish rates were deemed to be a cartel and, therefore, anti-competitive.

However, recent amendments to labour law in Ireland have created new opportunities for workplace protection for freelance musicians, actors and

journalists – as long as they get organised, in the Musicians' Union of Ireland, for example.

In many respects, working full- or part-time in music is atypical – though perhaps less so nowadays with the advent of the "gig economy" in more conventional areas of employment.

Unions like the MUI have acquired considerable expertise in representing workers in a wide range of atypical employment scenarios.

The Musicians' Union also benefits from its relationships with other organisations involved in representing cultural workers – such as Irish Actors Equity, the Association of Irish Composers and the Irish Writers' Union – as well as the National Union of Journalists and SIPTU's Film and Entertainment section.



ACTIVIST ARTIST: MUI EXECUTIVE MEMBER, NIAMH PARSONS. (PHOTO: GRAMSHAMSEC)

The FairPlé campaign is an object lesson in what can be achieved when individuals, who might otherwise be considered to be in precarious employment situations, come together around a common purpose. Solidarity is the key.

And while for many musicians, their more natural way of working may be as soloists or in very small groups, this may leave them vulnerable to various forms of exploitation or abuse.

There is safety in numbers, or unity is strength, as the traditional labour saying goes.





SPEAKING OUT FOR WOMEN'S RIGHTS: ÚNA MONAGHAN, PAULINE SCANLON, PAUL HENRY (SIPTU) AND ELLEN O'MALLEY-DUNLOP, CHAIR OF THE NATIONAL WOMEN'S COUNCIL). (PHOTO: FONN)

From the malign to the ridiculous

Sexism is one tradition that is not worth preserving

Sexism within the traditional music community appears in many forms.

At the more extreme end of the spectrum is the harrowing account by Pauline Scanlon at the recent Rising Tides Conference held by FairPlé in association with the Musicians Union of Ireland (MUI).

Pauline related how she had been groped violently on the coach during a tour on mainland Europe involving a number of Irish bands.

The shocking encounter not only bruised her physically but left her emotionally bruised as she considered her response to the assault.

Like many women with similar experiences, she wondered if she had somehow invited the attack?

Reliving the moments that led up to the attack, she went through the checklist that many survivors of sexual assault consider, as if somehow they were to blame for their own suffering:



Gender Balance in Irish Traditional & Folk Music

- What had she said?
- What gestures or other movements had she made?
- What was her general demeanour and body language?
- Had she unwittingly encouraged or led the perpetrator on in any way?

So having satisfied herself that she was not to blame for the assault, the next question was should she name and shame the perpetrator?

Should she initiate proceedings which could destroy his career and inflict collateral damage on his family?

Moreover, should she put herself through the trauma of possible court proceedings, which even if successful, would most likely result in her acquiring a reputation as a "difficult" woman, like so many women before her.

The choices facing any victim of sexual assault are rarely easy.

But in the rather enclosed world of Irish traditional and folk music, where there is no such thing as anonymity, it becomes even more difficult.

So after much agonising Pauline decided in the end not to name and shame her attacker publicly.

While no-one could argue with the choice she eventually made, there remains a residual sense of outrage that the perpetrator managed to escape scot-free.

That is why Pauline and her colleagues in FairPlé are committed to build a new culture – underpinned by appropriate guidelines and procedures – to prevent such assaults or other forms of harassment happening in the first place.

This new culture will be based on a collective understanding of what constitutes appropriate behaviour: it should also involve a collective response in cases of inappropriate behaviour – to ensure that victims are no longer feel isolated in confronting decisions about how they wish to respond if they do suffer an assault.

Sexual assault is at the more extreme end of the spectrum of disrespect towards women in music.

But at the more ridiculous end of the spectrum – but one which seems to be typical of the low-level – but nevertheless undermining – insults that women regularly have to deal with is this story from Eleanor McEvoy at the Rising Tides Conference.

In a music shop to buy thirty sets of guitar strings in preparation for an upcoming tour she was asked by the man behind the counter if she was buying the strings to make necklaces.

Eleanor recounted a further incident of a similar nature involving a builder employed to carry out some work at her home. On noticing the large number of guitars in the house, he asked her if her boyfriend liked to play guitar.

Sexism – from the malign to the ridiculous – is not acceptable at any level by men or women.



TRADITION NOW 2018

Freedom Doesn't Fall From The Sky...

With Eleanor McEvoy, Karan Casey, Pauline Scanlon, Liz Carroll, Niamh Dunne, Maighread and Triona Ní Dhomhnaill, Marry Waterson, Reem Kelani, Niamh Ní Charra and more to be announced...

A joyful exploration of the work of some of the trailblazing women at work in traditional and folk music today featuring Eleanor McEvoy, the US composer and fiddler Liz Carroll, three heroines of traditional song Karan Casey, Pauline Scanlon and Niamh Dunne, renowned English folk singer Marry Waterson, the British/Palestinian singer Reem Kelani, and the sibling chemistry of Maighread and Triona Ní Dhomhnaill.

National Concert Hall Saturday 27th October 8.00pm

Tickets €35, €30 & €27.50

NCH

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Presented by NCH in association with Fair Plé
and in partnership with the Arts Council
Supported by RTÉ Supporting the Arts



Gender Balance in Irish
Traditional & Folk Music

Tradition Now 2018

O'Flynn tribute fitting climax to NCH festival

Tradition Now returns to the National Concert Hall in Dublin from October 23-28. The festival takes a unique look at the evolution of traditional music, providing a platform for a variety of artists developing new approaches to various aspects of the music.

This year, the festival has a particular resonance as a high quality line-up will celebrate the life of one of the tradition's great voyagers, Liam O'Flynn, who passed away in March.

The concert, *Ómós*, brings together an array of gifted traditional musicians. Confirmed so far are Steve Cooney, Paddy Glackin, Sean Keane, Neil Martin, Gay McKeon, Rod McVey, Matt Molloy, Iarla Ó Lionáird, Usher's Island, Olivia O'Leary with David Power and Triona Marshall. The concert will include a performance of *The Brendan Voyage* by the RTÉ National Symphony Orchestra with Mark Redmond, pipes and David Brophy.

STORYTELLERS: THE ARMAGH RHYMERS (RIGHT) (PHOTO: NATIONAL CONCERT HALL)



Further additions are likely by the time the performance takes place. (*Sunday 28 October 8pm*). The concert has already sold out.

The festival will also feature a landmark concert of female artists which is being presented in association with FairPlé – the burgeoning campaign to highlight gender related issues in folk and traditional music in Ireland (see page opposite for details of the concert).

Iarla Ó Lionáird will also appear during the festival with the Crash String Quartet, who will perform a new commission by Kate Moore, *Bushranger Psychodrama*, inspired by the legend of the Irish-born Australian bushranger, Ned Kelly. (*Wednesday 24 October 8.0pm*)

Master fiddle player, Liam O'Connor – whose album, *The Loom*, was named Traditional Album of the Year 2017 by the *Irish Times* – takes the stage with John Blake and Paddy McEvoy. (*Friday 26 October 8.30pm*)

Quiet Lights will showcase some of Ireland's most exciting and emerging talent in the form of Rosie Carney, Landless and Anna Mieke.

Still only 20, Rosie Carney from Donegal has made a big impression in folk and traditional music circles – as indeed has the female vocal quartet, Landless, comprising Ruth Clinton, Meabh Meir, Sinéad Lynch and Lily Power.

They sing unaccompanied traditional songs from Irish, Scottish, English and American traditions in close four-part harmony.

Anna Mieke from Co. Wicklow is a singer and multi-instrumentalist who also composes her own pieces. (*Tuesday October 23, 8:30pm*)

Tradition Now Artist in Residence, fiddle player, Aoife Ní Bhriain, teams up with German violinist, composer and arranger Florian Willeitner and Dublin-based sean-nós singer and multi-instrumentalist Eoghan Ó Ceannabháin (from Skipper's Alley). (*Saturday October 27 6pm*)

As well as the exciting line-up of evening concerts, Tradition Now also features two concerts for children,

The first is Ceol Connected's magical interactive journey, *A Winter Wish*, with traditional musicians, Thomas Johnstun and Stephen Markham, and visual artist Orla Kelly. The performance is suitable for children aged 3 and over and lasts 45 minutes. (*Saturday October 27, 12 noon and 2pm.*)

The inimitable Armagh Rhymers, who have entertained audiences since the 1970s everywhere from Glastonbury to Shanghai, will lead the Tradition Now Family Day in an interactive and immersive journey through the world of traditional Irish music and storytelling.

After a range of enthralling family activities in the National Concert Hall's foyer from 12pm, the Armagh Rhymers will take to the stage to perform at 1.30pm. (*Sunday October 28, Foyer activities from 12 noon and concert at 1:30pm.*)

Tradition Now is supported by the Republic's Arts Council.

BREAKTHROUGH: LANDLESS (BELOW) (PHOTO: LANDLESS)





A peerless legacy

The piper's epic voyage is over

The word legendary is much overused these days: more often than not it is an indication of longevity rather than continuing quality. But for master piper and whistle player, Liam O'Flynn, who passed away in March at the relatively young age of 72, the word was never more apposite.

The most outstanding piper of his generation, he was at the heart of the resurgence of interest in Irish music in general and the uilleann pipes in particular since the 1970s – both within Ireland and around the world.

Liam O'Flynn,
born April 15,
1945 – died
March 14, 2018

As a pupil of the great Leo Rowsome, as a friend of the remarkable Willy Clancy and as a protégé of the inspirational Séamus Ennis, Liam O'Flynn clearly understood his place in the tradition and the responsibilities that went with that

It was his confidence in the core strength of the tradition that enabled him to collaborate with musicians and artists from other disciplines in a number of projects which were not only of outstanding intrinsic merit but also served as portals to bring new audiences to the tradition.

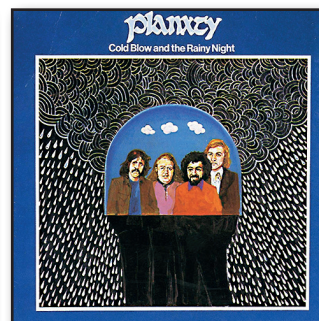
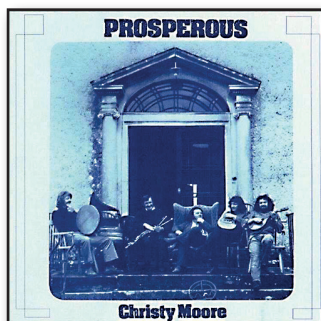
O'Flynn was familiar with the old saying that it takes twenty-

one years to make a piper: seven years of learning, seven years of practicing and seven years of playing.

But equally he understood that as well technical proficiency and a respect for the tradition, it was also necessary to cultivate taste along with talent in order to make a great piper.

He was born into a musical family in Kill, Co. Kildare. His Kerry-born father, Liam, who was the local school principal, played the fiddle player. His mother, Maisie – a cousin of renowned Clare fiddler, Junior Crehan – played and taught piano. This Clare connection would eventually lead him to Milltown Malbay and Willie Clancy.

Liam Óg first became intrigued by the pipes when a local piper, Tom Armstrong, came over to play tunes with his father. At the age of eleven, he



began classes with Leo Rowsome in Dublin – travelling up to the School of Music in Chatham Row, Dublin with his father on a motor-bike and side-car.

“I was very fortunate to have Leo Rowsome as my first teacher,” Liam O'Flynn told Fiona Ritchie in a 1999 broadcast of *The Thistle and Shamrock*, “not just because he was a good piper and teacher, but also because he was a pipe maker. That was helpful for a person starting to play, as any piper will bemoan to you the problems you can have with reeds.”

Speaking at O'Flynn's funeral in Kill, Donegal fiddle-player and broadcaster, Paddy Glackin recalled a Comhaltas session in Clontarf in 1967, where O'Flynn played with his teacher, Leo Rowsome. A man in “a black pin striped suit” came in accompanied by “a young man who was, as our mothers would have said, very well turned out.” It was, said Glackin, “master and pupil playing” and it was “magical.”

“After that, I got to know the County Clare piper, Willie Clancy, who was a very generous person,” Liam O'Flynn told Fiona Ritchie in 1999. “The pipes that I now play, used to belong to Willie, and they were made by Leo Rowsome in 1936.”

By his early 20s, O'Flynn was winning prizes at the Fleadh Cheoil and other competitions and playing in sessions with two future members of the Chieftains, Matt Molloy and Seán Keane.

In 1968, he was one of the founding members of Na Píobairí Uilleann – which has done so much to teach new generations of pipers and to promote the manufacture of the instrument. Liam O'Flynn was the society's honorary president at the time of his death.



COMPOSED:
LIAM O'FLYNN
(PHOTO: TARA
RECORDS)

Liam also got to know Séamus Ennis at this time: they shared a rented house in Dublin's Terenure in the 1970s. The mutual respect between the two men was such that Ennis bequeathed his pipes to O'Flynn when he died in 1982 - apparently explaining the bequest in his will with the words “because he can play them!”

The key transformative event – both for O'Flynn personally and for the status of the pipes within popular culture – had occurred just over a decade earlier in 1971 when O'Flynn was asked by fellow Kildare native, Christy Moore, to play on the recording of his album, *Prosperous*, along with Andy Irvine and Donal Lunny. The strength of the acclaim that followed its release in 1972 persuaded O'Flynn to leave teaching to join the other three

in creating the ground-breaking band, Planxty, which combined traditional airs and ballads with more modern folk songs within a unique sensibility.

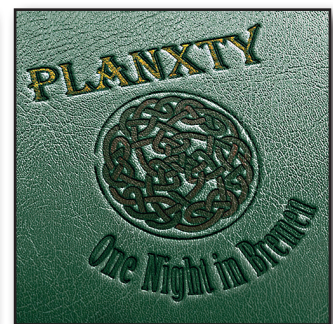
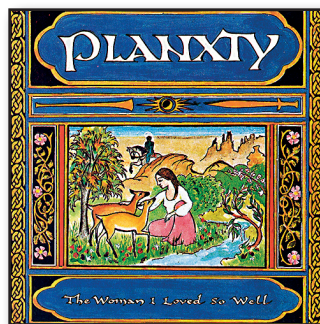
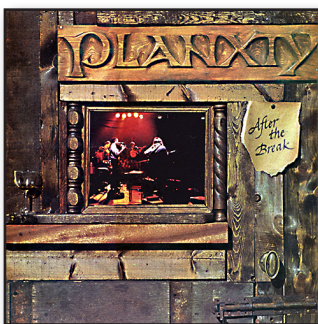
“I'm amazed that so many people over the years have come up and said that it was through my piping with Planxty that they found traditional music,” he told Fiona Ritchie. “The far-reaching influence that the band has had is amazing, and it's very satisfying. I think that the success of the band had to do with the individuals involved.”

“Christy Moore is very energetic on stage, and relates to people really well. The way that Andy Irvine and Donal Lunny combine together to accompany songs and tunes is very special, and more so when this is mixed with the unique sound of the uilleann pipes.”

Lunny, the great innovator in Irish traditional music, rated O'Flynn's contribution as pivotal. Speaking on RTE Radio !'s Arena programme shortly after O'Flynn's death, he said: “If Planxty was a ship, Liam was the star we steered her by.”

The success of this first move beyond the strict boundaries of traditional music no doubt encouraged Liam O'Flynn to respond positively to a proposal to collaborate with Shaun Davey on the orchestral project that became *The Brendan Voyage*. Further projects with Davey followed, including *The Pilgrim*, *Granuaile* and *The Relief of Derry Symphony*.

