

fonn

TRADITIONAL MUSIC AND SONG

Issue No. 5 Autumn 2019

A photograph of a man in a dark t-shirt and jeans playing a violin on a stage. The stage is lit with blue light on the floor and red light on the walls. The background features large panels with abstract red and yellow patterns. The text is overlaid on the right side of the image.

ITMA: Future Proofing •
Fleadh Cheoil
na hÉireann •
RTÉ and BBC
Awards •
FairPlé •
Rising Up:
Peterloo 2019 •
Belfast Tradfest •
A Quarter
of Sessions
and much more

O'Connor's Dream Job

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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in this issue

Grace Notes: News in Brief – 4-23

- New album due for Lankum
- Playing on the Inside: Rhiannon Giddens and Francesco Turrisi
- Cork Folk Festival Co-Directors Honoured
- ITMA looks to the future
- Award for Oriel Project
- Return to London Town
- First Moon Landing v Pentangle: No Contest
- fRoots Magazine Reluctantly Cuts Back
- Two 'small warriors' head for Castlebar
- I Wish I Was in Liverpool
- Doctor Tickell, I Presume
- Blackwater Song Book and CD
- The Pipes are Calling
- An Góilín Honours the Late Frank Harte
- Kennedy Festival Lecture Collection for Publication
- Smithsonian Folkways Acquires Folk-Legacy
- Fingal Fleadh Free and Friendly
- Harping On
- Belfast Tradfest Hits New Heights
- Myth, magic and music for Macha
- Legacy of Americana award for Rhiannon
- Fantastic Four: Nell Ní Chróinín, Tara Breen, Josephine Marsh and Laoise Kelly
- Gloaming, O'Neill Top RTÉ Radio 1 Folk Award Nominations
- Lisa O'Neill gets Four More Nods in BBC Radio 2 Folk Awards
- River Lea Recognised
- Mary MacNamara to Receive MÓRglór Award
- O'Connor takes on the Beeb in Belfast
- Bicentenary of the Irish Harp Society of Belfast Celebrated

Augmented Scéal:

- Talty to Undertake Research Project for Trad Ireland
- Celebrating MacMahon from Clare

Ómós: Partings – 24-25

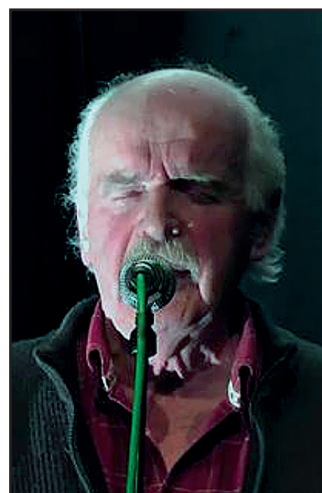
- Phil Colclough
- Danny Doyle
- Gavin Ralston
- John Lyons
- John Cohen
- Máire O'Hare



Lisa O'Neill



Armagh Rhymers in Macha



John Lyons

in this issue

Major Scéal: O'Connor and ITMA – 26-29

- Liam's Dream Job
- Keepers of the flame
- Future Proofing

Fleadh Gazing: Drogheda 2019 – 30-35

FairPlé: Where are All The Galway Girls? – 36-37

Songsters: Collectors to meet in Belfast – 38

Cork Folk Festival: Liz is new artist-in-residence – 39

Living History: Peterloo 2019 – 40-41

Legacy: Patrick O'Keeffe Festival – 42

Pipeline : William Kennedy Festival – 43

Recent Releases – 44-45

Upcoming Releases – 46

A Quarter of Sessions:

Our comprehensive guide to singing and music sessions – 47-61



Liam O'Connor



Taking it to the streets at the Fleadh Cheoil na hÉireann



Fonn is now solar-powered.
Music should aim to enhance the environment.



LANKUM: Cormac Mac Diarmada, Ian Lynch, Daragh Lynch, Radie Peat

New album due from Lankum

Lankum will release their eagerly-awaited new album *The Livelong Day*, on October 25 – which, according to their record company, Rough Trade, should “fully cement their reputation as one of the most unique and talked about groups to emerge from Ireland in decades.”