As Paddy Glackin observed, “a term Liam absolutely bristled at was ‘purist’ because he understood there was nothing wrong with things being right. But he was never constrained. He was a musical adventurer.”



The sense of adventure brought Liam around the world performing as a soloist and with orchestras, while working on albums and film scores with musicians like Kate Bush, John Cage, Van Morrison, Mark Knopfler, Carlos Nuñez, Mike Oldfield, Emmylou Harris, Sinéad O'Connor and the Everly Brothers, as well the unique collaboration with poet, Séamus Heaney, in *The Poet and The Piper*.

His expeditions across musical frontiers not only produced amazing partnerships: they also inspired others to make similar journeys – encouraging them to pursue the possibilities of creating new synergies between the many tributaries that flow into the almighty river of sound.

“It’s something I’ve always enjoyed doing,” he told Fiona Ritchie in 1999, “crossing frontiers and mixing musical idioms. It’s a huge challenge for musicians from different backgrounds to do, because it’s really difficult to make it work and to do justice to both sides. If you succeed, you’ve created something new, and that’s what’s really exciting.”

“There has always been a classical quality about Liam O’Flynn’s playing, a level, confident strength,” wrote Séamus Heaney in the sleeve notes for O’Flynn’s 1995 solo album, *The Given Note*, “you feel that he is unshakably part of a tradition. But there is something up and away about his style, a sheer delight in his own personal impulse.”

“Liam, more than any other, brought the ‘Uilleann’ sound around the world,” observed Christy Moore. “He was... ‘The Master’ of our times. His influence upon Irish music is incalculable.



CALM AND CONSIDERED: HONORARY PRESIDENT, LIAM O'FLYNN, PLAYS AT THE HEADQUARTERS OF NA PÍOBAIRÍ UILLEANN IN HENRIETTA STREET, DUBLIN. (PHOTO: TERRY MOYLAN/NPU)

That he carried his music with humility, compassion and with a gentle sense of humour endeared Liam to all who encountered him.”

While other artists often adopt an exaggerated stage persona in contrast to their private demeanour – Liam O’Flynn’s calm and confident stage presence always seemed entirely at one with his gentle and generous nature. Yet there was careful consideration in it too, as Peter Browne explained in his tribute in the *Irish Independent* in March:

“Once I had occasion to be the pipes soloist in The Brendan Voyage – a daunting prospect – and on the phone beforehand (Liam) suggested a very useful piece of advice: to display an outward confidence and ease

on the stage even when you’re feeling the very opposite.

“This should then translate into the collective mood of the orchestra and audience, whereas if your nerves were visible, this would set everyone on an uncomfortable edge.”

Yet a defining characteristic of O’Flynn’s playing was more than just outward confidence: there seemed to be an inner serenity, too – a sense that, regardless of the technical complexity of the music, he was always assured and in control to the point where his performance seemed almost effortless.

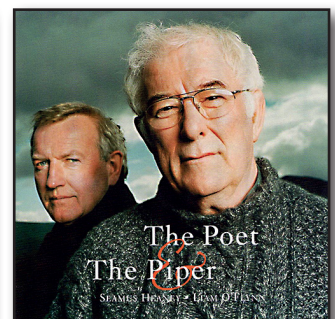
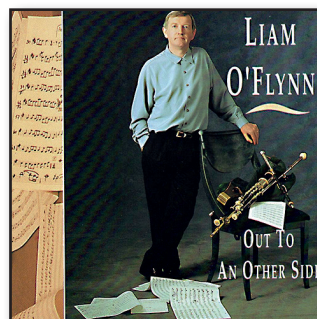
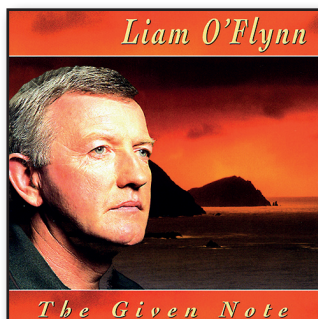
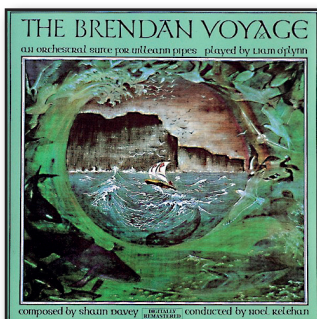
Seemingly effortless but assuredly magical, his playing enthralled audiences; inspired new generations of pipers; and brought legions of new fans into Irish traditional music.

Describing O’Flynn as “the most popular piper of his time,” Noel Pocock, Chair of Na Píobairí Uilleann, noted that he was not only held in high esteem by his fellow pipers but also by the general public and by musicians and artists from other disciplines – “surpassing even his mentors and his own favourite pipers, Séamus Ennis, Willie Clancy and Leo Rowsome.”

“His playing was unique for its tastefulness, precision, tunefulness and brilliance,” added Pocock. “His legacy will live on forever.”

“Liam lit up stages and people’s lives around the world with his music and brought a love for the uilleann pipes to it which it would have been impossible to foresee when he was starting out on his musical journey as a boy,” added Peter Browne.

Liam O’Flynn is survived by his wife, Jane, and his sister, Maureen.



Old stories, new sounds

Four old instruments live again in ITMA

Four rather unique musical instruments in the care of the Irish Traditional Music Archive in Merrion Square Dublin have been lovingly restored over the last six months with support from the Heritage Council.

The instruments comprise: a box fiddle – the box being of the orange variety;

- a walking stick flute that may have been owned by Oliver Goldsmith but was certainly in the possession of actor, Barry Fitzgerald;
- a hammered dulcimer; and
- an early Hohner accordion.

The newly restored instruments were presented and played at a special Heritage Week event in the ITMA in August, called “Old Stories, New Sounds.”

The box fiddle was made in Cork by Bernie Dunne, using a neck and scroll from a ‘standard fiddle’ and a body made from the wood of an orange box.

Dunne, then aged 75 and originally from Clare, was interviewed by a young RTE ‘Newsbeat’ reporter, Bill O’Herlihy, in January 1966.

At that time he had been playing this instrument for almost seven years and had even turned down an offer of five pounds for it.

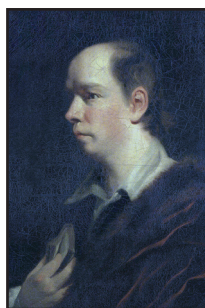
As O’Herlihy asks if it is difficult to earn a living as a travelling musician, Bernie replies: “Well I didn’t die of the hunger so far and I’m at it all of me lifetime.”

Now carefully restored by Rab Cherry in Raheny, the fiddle was put through its paces at the event with two reels played by Danny Diamond – who explained he had tuned it at lower than concert pitch in order to compensate for the fact that there was less resonance from its smaller body.

**HAMMERING THE
DULCIMER:
DICK GLASGOW
(RIGHT) AT THE ITMA**



**BERNIE’S ORANGE
BOX FIDDLE:
(PHOTO: ITMA)**



**THE FLAUTIST POET:
OLIVER GOLDSMITH
(PAINTING BY
JOSHUA REYNOLDS
IN THE NATIONAL
GALLERY, LONDON)**



The walking stick flute is alleged to have belonged to Oliver Goldsmith – its case bears a small brass plate with Goldsmith’s name and years of birth and death. Restorer, Hammy Henderson from Cúil Aoidh in Cork, was sceptical of this claim at first since the instrument seemed to be of a more modern vintage.

However, he said, on further inspection, he saw that while there had been more recent additions to the instrument, the original flute was of the correct period. Nevertheless, despite extensive research, he had been unable to determine conclusively whether the instrument had belonged to Goldsmith.

It is known that Goldsmith played the flute and often to earn a living. However, it is unlikely that the walking stick flute – which would have been considered more of a novelty item – would have been used for serious performances.

It was probably as a curiosity that it ended up in the possession of the Academy award-winning Irish actor, Barry Fitzgerald, who often performed at the Abbey Theatre. He passed it on to ‘Tipperary’ Tim Whelan, a flute and whistle player, who worked in O’Brien’s pub near the Abbey in 1940s. Whelan, in turn, donated it to the ITMA.

At the ITMA event, Hammy demonstrated how well the flute could sound with a slow air.

The hammered dulcimer was bought in a house clearance in Antrim by Caoimhín Mac Aoidh and donated to ITMA. Most hammered dulcimer are strung in pairs – with two strings for each note. However, this particular instrument rather unusually has four strings for each note – which makes tuning a more laborious process. It was also painstakingly restored by Rab Cherry and given an outing on the day by Dick Glasgow from the Glens of Antrim – for long the home of hammered dulcimer playing in Ireland.

The restored accordion is believed to be one of the earliest to be made by the Hohner mouth organ company – dating from the early 1900s (possibly 1905). While many accordions were made with steel reeds, this model has steel bronze reeds and with a large shamrock design on the bellows – suggesting that it was originally intended for export for the Irish-American market.

It was restored by Charlie Harris from Ardrahan in Galway – who demonstrated its enduring quality in a short solo piece and in an intriguing duet with Danny Diamond on the box fiddle.

The back stories of all the instruments are to be made available on the ITMA website (www.itma.ie) in the coming months, according to the Association’s Field Recording Officer, Brian Doyle.

CORK FOLK FESTIVAL 39th

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 JIMMY CROWLEY * STOKERS LODGE * KEVIN BURKE
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 DESI WILKINSON * PATRICK MOULARD * TWO TIME POLKA
 STRIOLAN CÉILT BAND * BLIND POETS * ROWAN PIGGOTT
 John Blek * Máire Ni Chéileachair & Neil Ni Chróinín
 * Lee Valley String Band * Manus McGuire & Emily Flack
 Mary Green * Liz Cane * Lynda Cullen * Ellie Shine * Emma Langford * Hanora George * Ger Wolfe * Joan Scannell
 Cork Singers Club * Cork Pipers Club * Damien O'Kane * Karen Casey * Bjorn Bantock * Niamh Varian-Parry * Neil Yates
 Anne-Marie O'Farrell * Mark Redmond * Maria O'Connor * Rosalín Donohoe * Billy Mag Fhloinn * Aidan Murphy * Danny Roe
 Rachel Clancy * Eitain McCooey * Sara Corkery * Brendan Butler * Síona Knepper * Conal O'Grada * Joanne Quirk
 Aoife Granville * Brendan King & Cahir Flannery * Paul Olesham * Maura O'Connor * Leah Murphy * Seamus Sands
 Eoin O'Riadháigh * Johnny McCarthy * Garry Cronin * Desi McCabe * Anúnda * Jack Talley
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 Contact: William Hammond 0876486922 or Jim Walsh 087 2759311 or email infocorkfolk@gmail.com

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Rusby tops bill in Cork

The 39th annual Cork Folk Festival takes place on October 3-7. It features concerts with international, cutting edge and established artists plus lectures, workshops, children's events, and set dancing in concert halls, music venues, in thirty bars and on the streets.

While the event has a strong focus on the music of Cork City and Sliabh Luachra as well as Irish traditional music and song, the line-up also includes musicians from Britain and Europe.

Headlining this year's festival will be the Barnsley Nightingale, Kate Rusby, and her band. Kate is one of the few folk artists to have been nominated for the prestigious Mercury Prize. Her husband, Damien O'Kane from Coleraire, plays banjo and guitar in her highly accomplished backing band.

The five-day festival will also include a performance by Dave Flynn's 20 piece Irish Memory



THE BARNSELY NIGHTINGALE: KATE RUSBY (PHOTO: KATERUSBY.COM)



Orchestra (IMO) where ancient Celtic horns mix with strings, wind, pipes, reeds, voices and a swinging rhythm section. The IMO will be joined by special guest, box player Máirtín O'Connor.

Another eagerly anticipated highlight of the festival is the appearance of the KGB – piper Paddy Keenan, fiddler Frankie Gavin and box player, Dermot Byrne, TG4's Traditional Musician of the Year in 2013 – three great virtuosi performers.

West Cork harpist, Máire Ní Chathasaigh, has commissioned to write a piece of new music

to commemorate the founding of the festival in 1979. She will perform *Corcach: A Journey* with her sisters, fiddle players, Mairéad and Nollaig Casey, in St Finn Barre's Cathedral backed by a small battalion of Cork musicians including Johnny McCarthy (flute), Eithne Willis (violin) and Joan Scannell (cello).

For the first time, the festival will feature Fada music from Portugal, with Claudia Aurora and her band from Lisbon, in a concert featuring two traditional singers from the Muskerry Gaeltacht, Máire Ní Chéileachair and Nell Ní Chróinín – who have both won the TG4 Gradam Ceoil Traditional Singer of the Year award.

Renowned piper, Patrick Molard, from Brittany and singer and multi-instrumentalist, Pete Coe, from England add further to the international flavour of the event.

Foremost among the local Cork input into the festival this year are Jimmy Crowley and Stoker's Lodge, John Spillane and Hanora George, Jackie Daly and Matt Cranitch, Jim Murray (with his partner from Kerry, Séamus Begley) and the Lee Valley String Band as well as performers from the Cork Singers Club and the Cork Pipers Club.

For further information on all of the acts – together with details of workshops, venues, dates, times and ticket prices, contact www.corkfolkfestival.com

Drogheda delivers

Fine feast for Fleadh

This year's Fleadh Cheoil na hÉireann will live long in the memory. The sumptuous programme of events involving the cream of Irish traditional music and song resulted in some impossible choices between rival attractions. As the man said, there was something for everyone in the audience – and more besides.

The quality of the line-up was all the more remarkable considering that other major musical events were taking place around the country during the week of the Fleadh including the Kilkenny Arts Festival with its acclaimed Marble City Sessions.

The street performers added to the buzz with a wide variety of combinations, styles and instruments on display.

The effective organisation that characterised the Fleadh was sustained by an army of volunteers in all of the venues and on the streets – dispensing advice and information and staffing the green patrols to maintain a clean and pleasant environment for the thousands of people drawn to the town.

But most of all, the manner in which the people of Drogheda embraced the spirit of the week-long festival was evident in the warm welcome extended to visitors from near and far. They did their town proud. It is little wonder that Comhaltas Ceoltóirí Éireann has decided that Fleadh 2019 should return to Drogheda. That was some dress rehearsal: next summer can't come quickly enough!



MUSIC ACROSS THE GENERATIONS: THE MAC GABHANNNS FROM BALTRASNA, CO. MEATH (PHOTO: FONN)



How do you begin to describe nine days of magnificent music played in a wonderful atmosphere with appreciative audiences encouraging performers to reach for the stars?

Each day of the Fleadh brought memorable moments – some meticulously rehearsed and others rather less so – like the horse-hair of Martin Hayes' bow suddenly coming unstrung in the middle of a flying reel – resulting in a few minutes of ad libbing from the fiddle player followed by an impromptu guitar solo from Dennis Cahill while a replacement bow was retrieved from the dressing room.

The remarkable series of lunchtime Muinternas concerts created more memories. Each hour-long concert showcased a different family from the Oriel

region of North Leinster and South-East Ulster – with three, and sometimes four, generations of one family on stage at the same time to play music, sing and dance.

Following the O'Connors from Ravensdale, the McAdams from Ballybay, the Byrnes from Newry, the Mulligans from Dundalk and the Ó Raghallaighs from Rathmolyon were the MacGabhannns from Baltrasna in County Meath: the patriarch, Antóin (fiddle), his children, Seán (button accordion), Áine (fiddle), Bernadette (fiddle) and Caitlín (concertina); and his wife Bernie, dancing together with their grandchildren – as well as two talented sons-in-law.