Ahead of the album release, the band have issued a taster track – *The Wild Rover* – though the ‘come all ye’ standard has never sounded quite like this.

“It’s a fairly popular song which most of you will be somewhat familiar with, though this version and its extra verse – which we got from legendary Drogheda singer Donal Maguire – turns the happy-go-lucky narrative firmly on its head.”

With its intense harmonies, the different tone of this version of the song is underpinned by an insistent instrumental arrangement with flashes of dynamic dissonance adding to its irresistible fascination.

According to Rough Trade, the new album was recorded and produced by John ‘Spud’ Murphy in the Meadow and Guerrilla Sounds studio where

the band allowed themselves to experiment further with their music, successfully blending ‘alternative folk and psychedelia.’

“We don’t want to be fossilising or archiving these songs; we want to be pushing and accelerating them further, and the multi-sensational quality that these songs have create a visual atmosphere that you can step into and actually find it very difficult to bring yourself out of.”

While the album mainly draws on traditional songs, there are two original compositions – *Young People* and *Hunting The Wren* which was composed by Ian Lynch as part of a writing challenge with Lisa O’Neill.

The full track listing is: 1. The Wild Rover, 2. The Young People, 3. Ode To Lullaby, 4. Bear Creek, 5. Katie Cruel, 6. The Dark Eyed Gypsy, 7. The Pride Of Petravore, 8. Hunting The Wren.

The band will tour in Ireland in October: Dolans Warehouse, Limerick (18); Roisín Dubh, Galway (19); Empire Music Hall, Belfast (24) and Vicar Street, Dublin (25 – and already sold out) before dates in Britain and Europe.



OPENING BEHIND CLOSED DOORS: Francesco Turrissi (left) and Rhiannon Giddens

Playing on the inside

One of the most iconic scenes in Frank Darabont’s adaptation of Stephen King’s novella, *Rita Hayworth and Shawshank Redemption*, is when Andy Dufresne manages to commandeer the prison tannoy to play the sparkling duet, *Sull’aria* from Mozart’s *The Marriage of Figaro*.

For a few glorious moments, as the two soprano voices entwine to transcend the grim confines of Shawshank, the spirits of the prisoners, listening in wonder, are transported to a more hopeful place.

While the impact of music within a penal setting may not always be so dramatically affecting, it can nevertheless play an important role in sustaining the spirits of those who experience it either as listeners or as performers.

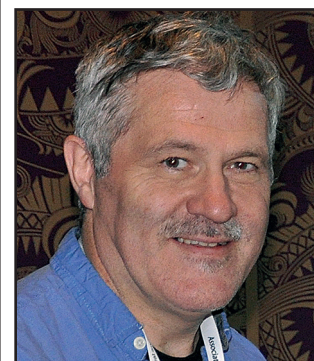
So congratulations are in order for the exceptional multi-instrumentalists, Rhiannon Giddens and Francesco Turrissi who have decided to open their upcoming European tour in November with a concert in London’s Wormwood Scrubs prison – where they will be supported by an ensemble of prisoners.

“This will be an incredibly unique experience and such an amazing way to launch our tour in Europe,” says Rhiannon.

The event is being facilitated by Koestler Arts – formerly known as the Koestler Trust – which is Britain’s best-known prison arts charity.

Named after its original benefactor – the writer, Arthur Koestler – the charity tries to encourage those detained in prisons, secure hospitals and immigration removal centres, as well as ex-offenders back in the community – to change their lives by engaging in the arts, under the slogan ‘unlock the talent within.’

Koestler Arts also shares prisoners’ artworks with the public in various settings in order to raise awareness of the diverse range of voices, stories and talents within the prison system.