In a lively set, it was fitting that they included a number of Vincent Broderick compositions. Not only was Antóin closely involved in the project to transcribe many of Vincent's tunes in the two-volume Turoe Stone collection; but August also marked the tenth anniversary of his good friend's death in 2008.

Each day also featured at least one recital/concert in the late afternoon or early evening – followed by another major concert later in the evening as well as a late night session around 10pm.

And just when you managed to get your head around all that, the excellent singing recitals and sessions began towards the end of the week – creating more tough decisions about which must-see performance you had to reluctantly miss.



RISING SONS: EMBRACING THE TRADITION FROM JAPAN TO DROGHEDA (PHOTO: FONN)



AN AWESOME FOURSOME: THE ROWSOME QUARTET (FROM LEFT) MARK REDMOND, MICK O'BRIEN, KEVIN ROWSOME AND NOLLAIG MAC CARTHAIGH (PHOTO: FONN)

Piping hot

Power, poise and pathos

Pride of place among the many early evening performances went to the sensational Rowsome Quartet.

Reviving the concept first developed in the 1920s by his grandfather, Leo, and granduncle, Tom, uilleann piper, Kevin Rowsome was joined by fellow Dublin pipers, Mick O'Brien and Nollaig Mac Carthaigh along with Mark Redmond from Wexford for a remarkable concert combining power and majesty with exquisite digital dexterity and finesse.

As the quartet fired up the pipes, there was a frisson of excitement which intensified as they moved through the gears into the traditional core of the concert programme.

The tasteful interplay between these master pipers – three of whom, remarkably, hail from Artane – not only resulted in wonderful harmonies from the four chanterers but created the space for judicious complementary support from the regulators.

While most of the repertoire was drawn from that of the original quartet, some new elements had been included at the suggestion of members of the current incarnation.

As an homage to the formal image of the original foursome, the current quartet appeared in bow ties and white shirts – which, despite the heat in the auditorium – remained in place until the end.

There seems to be an unwritten rule in traditional music that there is only room for one piper in any band line-up. It is acceptable to double up on fiddles, flutes, whistles and guitars but rarely on the pipes.

Back in the 1980s Moving Hearts caused a stir when Declan Masterson joined Davy Spillane in the line-up that produced the wonderful album, *The Storm*.

Perhaps the success of the Rowsome Quartet project will encourage more collaborations between pipers.



Fleadh Cheoil na hÉireann DROGHEDA 2018
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BEAT ON THE STREET: MARY-GRACE LEE (LEFT) FROM PENNSYLVANIA WITH HER PORTABLE HAMMERED DULCIMER (PHOTO: FONN)

So fleadh,
so good



PORTAL TO PLEASURE: ST. LAURENCE'S GATE, DROGHEDA (PHOTO: FONN)



PREFERENTIAL PARKING (PHOTO: FONN)



SIGN OF THE TIMES (PHOTO: FONN)

Comhaltas Ceoltóirí Éireann is sometimes portrayed as a body of fairly narrow tastes – rather intolerant of anything other than the specified traditional Irish instruments played in the traditional way.

We have all heard the “folk police” label to describe this purist, ultra-orthodox approach. But it is becoming increasingly harder to substantiate, if the Fleadh in Drogheda is any guide.

Of course, the competitive side of the Fleadh will, by its nature, be subject to the constraints of rules and agreed standards for adjudication.

But in a festival which now celebrates what could be called music of traditional origin (MOTO), the programming of the concerts, recitals and events which make a substantial contribution to the Fleadh experience show a willingness to include artists who move beyond the conventional while at the same time honouring the spirit at the heart of the tradition.

On one side, there were examples of synergies with more classical musical styles. The Fleadh included a number of orchestral performances – not only by Comhaltas’ own National



SUITE SOUNDS: JOHN OLOHAN CONDUCTS MICK O'BRIEN (LEFT) WITH THE BOYNE CHAMBER ORCHESTRA AND THE RTE CONTEMPO QUARTET (PHOTO: FONN)

River of sound

Music unbound – joy unconfined



Folk Orchestra but also by the RTE Concert Orchestra with soloists, Zoe Conway and John McIntyre, and special guests, Donal Lunny, Bill Whelan and Mick O'Brien.

Piper, Mick O'Brien, was also the featured soloist in a concert of orchestral work by classical composer, John Olohan, supported by the RTE Contempo Quartet and the Boyne Chamber Orchestra.

The programme for this concert included a number of pieces commemorating various local figures who were prominent in the history of traditional music – including Séamus Ennis from the Naul nearby in North County Dublin, Mary Ann Carolan from Hill o' Rath, Drogheda and Caitlín Bean Uí Cairbre from Drogheda

Conducted by the composer, the ensemble also performed *The Road to Lough Swilly*, a musical representation of the life of Hugh O'Neill, Earl of Tyrone, which was originally commissioned by Na Píobairí Uilleann to celebrate the millennium.

Another commemorative orchestral work featured at the Fleadh was *Marbhna 1916 - Requiem*, composed by Odhrán Ó Casaide and inspired by Seán Ó Riada. Straddling classical and traditional genres, the requiem features both sean nós and classical solo voices, supported by a chamber choir and orchestra supplemented by traditional instruments.

A further nod to the classical influence on the traditional (or *vice versa*) was evident in Mícheál Ó Súilleabháin's series of suites celebrating the blind harper, Turlough O'Carolan.

Cross-fertilisation of ideas and styles between the Irish and Persian musical traditions was showcased in the unique and ground-breaking collaboration represented by Navá.

The interplay between traditional and more contemporary musical forms was also given recognition on the Fleadh programme in performances by the Hothouse Flowers and the Damien Dempsey Band.

Although neither of these bands would claim to be traditional acts, both would clearly acknowledge the influence of traditional music in the formation of their own artistic sensibilities.

Among the wealth of more generally accepted traditional performers on show during the Fleadh this year were Andy Irvine and Donal Lunny, Mairéad and Tríona Ní Dhomhnaill, Moya Brennan and Cormac de Barra, Frankie Gavin and his band, Beóga, Téada and Séamus Begley.

Yet few if any of them would claim that their music was purely traditional. Influences from other national traditions and other musical forms means that there is a continuing interaction of ideas, sounds and rhythms – which keeps the tradition alive.



CEOL ÉIREANNACH AR AN BASÚN: MICHAELAS FROM LITHUANIA (PHOTO: FONN)

Driven to succeed

Great performers from the 'Wee County'

The Fleadh provided a great opportunity to highlight once again the remarkable pool of highly talented musicians and singers who have emerged from Drogheda and the surrounding area.

The first of the early evening recitals saw fiddle virtuoso, Zoe Conway from nearby Dundalk in a unique collaboration with the well respected Scottish singer, Julie Fowles, setting Irish and Scots Gaelic poems to music – accompanied by their respective husbands, John McIntyre (guitar) and Eamon Doorley (bouzouki) from Danú.

There was a justifiable sense of home town pride in the enthusiastic reception for the Voice Squad – with two of the trio hailing from the banks of the Boyne.

The threesome's pitch perfect *a capella* presentation was delivered with the comfort in performance that comes with years spent honing their craft – both individually and collec-



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TOGETHER AGAIN: CRAN (PHOTO: FONN)

tively. Their unique renderings of the American folk hymn, *What Wondrous Love Is This*, and Philip King's setting of the seventeenth century Gaelic poem, *I Am Stretched on Your Grave*, were particularly memorable.

The trio also seem to have added jokes to their concert repertoire – and though some of them may also, rather generously, be described as traditional, too – from the telling of Frank Carson – they were, nevertheless, well received by the audience.

Voice Squad member Gerry Cullen, was to feature prominently in the singing sessions later in the week, as one of the stalwarts of the Drogheda Singing Circle,

Another Drogheda-based band, Lir, showcased the talents of piper, Daragh Ó hÉiligh, fiddle-

player, Noreen McManus, pianist, Bríd Dunne, and cellist, Ríoghnach Dunne Ward.

The Fleadh was also a sort of homecoming for singer and bouzouki player, Seán Corcoran. As well as performing as part of the band, Cran, with Desi Wilkinson (flute, whistle and vocals) and Ronan Browne (uilleann pipes, flute and vocals), Corcoran also donned the mantle of erudite researcher to provide some thoughtful insights into the pivotal role played by Drogheda in the history of Irish traditional music in the course of an illustrated lecture entitled *The Seven Ages of Irish Music in Drogheda*.

Cran provided a superb finale to an early evening concert with a focus on the music of the Oriel region – which also included performances by the esteemed traditional singer, Pdraigin ní Uallacháin, along with Sylvia Crawford on the metal-strung Irish harp or *cláirseach*, and fiddle players, Breige Quinn and Darren Magee.

A homecoming for some and a *bon voyage* for others as local band, Kern, played the opening night of the Fleadh – in a concert showcasing the music and dance of the North-East – before heading off to play at the Milwaukee Irish Fest which claims to be the largest celebration of Irish culture in the world – with over 130,000 people attending over the course of four days. The Fleadh Cheoil modestly claims 400,000 visitors over eight days in Drogheda.



STREETWISE: NOREEN MCMANUS AND DARAGH Ó HÉILIGH OF LOCAL BAND, LIR, FLANKED BY DONAL Ó MAOLÁIN AND RÓISÍN WARD-MORROW (PHOTO: FONN)

Star of the Fleadh

Despite the dazzling array of amazing musicians and singers who packed into Drogheda for the festival, the spirit of the Fleadh was best captured by the sight of a small child – no more than eight years old – sitting out on St. Laurence Street on one of the chairs available for musicians with her tin whistle and her instruction booklet patiently working her way through a tune. The Fleadh not only encouraged her to make music for herself – but also to perform for others in public. A magical moment!

Vocal authorities

Fleadh strikes rich vein of singers

The Fleadh Cheoil found its unaccompanied voice towards the end of the week – involving recitals and late evening Singers’ Club sessions in the Barbican Centre and the afternoon Singers Café events in the nearby Boomerang Café during which singing circles and Comhaltas branches from many parts of Ireland took turns to host sessions.

The overall standard of the performers – both the special guests and those among the audience who sang afterwards – was exceptionally high. And the value for those who came to listen was remarkable: all the singing events were free.

Among the guest performers at the first recital was the incomparable Len Graham, whose love for traditional singing is not only evident in his technical skill in delivering each song – but also in the rich background of historical and sometimes geographical research that underpins the song he happens to be performing.

National treasure is an often overused term these days. But Len is a national treasury – a



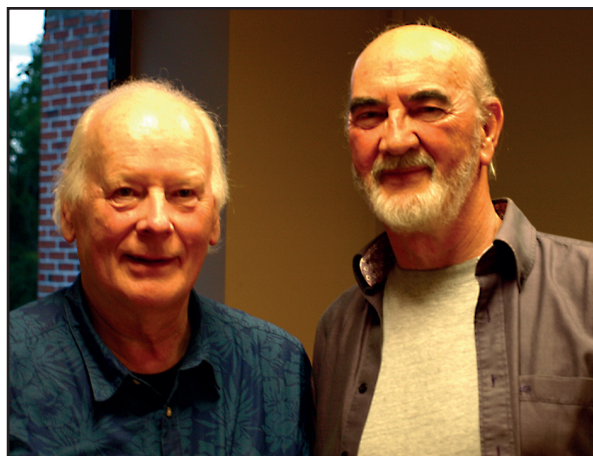
Fleadh Cheoil na hÉireann DROGHEDA 2018
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PAT CAROLAN



MARY ANN CAROLAN



ON SONG: LEN GRAHAM AND GERRY CULLEN (PHOTO: FONN)



SINGULAR SINGERS: MUHAMMAD AL-HUSSAINI AND BRIGID DELANEY (PHOTO: FONN)

storehouse of song, folklore and social history and a man of grace and charm.

Len was joined at the opening recital by All-Ireland champion singers – Rachel Garvey from Roscommon and Brigid Delaney from Offaly via Kildare – and by champion song-writer, Michael Marrinan from Cork via Clare and Waterford – along with two international guests, Alberta Lathan from Indianapolis, and Muhammad al-Hussaini from London, who sang *The Green Fields of Canada* and *Casadh an tSugáinn*.

Growing up in a diverse community with many Irish friends, Muhammad developed a deep love for Irish culture. Initially a student of fiddle playing at the London Irish Centre, he began to sing traditional songs in both English and Irish with support and advice from Wexford-born, Séamus Brogan.

Noting the stylistic similarities between the Arabic-Islamic musical tradition and sean nós with its heavy ornamentation, Muhammad says “when I sing sean nós, I feel like I am reciting sacred verses in Irish.”

The line-up for the second singing recital was drawn from the locality – but none the poorer for that. Gerry Cullen was joined by his daughter, Gilly, by Paddy Branigan, Ruth Campbell and Dr. Dáithí Kearney, a music lecturer in Dundalk Institute of Technology.

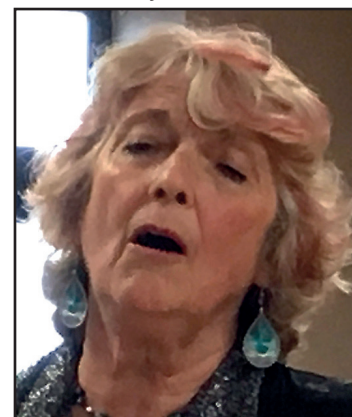
The bill was completed by Pat Carolan, son of the renowned Mary Ann Carolan – who

achieved almost legendary status among song collectors of the last century with her comprehensive memory of many songs and airs.

A very fine singer in his own right, Pat is also the father of another talented singer, Stuart, who compered the recital and, with Noelle Bowe, chaired the following Singers Club session.

While all of the performers at this recital provided moments to admire, the finale was especially impressive as the six singers were joined by many colleagues from the Drogheda Singing Circle to enrich the harmonies in a rousing rendering of *The Bonny Light Horseman* – one of the songs preserved for posterity by Mary Ann Carolan.

The Singers’ Club sessions that followed each recital – and continued throughout the weekend – featured singers from the floor of a remarkably high standard including Katie Boyle and Rose Daly.



RUTH CAMPBELL (PHOTO: FONN)

Many of the excellent musicians who graced the professional stages of the Fleadh in Drogheda were themselves previous winners of All-Ireland titles at fleadhanna in years past.

With so much talent on view it would have been easy to forget that many intense competitions were taking place alongside the wonderful programme of concerts.

These contests represented the culmination of months of preparation and selection through regional competitions leading to the All-Ireland finals in Drogheda in over 180 categories covering a variety of instruments (including the human voice) in a number of age ranges.

It is highly likely that among the ranks of the many gifted competitors were future stars of traditional music and song – including Michaela Keenaghan from Offaly who won the senior ladies singing competition (English language) and Danielle Ní Chéilleachair from Cork who took first in the senior ladies' sean-nós category.

The winner of the senior men's sean-nós competition was Lughaidh Mac an Iascaire from Portmarnock with Liam Ó Cinnéide from Douglas in Cork winning the English-language competition.

Among the instrumentalists, four Sligo musicians reached the pinnacle of success: Caoimhe Ní Cháraín won the senior fiddle title; Tomas Ó Gabháin took the senior flute competition; Síofra Hanley headed up the senior Irish harp contest while Liam Ó Neadán emerged victorious in the senior whistle competition.



ÚNA NÍ FHLANNAGÁIN TOOK THE SENIOR HARP SLOW AIR TITLE



BATTLE OF THE BANDS: THE BLACKWATER CÉILÍ BAND FROM TYRONE ARE THE NEW ALL IRELAND SENIOR CÉILÍ BAND CHAMPIONS (PHOTO: CCÉ)

Glimpsing the future

Competitions reveal new talents



Galway's Úna Ní Fhlannagáin added the All-Ireland senior harp slow air title to her Bonn Oir Seán Ó Riada success last year. Another Galway winner was Rhianna Kelly in the senior piano accordion competition.

John McCann from Lisnaskea in Fermanagh won in the senior button accordion category while Sárán Mulligan from Dundalk took the senior concertina title.

Timmy Flaherty from North Kerry triumphed in the senior uilleann pipes competition while Dean Ó Gríofa from Killarney led the senior banjo contest.

Derry's Jack Warnock, who was nominated for a BBC Young Folk award earlier this year, won the senior accompaniment competition, while Tairseach from Tipperary were acclaimed as the best senior music group.

Another young remarkably versatile Offaly musician was Ademar O'Connor from Edenderry, took first place in both the 12–15 button accordion and melodeon categories, second in mandolin and third in banjo as well as a third place with Sinéad Hanamy in the duet competition.

Always among the most hotly anticipated events on the competitive side of the fleadh is the final of the senior céilí band competition – which moves to

centre stage in one of the big festival venues.

In Drogheda the atmosphere was highly charged as the battle of the bands got under way to fill the vacancy left by the three-in-a-row champions, Shandrum Céilí Band, who had declined to defend their title after stepping away from competitive playing.

In the ensuing battle royale, the Blackwater Céilí Band from Clogher Valley in Tyrone – who had tied for second last year in Ennis – took the big prize with the Knocknashee from Sligo, as runners-up.



ALL IRELAND SENIOR LADIES SINGING CHAMPION, MICHAELA KEENAGHAN

For the record

Alan Lomax – the man who saved folk music for the world

One of the most significant figures in modern music was born in Austin, Texas, just over one hundred years ago.

Though not particularly renowned as a performer or a composer, he has influenced a range of musical genres, like folk and traditional, jazz, blues, rock and even pop music. Many celebrated performers in each of these genres have not only saluted the performers he recorded but also referenced his vital role as a collector.

Alan Lomax, who saw music, and especially song, as one of the most fundamental expressions of humanity in all its diversity, undertook a career spanning almost seventy years of recording and collecting the songs of the people – and especially the marginalised and dispossessed.

BELOW: JOHN LOMAX (PHOTO: ALAN LOMAX COLLECTION, LIBRARY OF CONGRESS).



ALAN LOMAX IN 1959 (PHOTO: BESS LOMAX HAWES COLLECTION IN THE AMERICAN FOLKLIFE CENTER OF THE LIBRARY OF CONGRESS)

Lomax approached all this music with a recognition of its intrinsic value, which he believed, bore comparison with any of the so-called great music of the classical era.

Accordingly he saw his mission as not only to preserve the people's music for posterity and academic investigation – but to honour it so that it could be delivered back to an ever-widening audience to enjoy through continuing performance.

As a result of the efforts of Alan Lomax, this music was no longer destined to die – preserved in amber in the dark recesses of an archive or museum – but it would live on in all manner of gigs, on albums and transmitting its DNA into other genres to create new musical forms to remain in the hearts of future generations.

He pioneered the concept of world music in the 1950s – long before it became fashionable through the efforts of Paul Simon, Peter Gabriel and others.

And the starting point for this journey into the music of the world beyond the shores of America was Ireland – with the remarkable Séamus Ennis as his guide.

Lomax began his career as a musicologist in 1933, when his father, John Avery Lomax, was asked to head up the Archive of American Folk Song, which had been established at the Library of Congress five years earlier.

Soon after taking over, the elder Lomax who had written the best-selling *Cowboy Songs and Other Frontier Ballads*, published in 1910, sought his son's assistance to expand that the Archive by recording musicians and singers in the South, Southwest, Midwest and Northeast of America.

During the course of these early travels Alan and John Lomax discovered the great blues singer Huddie Ledbetter, better known as Lead Belly.

A feature of their work was their willingness to engage with men and women on the margins of contemporary American society – including black communities and prisons.

Their efforts produced a number of influential compilations including *American Ballads and Folk Songs*, *Negro Folk Songs as Sung by Lead Belly*, *Our Singing Country* and *Folk Song USA*.

In 1937 the younger Lomax was officially appointed Assistant in Charge of the Archive.

Often called the Archive's first intern, his friend Pete Seeger, worked at the Library with Alan Lomax in the late 1930s, and assisted him on field trips in the South.

Following the success of his collaboration with Lead Belly, Alan Lomax developed a similar project with Jelly Roll Morton. Their lengthy interview in 1938 became the basis for the highly significant book, *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz."*

On a field trip conducted jointly by the Library of Congress and Fisk University in 1941-1942, Lomax was able to explore African American music and culture in the South in even greater depth – recording dance styles as well as songs in Mississippi.

In the Mississippi Delta he also interviewed and recorded a 29-year-old singer, McKinley Morganfield, later known as Muddy Waters.

Returning to the Mississippi Delta in 1947 with the first portable

high-fidelity tape recorder, Lomax recorded church services and prisoners' work songs at the state penitentiary, Parchman Farm, which he declared was comparable with the world's great music.

1947 also saw the release of *Blues in the Mississippi Night*, an album of music and frank conversation from Memphis Slim, Big Bill Broonzy, and Sonny Boy Williamson.

Lomax left the Library of Congress in 1942 to work for the Office of War Information and the Armed Forces Radio Service – producing folk music programmes. This work brought him into contact with the BBC.

After the war, Lomax worked with the People's Songs organization in New York, organising a series of concerts such as *Blues at Midnight*, *Ballads at Midnight*, *Calypso at Midnight*, and *Calypso after Midnight*.

He also worked on folk music projects for Decca Records and for the Mutual Broadcasting Network.



ABOVE: ALAN LOMAX BROADCASTS *YOUR BALLAD MAN*, FOR THE MUTUAL RADIO NETWORK IN 1948 (PHOTO: LIBRARY OF CONGRESS).

In line with his belief that this music should not only be recorded but publicised to the widest possible audience, Lomax produced several radio series for CBS including *American Folk Songs*, *Wellsprings of Music*, and *Back Where I Come From*, which provided a national platform for a number of performers including Woody Guthrie, Lead Belly, Josh White, Aunt Molly Jackson, Sonny Terry, Brownie McGhee, Pete Seeger, Burl Ives and the Golden Gate Quartet.

Many of these performers also featured in the 'Midnight' concerts.

But Lomax's fundamentally democratic approach to music – both in terms of its creation and its dissemination – put him at odds with many of the more right-wing elements in American society.

As the growing tide of anti-Communist hysteria began to gain traction in the political establishment, Lomax's activities in quite literally giving voice to the voiceless began to be viewed with increasing suspicion.

His association with groups like the Steinbeck Committee to Aid Farm Workers and People's Songs, as well as his personal connections with Seeger and other suspected communists meant that Lomax was a target in the heightened hysteria of the post-war period.

LEFT: LEAD BELLY WITH AN ACCORDEON (PHOTO: ALAN LOMAX COLLECTION, LIBRARY OF CONGRESS).



RIGHT: SINGER BESSIE JONES, FROM GEORGIA. PHOTO: ALAN LOMAX, ASSOCIATION FOR CULTURAL EQUITY)

In June 1950 a pamphlet, entitled *Red Channels*, was published by former FBI agents: it was to become a precursor to the entertainment sector blacklists of the McCarthyite era. It listed Lomax among a number of artists and broadcasters believed to be sympathetic to Communism.

He was in good company on the list which also included Aaron Copland, Leonard Bernstein, Lena Horne and Dorothy Parker – as well as the usual suspects, Pete Seeger, Burl Ives and Josh White.

But with Congress considering proposals to legislate for the ‘detention of subversives’ and the House Un-American Activities Committee beginning to develop a paranoid momentum, Lomax decided to expedite his plans to develop a library of world folk music for Columbia Records by heading over to Europe in September, 1950.

Despite his hurried departure and FBI agents interviewing his friends and acquaintances, Lomax

BELOW: ALAN LOMAX PERFORMING AT THE MOUNTAIN MUSIC FESTIVAL, ASHEVILLE, NORTH CAROLINA, IN THE EARLY 1940S. PHOTO: LIBRARY OF CONGRESS



publicly rejected any suggestion that he was a the victim of a witch-hunt – insisting that he was in Europe to work on his world music project for Columbia.

With London as his base, Lomax set about co-ordinating the recording of the 18-volume Columbia World Library of Folk and Primitive Music – which was to be issued in the newly developed LP format.

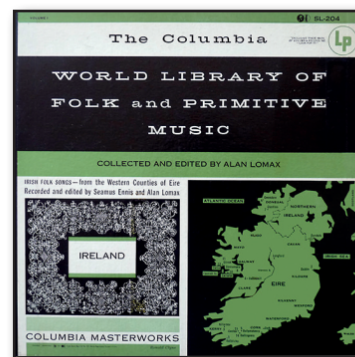
Having already worked with the BBC from America during the war, he took British folk song collector, Peter Kennedy’s advice to contact Séamus Ennis about recording in Ireland.

In his work with the Irish Folklore Commission, Ennis had already identified a number of potential candidates who would be suitable for Lomax’s recording project.

So under the guidance of Ennis, Lomax and his partner, Robin Roberts, visited Irish singers and musicians along the Western seaboard as well as in Dublin and Dundalk, using their new portable tape recorder to capture the voices of Margaret Barry, Elizabeth Cronin and Cítí Ní Ghallchóir, among others.

The last notes of the old, high and beautiful Irish civilisation are dying away. A civilisation which produced an epic, lyrical and musical literature as noble as any in the world.

Alan Lomax



The story of this Irish field trip is the subject of Declan MacGrath’s wonderful new film, *Lomax in Éirinn* (see page 30)

Work on the English and Scottish albums followed with the assistance of Peter Douglas Kennedy and Scottish poet Hamish Henderson.

In Scotland, Lomax is credited as an inspiration for the School of Scottish Studies, founded in 1951, the year of his first visit there

As before, Lomax not only recorded the music but also conducted in-depth interviews with performers about their lives.

From 1951 to 1958, Lomax and Reid made regular forays to different countries around Europe – on field trips lasting several

months at a time.

In Spain they made three thousand recordings as well as hundreds of photographs. The resulting LP was given to jazz men Miles Davis and Gil Evans who incorporated some of the musical ideas into their 1960 album, *Sketches of Spain*.

Working with Diego Carpitella in Italy in 1953 and 1954, Lomax documented many traditional folk styles before they disappeared.

In 1953 a young BBC executive commissioned Lomax to produce a six-part television series for the BBC, entitled *The Song Hunter*, which featured performances by traditional musicians from all over Britain and Ireland, as well as by Lomax, himself. The executive was David Attenborough.

In 1957 Lomax hosted a similar show for BBC radio called *A Ballad Hunter*. He also put together a group – Alan Lomax and the Ramblers – to perform on television. The Ramblers line-up included Pete Seeger's half-sister, Peggy, Ewan MacColl, and Shirley Collins. Some backing band!

Returning to America in 1958, Lomax undertook two more expeditions through the Southern states, accompanied for some of the journey by Shirley Collins. These field trips generated nineteen albums released on the Atlantic and Prestige labels in the 1960s.

In 1962 he returned to the Eastern Caribbean. Further recordings followed in Santo Domingo in 1967 – resulting in



WOODY GUTHRIE
(PHOTO: AL AUMULLER/
NEW YORK WORLD-
TELEGRAM AND SUN
COLLECTION, LIBRARY
OF CONGRESS)

**TWO OF LOMAX'S
RAMBLERS: PEGGY
SEEGER AND EWAN
MACCOLL IN 1957**
(PHOTO: PEGGY SEEGER)

over 150 hours of music and interviews when added to the earlier recordings in Haiti and the Bahamas.

His anthology, *Folk Songs of North America*, published in 1960, highlighted his growing interest in the relationship between folk song style and culture.

This interest underpinned a major research programme into various forms of expressive behaviour including song, dance and speech. The programme, which ran from 1961 to 1995, featured a multi-disciplinary team that included musicologists, choreographers and anthropologists based in Columbia University and later at Hunter College in New York.

After the initial results were published in *Folk Song Style and Culture* in 1968, Lomax continued to publish journal articles, films and teaching materials during the 1970s and 1980s.

A final series of field trips to the American South and

When I left this country in 1950 to go see what Europe was like, I was a total American provincial. But then I went to Ireland and I heard the Irish bagpipes and I heard those Irish girls who can sing like the foam on the sea or the smell of flowers in the evening... and I became an international citizen.

Alan Lomax

Southwest, with a film crew along with audio equipment, resulted in *American Patchwork*, a prize-winning television series, which was broadcast in 1990 on PBS.

An outspoken voice for diversity, Lomax had founded the Association for Cultural Equity (ACE) at Hunter College.

In a further extension of the principles behind ACE, Lomax led a team of developers in 1989 in planning the Global Jukebox – intended as a multimedia interactive database which would explore relationships between song, dance and social organisation.

Lomax hoped that this project would further the concept of cultural equity – the idea that all cultures are entitled to an effective platform in the media and in educational curricula for the expression of their artistic forms and values.

Alan Lomax retired in 1996 to live with his daughter and grandson in Sarasota, Florida, where he died in July, 2002.

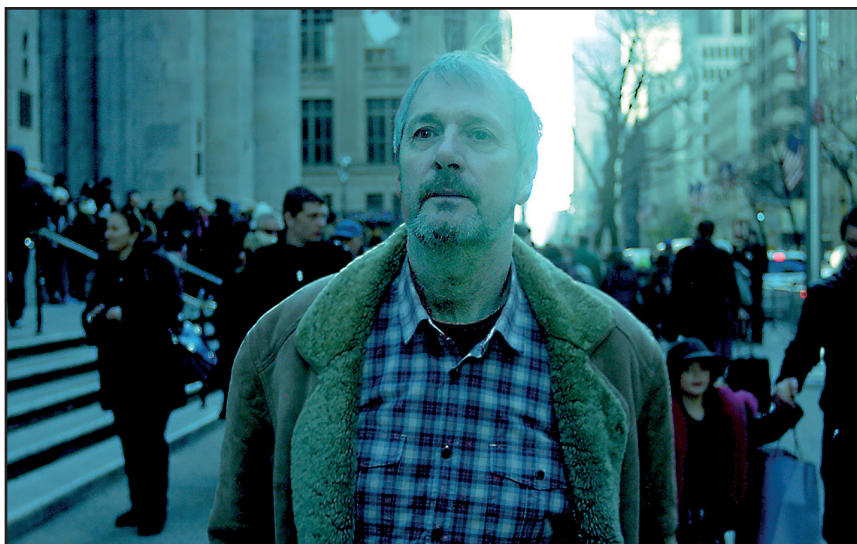
Following the re-release of some of his earlier albums during the 1990s, a major CD series, The Alan Lomax Collection, was released over a ten-year period from 1997 to 2007 – drawing on recordings taken from his entire career.

Tomorrow when it will be too late, our descendants will despise us for having thrown away the best of our culture.