AWARD: William Hammond (left)



AWARD TOO: Jim Walsh (right)

Cork Folk Festival co-directors honoured

William Hammond and Jim Walsh, the co-directors of the Cork Folk Festival – which celebrates its fortieth anniversary this year – have been honoured as Cork Persons of the Month for August – earning them an automatic nomination for the award of Cork Persons of the Year 2019.

Jim Walsh has volunteered for the festival since it began in 1979. He was also one of the founders of the Cork Singers’ Club in 1993.

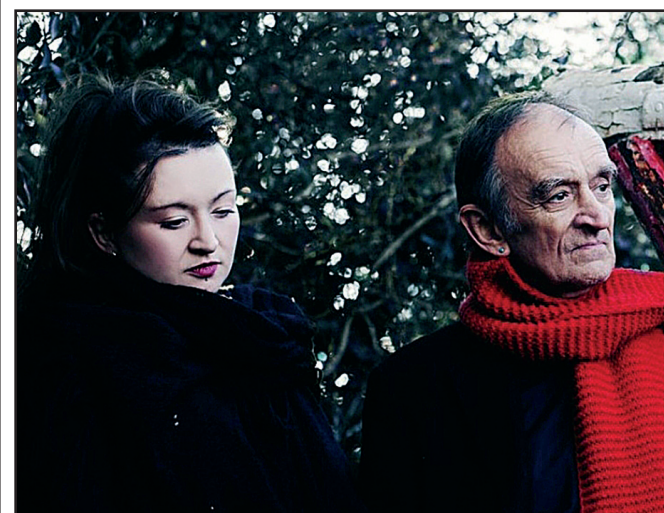
William Hammond has been involved in the Festival since 1985. He is also very well-known as a set dancing teacher.

While the scope of the festival programme has always been broad – both in terms of

genre and nationality – featuring performers from many parts of the world, it has also provided an important platform for musicians and singers from Cork and its traditional music hinterlands of Múscraí and Sliabh Luachra.

This year the Cork Folk Festival will take place from October 3 to October 6 and feature over 200 musicians in forty events in twenty venues.

Included in this year’s line-up are veteran English folk performer Martin Carthy and his daughter, Eliza (pictured below), ZoDoMo – featuring Zoe Conway, Dónal Lunny and Mairtín O’Connor – Andy Irvine, Frankie Gavin and the Roaring Twenties Orchestra and Karan Casey and her band.



ROAD MAP: ITMA Chairperson, Brian Montague (left) with outgoing Director, Grace Toland and incoming Director, Liam O’Connor, launch the Archive’s new five-year strategy in July. (Photo: ITMA)

ITMA looks to the future

The Irish Traditional Music Archive’s strategy for the next five years of its development was launched at the ITMA annual general meeting in Ennistymon, County Clare, in July. The five-year plan outlines “an ambitious and considered road map for the organisation for the period 2019–2023.”

In her introduction to the new strategy, outgoing Director, Grace Toland wrote: “The priorities and projects in the Strategy span the breadth of ITMA’s archival responsibilities as we continue to capture and secure the evolving story of traditional music for contemporary audiences and future generations.

“The core themes described remain true to ITMA’s founding principles – to collect, preserve, organise and make available the materials of Irish traditional music.

“These principles are now shaped by best practice and the demands of the dynamic musical, digital and information environment in which we operate.

“Increased investment in a robust archival infrastructure will underpin our continuing commitment to provide free open access to collections.

“We will continue to embrace the power of technology and collaboration to create imaginative and fitting opportunities for ITMA users to experience and use the collections in our care.

“We, the staff of ITMA, are privileged to work as part of an artform that enjoys genuine affection, popularity, and universal recognition. This Strategy is our commitment to the living tradition.”

Copies of the Strategy are available from the ITMA or online in English at https://s3-eu-west-1.amazonaws.com/downloads.itma.ie/ITMA_Strategy_ENGLISH_WEB.pdf and in Irish at https://s3-eu-west-1.amazonaws.com/downloads.itma.ie/ITMA_Strategy_IRISH_WEB.pdf

For more on the ITMA and its new Director, Liam O’Connor, see pages 26–29.





Award for Oriel project

Following hot on the heels of a very successful fleadh in County Louth, the Oriel Traditional Orchestra have recently been announced as the winners of the People's Choice gong at the 2019 Epic Awards – run by the Edinburgh-based Voluntary Arts

organisation which aims to promote creative participation in Britain and Ireland.

The orchestra (pictured above) will receive the award at a special ceremony in Edinburgh on October 3.

Established in 2017, the Oriel Traditional Orchestra was

initially founded with the aim of exploring the musical heritage of the region around Armagh, Louth, Meath and Monaghan; but grew to become a cross-border intergenerational community ensemble.

Initially self-funded, it was led on a voluntary basis by four music teachers and lecturers – Dr. Adele Commins, Dr. Daithi Kearney, Noreen McManus and Róisín Ward Morrow.

The orchestra attracted a mixture of young people learning instruments; adults who were playing regularly; and those who had no other opportunities to continue playing.

Rehearsals are held in three locations to accommodate members across the region.

The group also gained funding to commission a new suite of music inspired by the region, premiered in April 2019.

RETURN TO LONDON TOWN 2019

The annual Return to Camden Town Festival, now rebranded as 'Return to London Town' takes place from Friday October 25 to Monday October 28.

Centred around the Clayton Crown Hotel in Cricklewood, the festival will feature concerts, album launches, workshops and sessions.

This year's line-up includes Altan, Len Graham, Noel Hill, The Mulcahy Family, Johnny Óg Connolly and Clíodhna Costello, Conor Connolly, Mick O'Connor, Eileen O'Brien, Doireann Glackin, Sarah Flynn, Paddy Tutty, Caoimhín and Seán Ó Fearghail, Páirc Mac Donnchadha, Graham Wells, Noel O'Grady, Pat Connolly, Bryan Rooney, Johnny Minogue, Tom O'Connell, Mick Mulvey, Paula Hanley, Pete Quinn-Mullarkey and more.



LONDON-BOUND: Mairéad Ní Mhaonaigh of Altan

For more information, see www.irishmusicinlondon.org/index.php/en/return-to-london-town



ONE SMALL STEP: Pentangle in 1969 (Photo: Public Domain)

First moon landing v. Pentangle? No contest

The recent media coverage of the fiftieth anniversary of the first moon landing in 1969 prompted a special memory for Jacqui McShee.

On July 20, 1969, Jacqui and her Pentangle band-mates were in America performing on stage at the Newport Folk and Blues Festival.

As the band were in the middle of the song, *Bruton*

Town, someone rushed on to the stage from the wings to announce that the Lunar Module, Eagle – with Neil Armstrong and Buzz Aldrin on board – had just landed on the moon.

The audience responded to the announcement – not with applause or cheers – but with shouts of “Get off. We want to hear the music.”

fROOTS magazine reluctantly cuts back

The highly respected and authoritative Bristol-based magazine on folk, traditional and world music, *fROOTS*, has suspended publication of its quarterly print edition: however, its online presence will continue.

fROOTS editor and publisher, Ian Anderson, explains that being an unfunded “single-title publication in a specialised music field is now barely viable and many other music titles of far greater prominence have fallen this century.”

Citing changes in reading habits and decreased advertising support in the digital age as key factors affecting the viability of the printed product, Anderson also acknowledges the impact of current political and economic uncertainties in Britain as a major hindrance.

Sounding a more optimistic note, he says that “*fRoots* retains great unexploited potential and we know that the right expertise and investment could unlock this.”

But if this possibility is to be realised, it seems it will not be led by Anderson.

“After forty years of producing *fRoots* – the past four unpaid – and having invested a very substantial amount of personal funds that I am unlikely to ever recover, I am unable to take it any further myself,” he said. “As you may imagine, this causes me great regret.”

The *fRoots* team will continue to seek potential publishers, funders or major benefactors, said Anderson.