Alan Lomax

Lomax in Éirinn

Declan McGrath's stunning film of Alan Lomax's Irish adventure



IN AMERICA: PÓL BRENNAN IN NEW YORK (PHOTO: STILL FROM LOMAX IN ÉIRINN)

One of the first things that strikes you about Declan McGrath's beautifully constructed film about the song collector, Alan Lomax, and his pivotal journey around Ireland is the amazing quality of the soundtrack.

While it would be *de rigueur* for music recorded today, *Lomax in Éirinn* provides richness and clarity to music recorded over eighty years ago in the case of the American material and almost seventy years ago in the case of Lomax's recordings in Ireland.

In part this is a testimony to the care Alan Lomax and his father, John, took in making the original tapes: but it is also to the credit of the team behind this film, including sound editor, John Brennan, that they have been committed to representing Alan Lomax's legacy – from America and from Ireland – in the best way.

While Pól Brennan from the Gaoth Dobhair family at the heart of Clannad is central to the exposition of the narrative, the telling of the story is shared by a wonderful array of performers and researchers who recount events and impart insights on Lomax's work in not only documenting Irish traditional music but restoring its prestige within Ireland as well as presenting it to the world.

Among the impressive cast of contributors to the film are Lomax's daughter, Anna; his biographer, John Szwed;



traditional music historian, Dr. Deirdre Ní Chonghaile; singers, Iarla Ó Lionáird, John Spillane and Brian Mullen; Irish Traditional Music Archive alumni, Nicholas Carolan, Grace Toland and Danny Diamond; and Todd Harvey, archivist at the Library of Congress in Washington.

The film demonstrates a strong sense of the ebb and flow of musical forms between Ireland and America – as Lomax quickly began to realise that many of the dance tunes he had recorded in the Appalachians were remarkably similar to the tunes he was now hearing in Ireland.

Through the recording of his conversation with fiddler, Agnes White of the Ballinakill Céilí Band, we discover that *Miss McLeod's Reel* was known as *Did You Ever See the Devil, Uncle Joe?* in Virginia where Lomax recorded it. And to emphasise its enduring quality, Declan McGrath shows us the Tulla Céilí Band playing the same tune at a neighbourhood dance.

An even more unexpected twist in the narrative comes with a song crossing the Atlantic in the opposite direction. *Goodnight Irene* – one of the songs Alan Lomax had originally recorded Lead Belly singing in the 1930s – was also recorded by Lomax in Gaoth Dobhair in the Donegal Gaeltacht in 1951 sung in Irish by Cítí Ní Gallchóir – who was a neighbour during Pól Brennan's childhood.

Altogether, Lomax made over 200 recordings during his two months in Ireland – a remarkable level of productivity only made possible by the pioneering work of Séamus Ennis who had been recording singers and musicians for the Irish Folklore Commission on wax cylinders and manuscripts.

Ennis led Lomax directly to the sources of the music which were available at the time.

Lomax eventually selected 34 tracks to appear on the Irish LP which was released by Columbia in 1955. On the disc label, Ennis's



HISTORY:
DR. DEIRDRE NÍ
CHONGHAILE,
(PHOTO: STILL FROM
LOMAX IN ÉIRINN)



Declan McGrath Film Maker

With a well established reputation as a film editor and more recently as a director, Declan McGrath from Belfast has had a lifelong interest in music – describing it as one of the oldest art forms.

He points out that songs pre-date written language – a phenomenon that is also evident

in much of the music that Lomax collected from people who were unable to read or write.

While he previously worked as editor on the film, *Martin Hayes: Natural Grace*, *Lomax in Éirinn* offered his first opportunity to immerse himself fully in a music film project.



name precedes that of Lomax – acknowledging the Dubliner's pivotal role in the project.

The significance of their collaboration cannot be overstated. With state-of-the-art technology both to record the music and to distribute it – through the new LP format – Lomax not only brought Irish traditional music to the world – but reaffirmed its status as a prestigious art-form in Ireland.

At one point in the film, Iarla Ó Lionáird compares the experience of listening to the voices of 1951 to a form of time travel – especially poignant in his case because he was listening to the voice of his grand-aunt, Elizabeth Cronin, the Muskerry Queen of Song, recorded in 1951 by Alan Lomax

But in terms of the structure of the film, we are invited to go time travelling: while the main thread of the narrative follows the chronology of Lomax's field work in the southern States of America, followed by his period in New York, leading on to his arrival in Ireland – we are constantly being reminded of the enduring quality of his legacy by the inclusion of present-day singers and musicians performing the songs Lomax collected – as concrete examples of a legacy that is alive.

They also help to contribute to turning a potential difficulty in the

GUIDE: SÉAMUS ENNIS (PHOTO: ALAN LOMAX, LIBRARY OF CONGRESS)



LEGACY: ELIZABETH CRONIN (ABOVE) AND HER GRAND-NEPHEW, IARLA Ó LIONÁIRD (PHOTOS: STILLS FROM *LOMAX IN ÉIRINN*)

availability of source material for the film into a golden opportunity to add value to the viewer's overall experience.

While there is no shortage of archive film footage and still images to populate the first half of the film covering Lomax's back story in America, there is relatively little archive imagery – still or moving – to accompany the narrative of his Irish adventure.

But director, Declan McGrath, takes an inspired approach to the problem by considering what visual imagery remains today from 1951 – the landscapes.

So the episodes that make up the second half of the film are threaded together with shots of a 1950s vintage car travelling across sweeping vistas. So we not only see stunning visuals – but we are also being asked to consider how the music – recorded by Lomax and sustained by current artists – is grounded in these rugged landscapes.

The wide expanses of Irish countryside also contrast visually with the intimate close-ups of many of the contributors – balancing light with shade, *trom agus éadrom*.

Among the modern renditions of old material recorded by Lomax are special performances by Steve Earle of Woody Guthrie's *New York Town* and Nell Ní Chróinín with *An Cailín Aerach* – originally sung by Máire Ní Shuilleabháin in 1951.

The film also benefits from some glorious moments of wonder, poignancy and maybe even a little serendipity.

The film begins in Gaoth Dobhair where Alan Lomax recorded young Cítí Ní Gallchóir singing in 1951. So it reaches a natural conclusion with a recital in Gaoth Dobhair by Clannad of Lead Belly's *Goodnight Irene* in Irish as Cítí had done. Not only had the song been translated by Aodh Ó Dúgain – the grandfather of Pól and Moya Brennan – but there in the audience listening to Clannad is Cítí Ní Gallchóir.

A final postscript is the Gloaming's recording of *Cucanandy* from their second album – one of the songs that Alan Lomax originally recorded in 1951 being sung by Iarla Ó Lionáird's grand-aunt, Elizabeth Cronin.

But one of the most poignant moments in the film is Pól Brennan's interview with Máire Ní Cheocháin – another of the sean nós singers from Muskerry originally recorded by Alan Lomax in 1951.

As she recalls singing for the man from Texas, she wonders what became of the recording. She is astonished when Pól tells her that her singing can be heard in the Library of Congress in Washington and by the whole world over the internet.

The legacy of Alan Lomax is encapsulated in this moving encounter!



CLANN: PÓL AND MOYA BRENNAN, WHO PERFORMED AT THE DUBLIN SCREENING OF *LOMAX IN ÉIRINN* (PHOTO: FONN)

Tommy Peoples

Donegal by nature
Clare by nurture

The master fiddle-player, Tommy Peoples, died prematurely in August at the age of 69. One of the most influential artists in his field – as well as a prolific composer of music in the traditional style, Quiet-spoken and modest, Tommy’s genuine humility belied a prodigious talent.



TOMMY (PHOTO: TOMMYPEOPLES.IE)

Born near Saint Johnston in East Donegal in 1948, Tommy Peoples was brought up in a strong fiddle-playing tradition – receiving his first fiddle lessons at the age of seven from his cousin, Joe Cassidy, who had been taught by their grandfather, Jimmy Peoples.

By the late 1960s, Tommy had joined An Garda Síochána and was posted to Dublin – where his unique playing style quickly established his reputation in the emerging traditional music scene – as a solo performer, as a duo with Matt Molloy and as a member of the Green Linnet Céilí Band and other ensembles.

But perhaps the most significant step in establishing his reputation as one of the leading exponents of his instrument was his decision to join the Bothy Band, as an early replacement for his fellow county man, Paddy Glackin, who was unwilling to commit to becoming a full-time professional musician.

Tommy Peoples
born September 20, 1948 – died August 4, 2018



Tommy (was) a true original. Ceol na bhflaitheas go gciosfeadh sé.

Ellen Cranitch

Tommy featured on the band’s first album, entitled simply *The Bothy Band*, before he left to pursue a largely solo career and was in turn replaced by Kevin Burke.

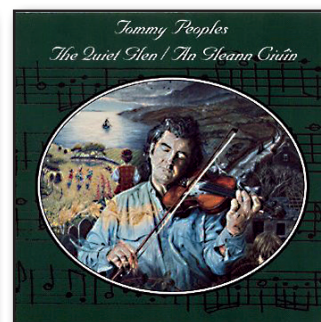
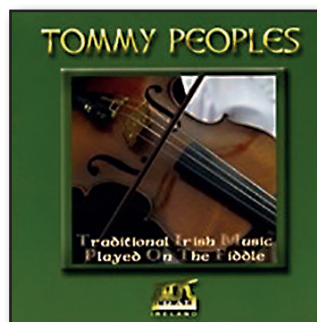
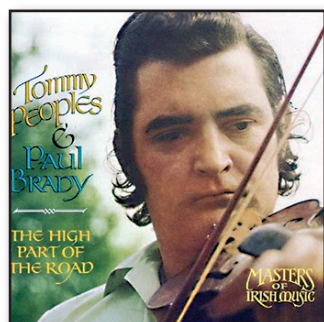
Tommy recorded a number of critically acclaimed solo albums, including *A Traditional Experience with Tommy Peoples*, *The High Part of the Road* (with Paul Brady), *The Iron Man* (with Dáithí Sproule), *Waiting for a Call*, *The Quiet Glen* and *Recorded At Fiddler’s Hearth* as well as *Molloy, Brady, Peoples*, a three-hander with Matt Molly and Paul Brady.

He also contributed tracks to a number of compilation albums including *Fiddle Sticks* and *From A Distant Shore*.

Moving to Clare in the 1980s, he married Mary Linnane – whose mother Kitty was the long-serving manager and pianist with the Kilfenora Céilí Band. As well as playing with the band from time to time, Tommy began to focus on composition – creating many tunes in the traditional style.

Eventually he published 130 of them in 2015 in *Ó Am Go hAm – From Time to Time: Tutor, Text and Tunes by Tommy Peoples* – a fascinating 350-page guide to Tommy’s unique playing style which combined extensive transcriptions of his compositions with the stories behind the tunes together with his highly original artwork.

In 1998 Tommy received the first TG4 Gradam Ceoil award for Traditional Musician of the Year.



In 2013 came another Gramam Ceoil first when he was recognised as the Composer of the Year – the first and so far only artist to achieve awards in two separate categories.

After living in Clare for about thirty years, apart from a brief period in Boston – his base for touring North America – Tommy moved back to Donegal where he became traditional musician in residence at the Balor Arts Centre, Ballybofey. He also performed with his daughter, Siobhán, a noted fiddle player in her own right, including on the album, *Maiden Voyage: Live traditional music session from Peppers Bar, Feakle, Co. Clare.*

A few weeks before his death, Tommy's extensive contribution to traditional music was recognised at a special tribute at the Willie Clancy Summer School in Milltown Malbay, where he also taught for many years.

The tribute was led by his close friend, Paddy Glackin, who also delivered the eulogy at this burial in Drumcliffe cemetery just north of Ennis where he was interred beside his son, Tommy Óg, who predeceased him aged 21.

Describing Tommy's prolific output as a composer and as a performer, Glackin, said he had scaled new musical heights – taking us all on “an exotic and at times dangerous but beautiful musical journey.”

Among the many tributes paid to Tommy following his death, was one from President Michael D. Higgins, who noted that “as a master of his craft, Tommy enchanted audiences at home and abroad.”

Tommy is survived by his widow, Mary; their daughters, Siobhán, Neasa and Gráinne; sons, Cronan and Lochlann; nine grandchildren and one great-grandchild.



I will forever listen to Tommy's fiddle playing in wonder and in awe. Lonesome, hard, ancient and progressive in equal measures.

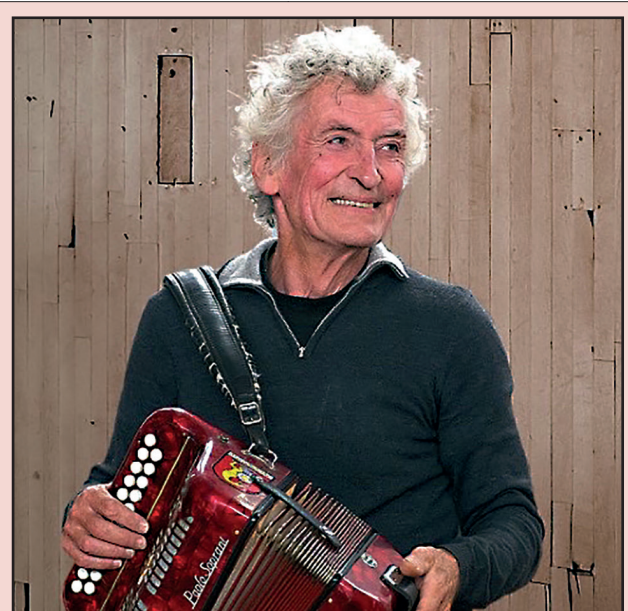
Donal O'Connor

Many years ago I heard the blues in Irish music when I heard him play a slow air on the fiddle. It moved me to tears.

Maura O'Connell

I will never forget finding... the first Bothy Band LP when I was 14. I was blown away by Tommy Peoples' wild and full-hearted playing. It literally changed the course of my life.

Danny Diamond



TIMMY MCCARTHY (DETAIL FROM THE POSTER FOR THE TRIBUTE CONCERT HELD IN APRIL, 2018)

Timmy McCarthy

The dancing master

The renowned dancing master, Timmy ‘The Brit’ McCarthy, passed away on September 12.

Born in London of Irish parents in 1945, Timmy returned to Ireland over fifty years ago – finding a home near Ballyvourney in West Cork – from where he is credited with almost single-handedly preserving more than a dozen set dances which would have otherwise been lost to history.

A stalwart of the original Cork Folk Club, he was also the long-time director of the Cork Folk Festival – now in its thirty-ninth year – before passing on the director's baton to William Hammond and Jim Walsh.

People in many parts of Ireland have fond memories of Timmy. So here's another recollection to add to the storehouse.

About twenty-five years ago, there was an international human rights conference in Cork – attended by delegates from a wide variety of countries.

While the business end of the conference largely took care of itself, the issue of providing some kind of interactive entertainment for a group of strangers

from such diverse cultural and language backgrounds.

Someone on the local organising committee had the brilliant idea to invite Timmy to come over from West Cork to teach some sets.

Relishing the challenge of overcoming all the barriers of culture, language, attitude and aptitude, Timmy demonstrated the steps for each of the various elements through signs and sheer enthusiasm.

After a couple of partial practice runs, Timmy then set the dance in motion and the Waves of Tory began to cascade down through the hall to the astonishment and joy of the participants. What an ice-breaker!

Our thoughts are with Timmy's family and friends.