“In the meantime we are looking into ways to keep an enhanced web presence for reviews, news, podcasts, etc – to



EDITOR: Ian Anderson

keep the *fRoots* brand alive,” he added. “But for now we are reluctantly stopping taking further subscriptions and have put plans for the Autumn issue on hold until further notice. The current and back issues remain on sale on the *fRoots* web site.”

BACK STORY

The publication began life as *Southern Rag* – founded in 1979 by Ian Anderson, Caroline Hurrell and Lawrence Heath. It was re-named *Folk Roots* in 1985 – which was shortened to *fRoots* in 1998.

The magazine had been published on a monthly basis since 1985 – before switching to a quarterly schedule in April 2018.

The re-imagining of *fROOTS* as an exclusively online entity makes sense economically – since it would reduce overheads along with production and distribution costs.



LAST ISSUE?: The last print issue of *fROOTS* in the summer was a special celebration of its fortieth anniversary.

As a well-established brand, *fROOTS* should be able to secure online advertising to defray its costs. It remains to be seen if the revised online structure also needs some sort of paywall to secure an additional financial contribution from readers.

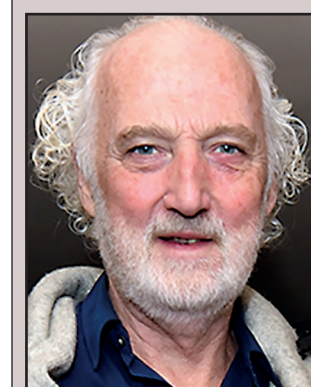
Like *fROOTS*, *Fonn* is also something of a labour of love. But we are in the relatively fortunate position of not needing to charge readers or having to depend on advertising in order to survive.

Be instrumental in spreading the joy of traditional music in Galway

The Galway Slow Trad Sessions are seeking some musical instruments to help beginners in Irish traditional music to use in their beginners-friendly sessions on Monday nights in Galway's Dew Drop Inn.

Session leader, Ryan Crowell is appealing for anyone who has a traditional instrument that is not being used, to consider making it available to the learners so that it can help to introduce more and more people to the fun and beauty of playing Irish traditional music.

You can contact Ryan on Facebook or you can drop the instruments in at the Dew Drop Inn. Just tell the staff they are for Ryan's slow trad session.



Two 'small warriors' with great talents head for Castlebar

Singer and accordionist, Breannán Ó Beaglaoich (left) will be joined by his son, concertina virtuoso, Cormac Begley, to bring the music and songs of West Kerry to the Linenhall Arts Centre, Castlebar on October 17.

Breannán has four acclaimed solo albums to his name, as well as numerous recordings with other musicians and bands.

Meanwhile Cormac's debut solo album was shortlisted for the Irish Times Album of the Year 2018, while he has been shortlisted as RTE Radio 1 Folk Instrumentalist of the Year in 2018 and 2019.



I wish I was in Liverpool...

The first Liverpool Traditional Singers Weekend will take place on November 1-3. Comhaltas Liverpool aim to encourage traditional and sean nós singers from across Ireland and Britain to share songs and stories in the historic port city of Liverpool.

Apart from singing sessions and recitals, the weekend will involve lectures, and a seminar on the teaching of traditional singing.

One of the oldest Comhaltas branches in Britain, the Liverpool

group intends that this should become an annual event in the traditional music calendar.

A special weekend ticket – which includes hotel accommodation (two nights) and meals as well as admission to the full programme and coach tour – is available for £140 per person or £220 for two people sharing a twin or double room.

Places are subject to availability on a first come first served basis. For more information or to make a booking, please e-mail patrick@comhaltas.co.uk or call 00-44-7815995032.



MUMMER MIA!: The Blackwater Mimmers at the Fleadh Cheoil in Enniscorthy in 1967 (Photo: RTE Archive)

Blackwater song book, CD

The launch of the Blackwater Song Project Songbook and CD, *By Land and Sea* (see Fonn No. 3), is scheduled for Saturday November 30 in the Blackwater Lodge Hotel in Blackwater, Co. Wexford. The launch will be followed by a special concert.

Photographs relating to the songs and the Blackwater area are being sought by project co-ordinator, Aileen Lambert,

to illustrate the songbook – who assures us that they will be returned immediately after they have been scanned.

Contributor, Senan Lillis, says: "This project has thus far been a journey of sheer adventure, excitement and fun. I'm certain future generations of Blackwater people will revel in the fruitful work of the project's participants."



THE DOCTOR WILL SEE YOU NOW: Kathryn Tickell (Photo: Newcastle University)

Doctor Tickell, I presume

One of the leading exponents of the Northumbrian pipes, Kathryn Tickell, has been made an Honorary Doctor of Music by Newcastle University.

In conferring the award, the university noted that Tickell's work – as a composer, performer, highly successful recording artist and as a lecturer on the university's folk and traditional music degree programme – is deeply rooted in the landscape and people of Northumbria.

"I remember leaving school

at 18, deciding that university wasn't for me and plunging straight into the world of being a professional musician" she said.

"Decades later I ended up teaching on the Newcastle University Folk and Traditional Music degree course, the first of its kind in England, and it is an incredible feeling to be given this honorary doctorate.

"My music has always had very strong North East roots," she added.

"The region is at the heart of everything I do."

The pipes are calling

International Uilleann Piping Day 2019 takes place on Saturday November 2.

Organised by Na Piobairí Uilleann (NPU), this will be the ninth year of the event. In 2018 over 50 events took place worldwide – providing opportunities for local pipers to get together and promote the instrument.

Events can take any format – piping performances, talks about the pipes, "try the pipes" events or workshops. The only request NPU makes is that the event is open to the public.

If you are considering holding an event, please contact info@pipers.ie. To find out if there was an event in your area in 2018, check the International Uilleann Piping Day page on Facebook.



An Góilín honours the late Frank Harte

The annual Frank Harte Festival – organised by An Góilín singers club in Dublin – is now firmly established in the calendar of must-see events for lovers of traditional music and song.

This year's festival took on added significance as the Góilín is also marking forty years since it was founded by Tim Dennehy and his brother-in-law, Dónal de Barra.

The highlight of a densely packed weekend programme was the Grand Concert, headlined by the High Seas, in front of a full house at Club na Múinteoirí in Dublin's Parnell Square – which included audience members from all over Ireland and beyond.

The husband-and-wife combination of Ciarán Ó Maonaigh (fiddle) and Caitlín Nic Gabhann (concertina and dance) managed to escape their twin babies for one night to



ALL TOGETHER NOW (left): High Seas – Cathal Ó Curráin, Caitlín Nic Gabhann and Ciarán Ó Maonaigh.

team up with Cathal Ó Curráin (vocals, bouzouki and fiddle) for a captivating display of high quality music, singing and dancing.

As usual, the Góilín welcomed overseas visitors to the Frank Harte Festival. Old friends of the Góilín, Dan Milner and his wife, Bonnie, from New York delighted the audience with some fine singing – as did another Góilín veteran, Kathy Hobkirk from Hawick in the Scottish Borders, who gave a

passionate rendering of Hamish Henderson's *Freedom, Come All Ye*.

The Góilín's own Tony Fitzpatrick continued the Scottish theme with *The Braes o' Balquhadder*.

The Góilín audience also heard some wonderful sean nós singing from Conchubhar Ó Luasa. A graduate of Cór Cúil Aodha, Conchubhar became the youngest ever winner of Corn Uí Riada in 2017 at the tender age of 21 – and only the second

winner from Múscaí after Nell Ní Chróinín.

Another former Góilín regular, Sinéad Caher originally from Belfast and now living in Cork, recalled Frank Harte's advice and support for her singing during her time in Dublin.

However, it was another Harte who almost stole the show – Frank's grand-daughter, Sinéad, with a very confident rendition of *The Maid of Cabra West*.



US TWO (above): Bonnie and Dan Miller from New York.