Croí Eadroim

Jimmy Kelly remembered

Jimmy Kelly rang me from his hospital bed to warn me of his imminent departure, telling me with typical humour, that he was “in rag order” and had developed pneumonia. But his death – although expected – was still a terrible blow.

In mourning his sad loss, I believe it’s fitting that we also celebrate his remarkable life and remember the great joy and happiness he managed to share so generously with all who knew him.

In my case, my friendship with Jimmy and the extended Kelly family goes back well over half a century and during those years we shared many happy hours together – singing, playing music, having a jar or working for the trade union and labour movement. We had been friends since the days of Scéim na gCeardchumann and the early Fleadh Cheoils in the 1960s.

Jimmy had a great musical sense. He sang from the heart and infected us all with his huge enthusiasm for life, music and song. He and the late Tom Crean were a wonderful duo at union conferences and other venues.

They were founder members of the Clé Club in Liberty Hall. Jimmy also loved performing with the John Kelly Gang as well as the People’s College Choir where he had so many good friends.

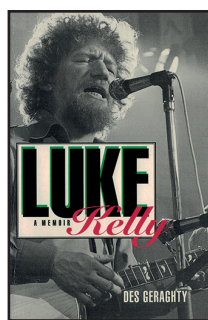
He used to sing at the Góilín and more recently himself and Pat Goode provided us with wonderfully humorous entertainments together.

Jimmy was a lifelong trade unionist of serious conviction, from the days of his membership of the Gold and Silver Smiths’ Union to working with the Workers’ Union of Ireland, the Federated Workers’ Union of Ireland and then, from 1990, after the FWUI-ITGWU merger, with SIPTU until his retirement.



JIMMY KELLY
(PHOTO: CLÉ CLUB)

Jimmy Kelly died May 26, 2018



THE MEMOIR:
WRITTEN BY
MUSICIAN AND
FORMER UNION
LEADER, DES
GERAGHTY



He was a dedicated union official and never hesitated to give his services to workers and never lost his belief in the values of the labour movement. He was loyal to the great traditions of Larkin and Connolly and sought to realise their dreams for the workers he represented over the years.

Equally, he was a proud Dubliner who never sacrificed his Dublin accent, when singing, for any version of the mid Atlantic drawl.

Given that Jimmy died on a day of great celebration of women’s rights in Ireland, I am reminded of the historic 1912 strike of women textile workers strike in St Lawrence in the USA which gave rise to the wonderful slogan: Not just Bread but Roses too.

Jimmy certainly embraced and personified that concept and spirit – combining the demand for better pay and conditions with a strong desire to be able to laugh and sing and enjoy the good things in life.

Jimmy was a very powerful singer. But like all members of a talented family of singers, he had a big challenge to carve out his own identity as a unique performer. Yet he did this with great gusto and success.

It was Jimmy who inspired me to write my personal memoir of his brother Luke, after speaking at his grave in Glasnevin all those years ago. In more recent times, Jimmy and I had been working together to have Luke and the Dubliners remembered with a fitting public sculpture in the city of Dublin.

My only regret now is that Jimmy will not be with us to see that project through to a successful conclusion. But rest assured, I will make every effort to ensure that before too much longer we will all be gathered again to witness the unveiling of that sculpture.

Like his brother Luke, Jimmy used his singing to express his deeper emotions about life and especially *The Joy of Living* by Ewan MacColl.

*Take me to some high place of
heather, rock and ling
Scatter my dust and ashes,
feed me to the wind
So that I may be part of all you
see, the air you are breathing
I’ll be part of the curlew’s cry
and the soaring hawk
The blue milkwort and the
sundew hung with diamonds
I’ll be riding the gentle breeze
as it blows through your hair
Reminding you how we shared
in the joy of living*

Who but Jimmy could turn *Three Lovely Lasses from Kimmage* into a satire on housing with the line:

*The TD just before the election,
Said he'd get us a house
near me Ma*

or capture again the threat of nuclear destruction in *The Big Fat Man in Charge of the Terrible Knob* with the final retort:

*You don't have to kill the
whole bloody world to
make the people free.*

Jimmy's sensitive rendition of *The Prisoner of Clonmel* reminded us of the heart-break and sorrow of imprisonment. Also the pain of love rejected and exiled from home in that great traditional classic, *Bunclody*, which he sang so well.

He also sang in the traditions of Joe Hill, Woody Guthrie, Zozimus, Dominic Behan, Frank Harte, his brother Luke and the Dubliners.

Another favourite for many of us was Jimmy's singing of the beautiful love song:

*You are the call, I am the
answer
You are the wish, I am*

*the way
You the music I the
dancer
You are the night and I
am the day*

Perhaps, in death, Jimmy can also be remembered for his rendition of those immortal words of another old favourite which he loved to sing on occasions:

*Come fill up your glasses
with brandy and wine
And whatever the
damage I'll pay,
So be easy and free
while you're drinking
with me,
I'm a man you won't
meet every day.*

Jimmy certainly was a man you won't meet every day! While he was loyal to the Irish tradition, he was also an innovator, an internationalist and many other things besides.

There is a sean-fhocal in the Irish language which says:

*Maireann croí eadrom
i bhfad – A light heart
lives long*

and I believe the memory of Jimmy Kelly will certainly live long in all of us who were privileged to have known him.

Des Geraghty



Comrades-in-song Jimmy Kelly and Tom Crean

Memories of Jimmy Kelly are inextricably linked with the late Tom Crean for many people familiar with the Dublin traditional music scene in recent years.

Jimmy and Tom were work colleagues as trade union officials in first the Federated Workers' Union of Ireland and subsequently SIPTU. But they were also comrades-in-song both as soloists; as members of the People's College Choir; and as a duo with wonderfully complementary voices – with Jimmy's slightly raw tenor a perfect fit with Tom's mellower baritone.

But more than their vocal blend was the mutual understanding in their performance – generating an infectious energy or a reflective calmness in their audience – depending on the song.

Tom, of course, had previous, as they say – both as one of the founder members of the great Tradition Club in Slattery's of Capel Street, Dublin, in the 1960s and as one of the ground-breaking a *capella* quartet, the

Press Gang, who popularised part-singing in Irish traditional music – which has continued to this day through the Voice Squad.

Tom's deep knowledge of songs from a wide variety of sources made him the vital cog around which many a singing session turned – with his ability to suggest an appropriate song to follow up on a particular theme, location or style to continue the flow of the session.

While both Tom and Jimmy were highly accomplished solo performers, it was inevitable that they would be asked to duet if they happened to be in the same place at the same time.

However, the partnership came to an end five years ago this month when Tom sadly passed away.

Together they lifted many a session with their characteristic rendition of *The Jug of Punch (The 23rd of June)* and the rousing finale to a night's singing with *The Parting Glass*:

*So I'll gently rise and softly call
'Goodnight and joy be with you
all.'*



JIMMY KELLY SINGING AT THE GRAVE OF HIS BROTHER, LUKE

LIBERTY HALL THEATRE

Saturday 29 September 2018 at 8pm

Admission: €25.00 / €20.00

(Family ticket €60.00 - admits four)

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BANJO & CO: BRITISH FOLK LEGEND PETE COE (PHOTO: JUDITH BURROWS)

a Quarter of Sessions

The Coe Option

A professional musician since 1971, Pete is a veteran of the British folk scene. As a multi-instrumentalist, he was a key member of bands like New Victory, Bandogs and Red Shift. Since 1985 Coe has achieved an outstanding reputation as a solo performer.

His powerful and unique voice is supported by his accomplished playing of bouzouki, melodeon, banjo and mountain dulcimer.

In 2016, Pete and his wife Sue each received the English Folk Dance and Song Society's Gold Badge in recognition of their respective contributions to folk music and dance.

Quarter Sessions is a listings guide to the regular sessions and special events programmed by traditional music clubs and singing circles during the next three months.

Pete Coe is performing at the Góilín in the Teachers' Club, Parnell Square, Dublin on September 28; at the Bray Singing Circle in the Tennis Club, Vevay Road, Bray on September 29; at the Cork Folk Festival on October 6 in the Cork City Children's Library at 11.30am and afterwards at 2pm in the Long Valley; and at the Sunflower Folk Club in Belfast on October 11.



william kennedy piping festival

Armagh, 15-18 November 2018

Organised by the Armagh Pipers Club, this festival of piping, traditional music and song involves concerts, recitals, workshops and lectures in a number of venues including Áras na Píobairí, Market Place Theatre, Armagh Robinson Library, Armagh County Museum, Armagh First Presbyterian Church, St. Malachy's Primary School.

Pipers from Ireland, Northumbria, Scotland, Brittany, Galicia and many other parts of Europe and Canada are complemented by some of the finest musicians and singers in Ireland.

As well as the workshops, lectures and daytime music and singing sessions, the festival programme features three major concerts in the Market Place Theatre – the 25th Anniversary Gala Concert on Friday, October 16 at 8pm, *Spraoi san Amharclann* on Saturday, October 17 at 7.30pm and the Uilleann Pipes Concert on Sunday, October 18 at 3.15pm.

Performers appearing during the course of the festival include:

Ed Boyd; Ríoghnach Connolly; Kevin Crawford; Éamonn Curran; Síle Denvir; Seán Óg Graham; Niall Hanna; George Hanover; Jarlath Henderson; Paddy Keenan; Fiona Kelleher; Barry Kerr; Sinéad Lennon; Lúnasa, Seán McKeon; Mary Mitchell-Ingoldsby; John McSherry; Louise Mulcahy; Mick O'Brien; Dónal O'Connor; Tiarnán Ó Duinnchinn; Seán Óg Potts; Ulaid; Brian Vallely; Caoimhín Vallely; Cillian Vallely; and Niall Vallely.

International guests include:

Ross Ainslie (Scotland); Erik Ask-Upmark (Sweden); Brighde Chaimbeul (Scotland); Dàimh (Scotland); Dråm (Sweden); Joy Dunlop (Scotland); Síle Friel (Scotland); Ivan Georgiev (Bulgaria); Sébastien Lagrange (France); Luigi Lai (Sardinia); Xosé Liz de Cea (Galicia); Anxo Lorenzo (Galicia); Ellen MacDonald (Scotland); Finlay MacDonald (Scotland); Angus MacKenzie (Cape Breton, Nova Scotia); Maeve MacKinnon (Scotland); Georgi Makris (Greece); Ross Martin (Scotland); Andy May (Northumberland); Fin Moore (Scotland); Gaël Rutkowski (France); Anna Rynefors (Sweden); and José Manuel Tejedor (Asturias).

Full details of the extensive festival programme are available at <http://www.armaghpipers.com/wkpf>

Armagh Pipers Club

Áras na Píobairí, 43 Scotch St, Armagh BT61 7DF
Starting at 7pm unless stated otherwise

October 1
Family session

October 26
Singing session

November 5
Family session

November 15-18

William Kennedy Piping Festival
(See panel to the right)

December 3
Family session

December 15
Carol Concert

Ballinasloe Singing Circle

Dunlo Tavern, Dunlo Street, Ballinasloe
Second Thursday of each month. Admission free

October 11
Singing session

November 8
Singing session

December 13
Singing session

Belfast Singing Circle

The Garrick Bar, Belfast
First Wednesday of each month. Admission free

October 3
Singing session

November 7
Singing session

November 10
Special singing session following the Robert Cinnamon tribute concert
(see panel on page 39)

December 5
Singing session



Boyle Traditional Singing Circle

Dodd's Crescent Bar, The Crescent, Boyle, Co. Roscommon
Third Saturday of each month from 9.30pm.

October 20
Singing session

November 17
Singing session

December 15
Singing session

Bray Singing Circle

Tennis Club, Vevay Rd, Bray.

Third Saturday of each month from 9pm. Admission €3

September 29
**Special event with guest
 Pete Coe**
See page 37

November 17
 Singing session

December 15
 Singing session

October 20
 Singing session

Carlow Singers Session

Carlow Town Hurling Club, Park View House, Oakpark Drive, Carlow First Tuesday of each month. from 8pm

October 2
 Singing session

December 4
 Singing session

November 6
 Singing session

Chapel Gates Singers Club

O'Keefe's Pub, Cooraclare, Kilrush, County Clare. Last Friday of each month from 9.30pm.

October 26
 Singing session

December 28
 Singing session

November 30
 Singing session



A BREAK FROM THE TRENCHES: WORLD WAR I (COLORISED PHOTOGRAPH: FRÉDÉRIC DURIEZ EXCLUSIVEPIX-MEDIA)

Clé Club

Liberty Hall, Dublin 1.

Third Wednesday of each month from 8,00pm.

October 17

When Johnny Comes Marching Home –

Remembering the not so Great War (Fear an tí: Seán Ó hEarcháin)

November 21

Stacking the Coffins

Special Guest: Ida Mullen
 (Fear an tí: Séamus Dooley)

December 12

Ding Dong Merrily on High



Tribute to Robert Cinnamond, Antrim Singer

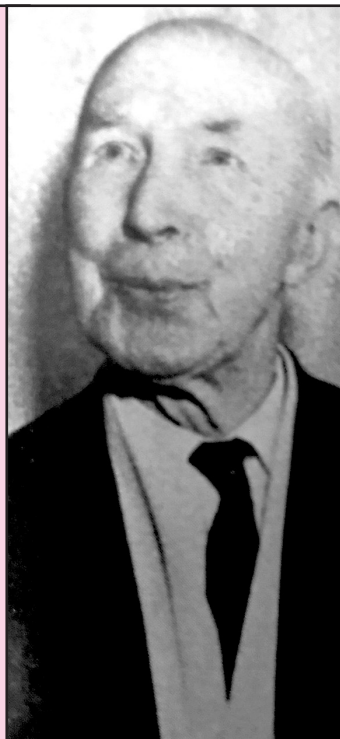
Saturday 10 November 2018

1:30-4:30pm The Songs of Robert Cinnamond
 Workshop with traditional singer, Roisín White, at the Crescent Arts Centre, Belfast.

6:30-7:00pm Launch of Double CD
 Hosted by Len Graham at the Rosemary Hall, Elmwood Avenue, Belfast

7:30-9:30pm Tribute Concert
 Featuring singers Roisín White, Len Graham, Maurice Leyden, Jane Cassidy, Jennifer Orr, Meabh Meir with Brendan Mulholland and Mickey McCluskey (flute and guitar), at the Rosemary Hall, Elmwood Avenue, Belfast

9:30-late After Concert Singing Session
 Hosted by the Belfast Singing Circle and BelfastTrad at the Garrick Bar, Belfast



Cork Singers Club

*An Spailpín Fánach,
 South Main Street, Cork*

*Check Facebook posts on
 @corksingersclub for info
 on upcoming sessions*

County Wexford Traditional Singers Circle

*Mary's Bar, John's Gate St.,
 Wexford – Fourth Friday of
 each month from 9.30pm*

October 26
 Singing session

November 23
 Singing session

December 28
 Singing session

QUARTER SESSIONS : Drogheda Singers Circle

Crusheen Singers Club

Highway Inn, Crusheen, Co. Clare
Second Wednesday of each month from 9.30pm.

October 10
Singing session

December 12
Singing session

November 14
Singing session

Derry Traditional Singers Circle

Tinney's Pub, Sackville Street, Derry
First Thursday of each month from 9pm.

October 4
Singing session

December 6
Singing session

November 1
Singing session

Drogheda Singers Circle

Tí Chairbre (Carberry's Pub), North Strand, Drogheda
Every Wednesday from 9.30pm.

October 3
Singing session

November 21
Singing session

October 10
Singing session

November 23-25
**Drogheda Traditional
Singing Weekend**
(See panel on page 41)

October 17
Singing session

November 28
Singing session

October 24
Singing session

December 5
Singing session

October 31
Singing session

December 12
Singing session

November 7
Singing session

December 19
Singing session

November 14
Singing session

Dundalk Singing Circle

Wee House Pub, Anne Street, Dundalk
First Tuesday of each month from 9pm.

October 2
Singing session

December 4
Singing session

November 6
Singing session

Ennis Singers Club

The Grove Bar Restaurant, Roslevan, Ennis.
Second Friday of each month from 9pm.

October 12
**Special Guest: Frances
Kennedy,**
Frances from Listowel
in Co. Kerry became the
All-Ireland Storytelling
Champion at Fleadh Cheoil
na hÉireann in Drogheda.



TALL TALES: FRANCES KENNEDY

November 9
Singing session

December 14
Singing session

Falcarragh Song Circle/ Ciorcal na nAmhráin, An Fal Carrach

The Shamrock Bar, An Fal Carrach, Dun na nGall
Third Wednesday of each month from 8.30pm.

October 17
Singing session

December 19
Singing session

November 21
Singing session

Fanore Singers Club

O'Donohue's Pub, Fanore, Co. Clare
Third Friday of each month from 9pm.

October 19
Singing session

December 21
Singing session

November 16
Singing session

Feakle Singers Club

Shortt's Bar, Feakle, Co. Clare
Second Saturday of each month from 9.30pm.

October 13
Singing session

December 8
Singing session

November 10
Singing session

An Góilín

*The Teachers' Club, 36 Parnell Square, Dublin 1
Every Friday from 9.00pm Admission: €3*

September 28
Pete Coe
See page 37

October 5
Club night - usual singing session



RÓISÍN GAFFNEY
(PHOTO: FONN)

October 12
Róisín Gaffney and Doireann Coady
Originally from Killucan in Westmeath, Róisín was one of the founder members of the Góilín and appears on the record, *Keep in Touch*.

Her interest in singing was inspired by her father and developed in the UCD folk club during the 1970s.

Subsequent visits to Milltown Malbay and Northern Ireland brought her in contact with many great singers.

In the 1980s Róisín was a member of Macalla, the first all-female Irish traditional music group.

With her daughter, Doireann, she recently released an album of songs entitled 'Her Earrings Tipped Her Shoulders,' which they will be showcasing at the Góilín in October

October 19
Club night - usual singing session

October 26
Special guest TBA

November 2
Club night - usual singing session

November 9
Special guest TBA

November 16
Club night - usual singing session



HELEN DIAMOND
(PHOTO: HELENDIAMOND.NET)

November 23
Helen Diamond
Helen is singer and fiddle player from Dublin – but with strong family links to the north of Ireland.

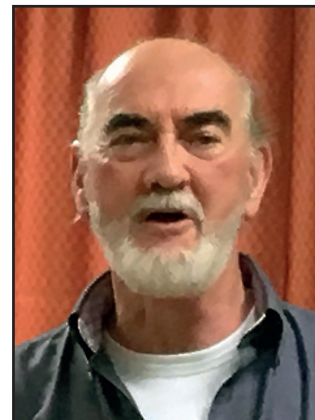
At an early age she became an admirer of a generation of Ulster singers like Rosie Stewart, Róisín White, Len Graham, Cathal McConnell, and Gabriel McCardle.

She is also a fan of the two great dynasties of the English singing tradition – the Coppers from Sussex and the Watsons from Yorkshire.

November 30
Special guest TBA

December 7
Club night - usual singing session

December 14
Club night - usual singing session

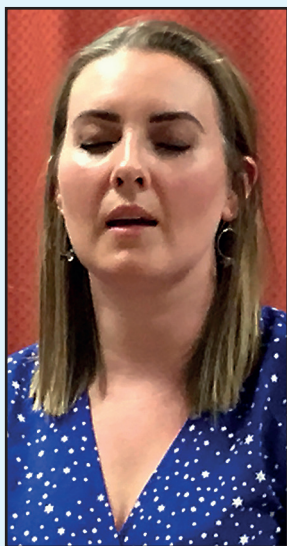


GERRY CULLEN (PHOTO: FONN)

December 21
Gerry Cullen & Friends
Though probably best known as one third of the incomparable Voice Squad, Gerry Cullen is a highly accomplished solo performer – with his rich baritone and easy delivery.

He also sings regularly with the Drogheda Singing Circle which meets weekly in Tí Chairbre (Carbery's Pub).

December 28
No session



Drogheda Traditional Singing Weekend

November 23-25

with special guests

Gilly Cullen (Drogheda) Seán Faulkner (Drogheda) Joe Gallagher (Swords) and Derek Williamson (Glasgow via Carrick in Donegal)

Friday November 23
6pm Welcome session at the Fairgreen Bar

8pm Concert

10pm Singing session until late

Saturday November 24
12.30pm Lecture on the History of Drogheda Town Centre by Noel Bailey in the Tholse!

2.30pm Singing session in the Fairgreen Bar – with break for performance by traditional musicians

8pm Concert at the Morning Star in Tullyallen – followed by singing session until late

Sunday November 25
4pm Farewell singing session in the Droichead Arts Centre



Howth Singing Circle

Abbey Tavern, Howth. Co. Dublin
First Thursday of each month from 9pm

October 4
Singing session on the theme of Harbour Lights, hosted by Diarmuid Cathasaigh and Andy Burke

November 1
Singing session on the theme of Dublin Songs, hosted by Cathal Caulfield and Francy Devine

November 22
Dinner with special guest, **Jimmy Crowley** (see panel below)

December 6
Singing session on the theme of Christmas Songs, hosted by Ann Riordan and Laurence Bond

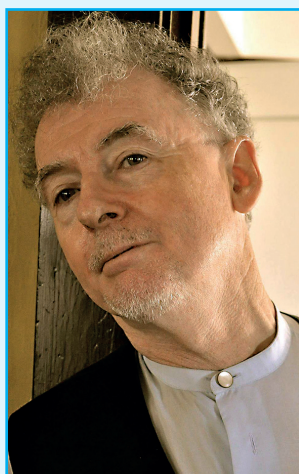
Jimmy Crowley

A singer, collector and maker of songs, Jimmy's reputation was initially built around a repertoire of Cork street ballads, like *The Boys of Fairhill*, and traditional songs from West Cork and Kerry – performed with his band, Stoker's Lodge, in the 1970s and 1980s and recorded on two albums by the late Mícheál Ó Dómhnaill.

Since the demise of Stokers Lodge, Jimmy has continuously sought to broaden the scope of his music in all directions.

He has experimented with form – making use of electric instruments along with orchestral and jazz arrangements.

He has also expanded the content of his work to include an Irish language album produced by Donal Lunny, as well as writing



JIMMY CROWLEY

on a variety of subjects – humorous, satirical, political and – particularly close to Howth's own sensibilities – seafaring like *My Love is a Tall Ship*.

As well as songs, his literary creativity encompasses a ballad opera, *Red Patriots*, and a 'Celtic Utopian' novel, *Hy Brazil*.

The multi-faceted artist should prove to be an intriguing dinner guest.

Inishowen Traditional Singers' Circle

Clonmany, Co. Donegal
Second Friday of each month from 9.30pm

October 12
Singing session
North Pole Bar, Clonmany

November 9
Singing session
McFeeley's Bar, Clonmany

December 14
Singing session
North Pole Bar, Clonmany



Kilmaley/Lisroe Singers' Club

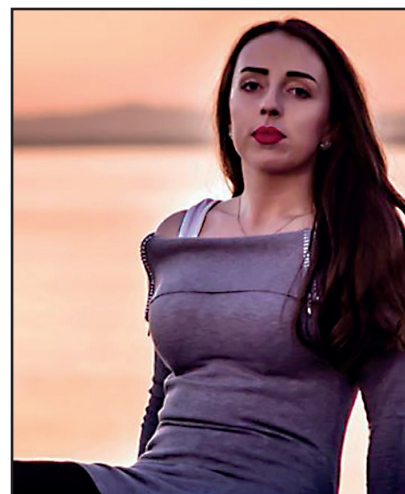
Bogdale House, Kilmaley, Co. Clare
Third Saturday of each month from 9.30pm

October 20
Singing session

November 17
Singing session

December 15
Singing session

Bean an Tí, Aoife Ní Cathasaigh, finished as runner-up at Fleadh Cheoil na hÉireann in Drogheda in the ladies sean nós singing competition.



AOIFE NÍ CATHASAIGH

Kilshanny House Singing Circle

Kilshanny House, Kilshanny, Co. Clare
First Sunday of each month from 8.00pm

October 7
Special guest: Francy Devine
Singer, labour historian, teacher, activist and poet, Francy Devine, was born in London to Scottish parents – but has lived most of his life in Howth – a stalwart of the Singing Circle.

His album, *My Father Told Me*, was released in 2014 to great acclaim from critics and fellow singers.

November 4
Singing session



FRANCY DEVINE

December 2
Singing session

Kinvara Singers Circle

Green's Bar, Kinvara, Co. Galway
First Monday of each month from 9.30pm

October 1
Singing session

December 7
Singing session

November 5
Singing session

Malahide Singing Circle

Oscar Taylor's, Malahide
Last Thursday of each month from 8.30pm

October 25
Singing session

December 27
Singing session

November 29
Singing session

Navan Singers Circle

The Lantern Bar, Watergate Street, Navan
Second Tuesday of each month from 9.30pm

October 9
Singing session

December 11
Singing session

November 13
Singing session

The Night Before Larry Got Stretched

The Cobblestone, Smithfield, Dublin 7
First Sunday of each month from 9pm.

October 7
Singing session with special
guest, Doireann Glackin

November 4
Singing session

December 2
Singing session



DOIREANN GLACKIN (PHOTO: TG4)

Doireann Glackin

Dubliner, Doireann Glackin, is an Oireachtas award-winning sean nós singer.

She is also a wonderful fiddle player – having originally learnt from her father, Kevin Glackin.

As well as performing, she has also presented many traditional music programmes on TG4.

She is currently working on a PhD thesis at NUI Galway on the sean nós singing of the Muskerry Gaeltacht – which was championed by her maternal grandfather, Seán Ó Riada.

North Wexford Traditional Singing Circle

French's Traditional Bar, Main Street, Gorey, Co. Wexford
Last Tuesday of every month from 9.00pm Admission free

September 30
Sean Nós i nGuaire
(see below)

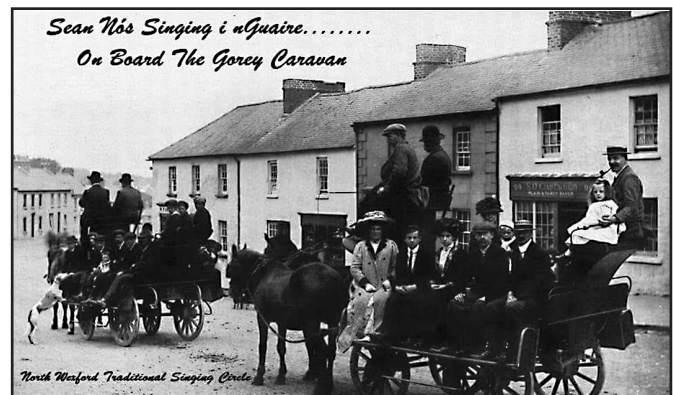
November 27
Singing session

October 30
Singing session



RACHEL UÍ FHAOLÁIN (PHOTO: JOHN Ó FAOLÁIN_)

Bean an tí, Rachel Uí Fhaoláin, is a well-known traditional singer in North Wexford and Wicklow. She also runs the Ceol Mo Chroí Traditional Singing Club in Primary Schools in Wexford and Wicklow. So it is little surprise that her children are also very talented singers.



Sean Nós i nGuaire on board The Gorey Caravan

On Sunday September 30, the North Wexford Traditional Singing Circle will embark on a singing, walking and bus tour entitled *Sean Nós Singing i nGuaire On Board The Gorey Caravan*.

The group will travel through Gorey and Pallas to Courtown – singing and exploring the history of local songs – with members of the North Wexford

Historical Society on hand to share their knowledge

The tour will include a screening of *Eileanóir na Rún*, a documentary by John Ó Faoláin, featuring some well loved local songs.

Local craftsman Christy Doyle has created a model of the Gorey Caravan which will also be on display.

The day will end with a mighty session in the Taravie Hotel in Courtown.

Na Piobairí Uilleann

The Cobblestone, Smithfield, Dublin 7
 First Tuesday of each month from 9.30pm Admission €12

October 2
Patrick Molard Uilleann
Pipes
Desi Wilkinson Flute
Claire Egan Fiddle
Jimmy Crowley Songs

November 6
Richard Neylon Uilleann
Pipes
Liz Kane Fiddle

Yvonne Kane Fiddle
Tadhg Maher Songs

December 4
Éanna Ó Cróinín Uilleann
Pipes
Andrew McNamara
Accordion
Hugh Healy Concertina
Saileog Ní Cheannabháin
Songs



PATRICK MOLARD AT THE FESTIVAL DE CORNOUAILLE IN BRITTANY IN 2015 (PHOTO: JEREMY KERGOURLAY)

Patrick Molard

The master piper, Patrick Molard, is equally at home on the bombarde and biniou of his native Brittany, the Highland war pipes of Scotland and the uilleann pipes of Ireland.

Born in 1951 in Saint-Malo in North Brittany, Patrick started playing the pipes at the age of 14 in his local bagad * in 1965.

Two years later, he joined the An Ere Pipe Band from Rennes under the direction of Jakez Pincet.

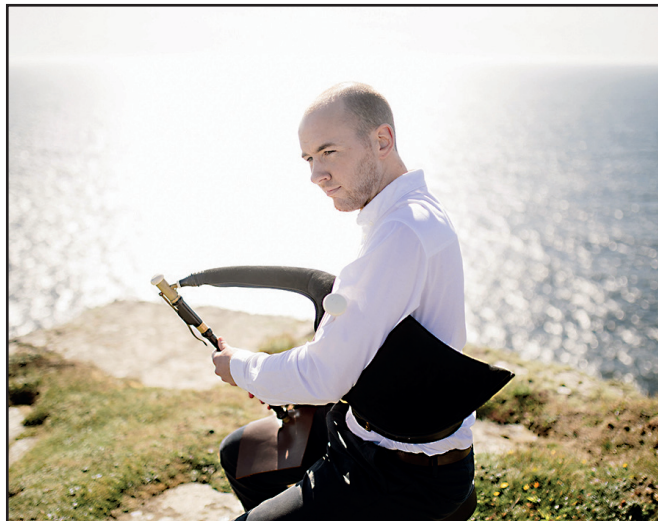
His involvement in the revival of Breton music and culture, led by Alan Stivell, encouraged Patrick to become a professional musician. In 1975 – touring extensively throughout Europe. Around this time he

also started to learn the uilleann pipes with the great Liam O’Flynn.

An avid collector of material from biniou and bombarde players and singers in Brittany. He won the MacAllan trophy in Lorient three years in a row – as well as becoming a triple Champion of Brittany for bombarde and biniou playing, along with his friends Youenn Le Bihan and Yves Berthou.

Patrick has been involved in the making of more than fifty different albums – including six solo releases.

He also teaches at the Music School of Carhaix (Finistère) and leads seminars and workshops both in Brittany and abroad, including Galicia and Asturias in northern Spain.



RICHARD NEYLON
 (PHOTO: IRISHPIPER.IE)

Richard Neylon

Another incredibly versatile and accomplished musician, Richard Neylon won the All-Ireland Senior Uilleann Pipes both fast and slow airs in 2010 at the Fleadh Cheoil in Cavan – after winning a Senior All-Ireland on the flute in 2005. He even won another All-Ireland title on the saxophone in the miscellaneous category and maintains a fondness for jazz.

His artistry with these instruments and more are showcased on his debut solo album, *Sonda* – backed by a talented line-up which includes Fiachra Hayes, Conal Early, James Frawley and Stephen Doherty.

The album which includes a mix of traditional and contemporary music has garnered an extremely positive critical reaction since its release last year.

Along with Mark Redmond from Wexford and Seán McCarthy from Cork, Richard is part of the exciting Three Pipers project – which aims to develop and perform arrangements for a trio of uilleann pipes.

Richard has played with the bands, FullSet, Freewheel and Aldoc as well as performing at music festivals across Europe and North America.

Richard has also collaborated with singer, Saileog Ní Cheannabháin – who will perform at December’s Session with the Pipers – on the soundtrack, for Max Malloy’s video, *Droighneann Donn*.

Last year, Richard set up the Dúléim recording studios in the Connemara Gaeltacht. The studios were put to good use in the recording of the album, *Sonda*.

The facility now anchors the Dúléim record label, devoted primarily to Irish traditional music.

Richard also teaches the uilleann pipes, flute and whistle in the Galway area and online.





THE KANE SISTERS
(PHOTO: THEKANESISTERS.COM)

**The Kane Sisters:
Liz and Yvonne**

From Letterfrack in Connemara, Liz and Yvonne Kane were taught music by Mary Finn, a musician and teacher from County Sligo and by their grandfather, Jimmy Mullen, a local fiddle player who was an admirer of Michael Coleman's playing and Finbar Dwyer's compositions.

The older of the sisters, Liz, studied music at UCC – while Yvonne went into teaching.

After three years as members of Sharon Shannon's band, The Woodchoppers – including a telling contribution to *The Diamond Mountain Sessions* album – the Kane sisters decided to perform as a duet.

They released their first album together, *The Well Tempered Bow*, to critical acclaim in 2002 – followed by the equally well received *Under the Diamond* in 2004 and a third album, *Side by Side*, released in 2010.

**Saileog Ní
Cheannabháin**

Connemara is also key to the sean nós singing of Saileog Ní Cheannabháin.

From an intensely musical family, Dubliner Saileog graduated in music from UCC, where she won the Seán Ó Riada Prize for her study of the songs and singers of Iorras Aithneach in West Galway.

In 2012 she released an album of songs from the area collected by Séamus Ennis between 1942 and 1945.



SAILEOG NÍ CHEANNABHÁIN

A second album, *Roithleán*, followed in 2016.

A renaissance woman, Saileog also plays the fiddle, viola and piano.

The Session
with
The Pipers

Traditional Music Recitals

First Tuesday of Every Month

THE COBBLESTONE
SMITHFIELD, DUBLIN 7

Doors Open @ 9pm
Recitals begin @ 9.30pm
Admission - €12.00
(concession - €8.00)

npu **PIÓBAIRÍ UILLEANN**
Sharing the Sound of Ireland

For More Details, Tel: 01-8730093
Website: www.pipers.ie

arts council ealaíon funding traditional arts arts council.ie

QUARTER SESSIONS : Sligo Traditional Singers Circle

Rainbow Singers Circle

McHugh's Pub Glenfarne, Sligo

Last Sunday of each month from 5pm until 8pm

October 28

Singing session

November 25

Special guests: Fiona and Jim Byrne

December 16

Singing session

Bean an tí, Rosie Stewart is a fine singer in the Northern tradition – having given many concerts and broadcasts in Ireland and Britain.



ROSIE STEWART

Séamus Ennis Arts Centre

The Naul, Co. Dublin

Third Sunday of each month from 2pm. Admission Free

October 21

Singing session

December 9

Singing session

November 18

Singing session

Sliabh Liag Singers Circle

Ciorcal Ceol Sliabh Liag

Evelyn's Bar, Carrick, Co. Donegal

Last Friday of each month from 9.30pm

October 26

Singing session

December 28

Singing session

November 30

Singing session

Sligo Traditional Singers' Circle

Durkin's Pub, Ballinacarrow, Co. Sligo

Second Wednesday of every month from 9pm

October 5-7

Frank Finn Traditional Singing Weekend (see panel to the right)

November 14

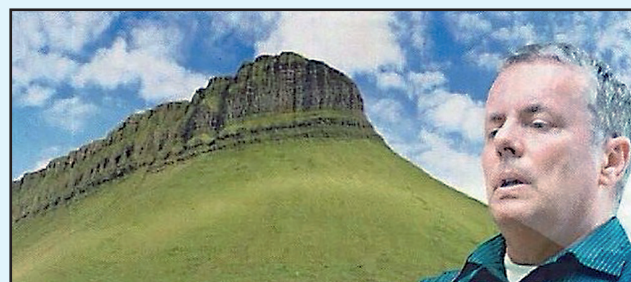
Regular night - usual singing session

October 10

Regular night - usual singing session

December 12

Christmas singing session – with musicians.



Sligo Traditional Singers' Circle

presents

Frank Finn Traditional Singing Weekend

Friday October 5 – Sunday October 7

Yeats Country Hotel, Rosses Point and M.J. Ward's Pub, Coney Island, Co. Sligo

with invited guests

Con Fada Ó Drisceoil

Lorcan Mac Mathúna

David Larkin

Pat McGeeney

The Festival is a bilingual weekend of singing, informal singing sessions, storytelling, workshops and talks. For more check www.sligotradsingers.ie

Song Central

Chaplin's Bar, Hawkins Street, Dublin 2

Second Sunday of every month from 6.00pm

October 14

Singing session

December 9

Singing session

November 11

Singing session

South Roscommon Singers Circle

Murray's Bar, Knockcroghery, Co. Roscommon

First Saturday of each month from 8pm

October 6

No session in deference to the Frank Finn Traditional Singing Weekend in Sligo

November 3

Singing session

December 1

Singing session: Special guest to be confirmed.

October 26-28

South Roscommon Singers Festival (see panel to right)

South Roscommon Singers Festival 2018

Friday October 26- Sunday October 28
Roscommon Town, Kiltewan and Knockcroghery

with

Rhiannon Giddens
(of the Carolina Chocolate Drops)

Thomas McCarthy and Viv Legg
(London/Cornwall)

Alice and David Wilde
(West Virginia/London)

Strawberry Thieves
(Socialist Choir from London)

Carmel Cullen and Gerry Anderson
with the Delia Murphy Story

Cathy's Song Birds
(Roscommon)

Ukephoric
(Roscommon Ukulele Collective)

Members of South Roscommon Singers Circle

featuring

Song and Saunter Street Show

Song Art Project

Talks, Discussions Recitals

Annie McNulty Award Presentation

I'll Fly Away Gospel Concert

Sessions – formal and informal

Spencil Hill Singers Club

Duggan's Pub, near the cross at Spencil Hill, Co. Clare
First Friday of each month from 9.45pm

October 5
Singing session

December 7
Singing session

November 2
Singing session



RHIANNON GIDDENS (PHOTO: BRUCE BLAKE)

Rhiannon Giddens

From Greensboro, North Carolina, Rhiannon Giddens is the lead singer, fiddle and banjo player with the Grammy award-winning country, blues and old-time music band, the Carolina Chocolate Drops

She has released two solo albums: *Tomorrow Is My Turn* (2015) and

Freedom Highway (2017) and was recognised as Folk Singer of the Year in the BBC Radio 2 Folk Awards in 2016.

She is also a graduate in opera studies from the Oberlin Conservatory.

In March 2018, she was guest curator for the Cambridge Folk Festival – with a particular focus on female artists.



STRAWBERRY THIEVES

Sult na Sollan

Railway Inn and Bridgewater Inn, Na Sollan/Sallins
Second and Third Friday of each month from 9pm

October 4-7
Féile na Sollan/Sallins Tradfest
For details, please see www.sallinstradfest.com

October 19
Music and singing session
Railway Inn

November 9
Singing session
Bridgewater Inn

November 16
Music and singing session
Railway Inn

December 14
Singing session
Bridgewater Inn

December 21
Music and singing session
Railway Inn



Sunflower Folk Club, Belfast

Sunflower Bar, 65 Union Street, Belfast
Every Thursday 8.30pm Admission £5

October 4

Eilidh Steel and Mark Neal
(See panel to the right)

October 11

Pete Coe
See page 37

October 18

Joe Mulheron
Originally from Belfast, Joe Mulheron now lives in Derry where he is a keen promoter of the folk song and music tradition.

He has organised a large number of events in his adopted city – especially in his bar and music venue, Sandinos.

He composes mostly humorous songs linked with events in Northern Ireland, His song, *The Free State Adjudicator*, is a particular favourite with singing circle audiences.

October 25
Clare Galway

November 1

The Parlour Girls, Caroline Orr, Janet Henry, Ellen Weir, accompanied by Colin Henry on dobro and Ivan Muirhead on guitar

November 8

Roisin White
(See panel to the right)

November 15
TRÚ

November 22
Kenny Speirs

November 29
Abhainn Bheara

December 6
Fiona Ni Mhearain, Maria Rafferty and Claire McGreevy

December 13
Ruairi Cunnane

December 20
Noel Lenaghan



EILIDH STEEL AND MARK NEAL

Eilidh Steel and Mark Neal

A native of Helensburgh, Argyllshire, Eilidh Steel started playing the fiddle at the age of six.

A full-time musician since graduating from the Royal Scottish Academy of Music and Drama in Glasgow, Eilidh is equally admired as a composer as well as a performer. Her compositions are being played and recorded by many artists around the world.

As well as performing, Eilidh was the Artistic

Director of the Scots Fiddle Festival – one of Scotland's biggest traditional music festivals – for eight years.

Guitarist and singer-songwriter Mark Neal from East Kilbride, studied for a degree in physics in Edinburgh before undertaking a PhD in musical acoustics.

A full-time musician, Mark divides his time between performing, composing and running the Sonic Lodge recording studio.

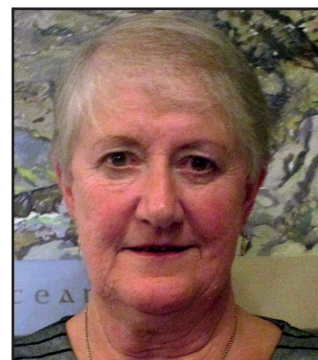
Róisín White

Originally from South Down, Róisín grew up in a house full of music. She has been influenced by many fine Ulster and Gaeltacht singers.

In 1976, she befriended the late Sarah Anne O'Neill – attending many fleadhanna and song gatherings together.

A recipient of the Tommy Makem Award in 2012, Róisín was the TG4 Gradam Ceoil Singer of the Year in 2015.

She has participated in a large number of festivals in these islands, in France, Switzerland, Tanzania



RÓISÍN WHITE
(PHOTO: THE BANNER)

and the USA, including the Smithsonian Folklife Festival in Washington.

A retired teacher, Róisín now spends a lot of her time in West Clare with her husband, Alwyn Wilson, from York, who also sings.

Tower Singing Circle

*Keeling's Lounge, Donabate
Second and fourth Monday of every month*

| | |
|--------------------------------|--------------------------------|
| October 8 Singing session | November 26 Singing session |
| October 22 Singing session | December 12 Singing session |
| November 12 Singing session | December 24 No club |

Trim Singers Circle

*Jack Quinn's Bar and Restaurant, Dublin Road, Trim,
Co. Meath
Third Friday of every month 9.00pm*

| | |
|--------------------------------|--------------------------------|
| October 19 Singing session | December 21 Singing session |
| November 16 Singing session | |

Tuam Singers Club

*Reapys Bar, Tullinadaly Road, Tuam, Co. Galway
Third Monday of every month 9.30pm. Admission free.*

| | |
|--------------------------------|--------------------------------|
| October 15 Singing session | December 17 Singing session |
| November 19 Singing session | |

West Limerick Singing Club

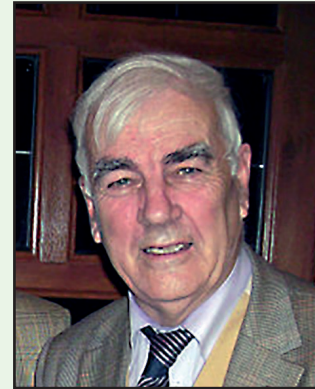
*The Ramble Inn, Main Street, Abbeyfeale, Co. Limerick
First Friday of every month*

| | |
|-----------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| October 5 Club night - usual singing and story-telling session | November 2 Club night - usual singing and story-telling session |
| October 19-21 Garry McMahon Annual Singing Weekend <i>(See panel to the right)</i> | December 7 Club night - usual singing and story-telling session |

If you wish to see your singing or music sessions included in the listing for Spring 2019, please send the details to ssheils@me.com by December 1, 2018.

West Limerick Singing Club

presents



Garry McMahon Singing Weekend

Friday October 19 - Sunday October 21

*The Ramble Inn, Leen's Hotel and
Fr. Casey's GAA Hall in Abbeyfeale*

with invited guests

**Kitty O'Donoghue and Nora Kennedy
(The Carrig Sisters) Askeaton
Joe O'Connor Milltown Malbay
Séamus Brogan Wexford (via Essex)**

| | |
|------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| Friday October 19 | 6.30pm Aifreann na Ríocht (composed by Garry McMahon and sung by Abbeyfeale Choir in Abbeyfeale Church) |
| 8pm Welcome and official opening by former Kerry GAA star, Darragh Ó Sé (Ramble Inn) | |
| 9pm Singing sessions (Ramble Inn and Leen's Hotel) | 9.30pm Singing sessions (Ramble Inn and Leen's Hotel) |
| Saturday October 20 | Sunday October 21 |
| 11am Song and Story Presentation (Ramble Inn) | 11am Singing session (Leen's Hotel) |
| 2pm Special Singing Session on the theme of the GAA (<i>Wearing of club and county colours optional!</i>) | 3pm Tribute to Kitty O'Donoghue and Nora Kennedy (The Carrig Sisters) (Fr. Casey's GAA Hall) |
| | 6.30pm Farewell Singing Session (Ramble Inn) |

TRADFEST 2019

23-27 JANUARY

Steeleye Span - Kate Rusby - Carlos
Núñez - Lindisfarne - The Green Fields of
America / Danú / McGoldrick Trio - Gerry
Douglas / Teddy Thompson / Laura
Cortese & The Dance Cards - Andy Irvine
Eleanor McEvoy & Anna Meike
Bríd Harper & Arty McGlynn / Liz Carrol &
Jimmy Keane - Ré - Cathy Davey
David Kitt & Inni-k - Freddie White
Jim Page - The Lost Brothers - Radie Peat
Caoimhín Ó Raghallaigh - Zoe Conway &
John McIntyre - John Sheahan & Michael
Howard - Loah, Sive & Maria Kelly
The Friel Sisters & The Kane Sisters
Dori Freeman - Sibéal Ní Chasaide
Daoirí Farrell - The Eskies - Phelim Drew
Martin Harley & Stephen James Smith
The Black Feathers & The Once - Les Barker
Seána Davey & Stephen Doherty
Mark Redmond & Patrick Fitzpatrick

AND LOTS MORE...

tickets at: www.tradfest.ie