ALL TOGETHER NOW (left): Seán Mone leads the company of guests and Góilín committee members in the finale – singing his own song, *Lovers and Friends*.

All photos: Fonn



LIVING TRADITION: Signed limited edition prints of this wonderfully expressive painting, donated by the artist and Club co-founder, J.B. Vallely, are available from the Armagh Pipers' Club.

Kennedy festival lecture collection for publication

As if preparing for the twenty-sixth year of the William Kennedy Piping Festival in November – with its stunning line-up of pipers, singers and other musicians – was not challenging enough, the boundlessly energetic team from the Armagh Pipers Club decided to gild the lily by compiling a collection of some of the best lectures out of the forty-nine delivered so far during previous Festivals for publication.

The collection has now gone to print and will be launched during the 2019 Festival in Armagh from November 14-17.

So if you are unaware of the links between Scotland, Ireland and pre-Christian Sardinia – or if you want to know the name of the Tandragee man who made the front page in *Ecuador* in 1904, as well as lots of other insights into the music and its performers, this book will be a most welcome addition to your bookshelf.

Na Piobairí Uilleann

is seeking a permanent full time Administrative Assistant reporting to the Administrator.

Key Responsibilities

- Telephone/reception, post and data entry duties
- Processing shop and web sales orders
- Stock replenishment and control
- Management of in-house shop
- Processing of membership renewals
- Maintenance of membership database
- Undertake health and safety audits
- Update and maintenance of physical files
- Assist with the organisation, promotion and registration at NPU events
- Management of social media and communications platforms
- Attendance at NPU public events
- Preparation of bank lodgements
- Invoicing

Salary will be commensurate with the level of experience.

Letter of application together with detailed CV should be addressed to: Anne-Marie Bell, Na Piobairí Uilleann, 15 Henrietta Street, Dublin 1, D01N504 or by email to annemarie@pipers.ie to arrive no later than 5pm on Friday 11th October 2019.



LIVING TRADITION: Caroline and Sandy Paton, co-founders of Folk-Legacy Records (Photo: Smithsonian Folkways).

Smithsonian Folkways acquires Folk-Legacy

Smithsonian Folkways has acquired Folk-Legacy Records – the independent label founded in 1961 by folk musicians, Sandy and Caroline Paton, along with their friend and business partner, Lee Haggerty.

The link-up is an obvious and natural fit since Folk-Legacy's mission is very similar to that of Smithsonian Folkways: to preserve, create, and share traditional folk music with the public.

As a result of the acquisition, Smithsonian Folkways will gain access to over 140 albums recorded by the Patons at informal gatherings, live concerts, sessions in the Folk-Legacy studio, in the homes of musicians, and in their family home on Sharon Mountain in the north-west corner of Connecticut.

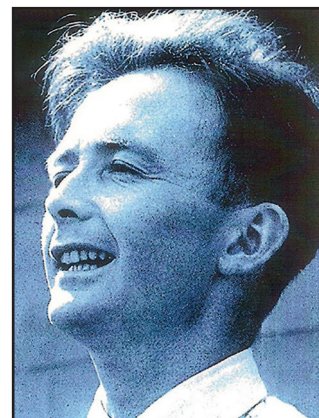


The collection includes music from the Ireland and Britain, as well as various geographical pockets of the US, including Appalachia, the Ozarks, New England, and the American Southwest.

Among the Irish and British artists in the Folk-Legacy collection are Paddy Tunney, Peg Clancy Power, Bill Meek, Séamus and Manus McGuire, Archie and Ray Fisher, Jean Redpath, Norman Kennedy, Harry Cox, Bob and Ron Copper



Jean Redpath



Paddy Tunney



SWORDS PLAY: Ulaí with special guests, Murieann Nic Amhlaoibh and Liam Ó Maonlaí (Photo: Fonn)

Fingal fleadh – free and friendly

The Fingal Fleadh and Fair returned to Swords Castle and its neighbourhood for another exhilarating instalment in September.

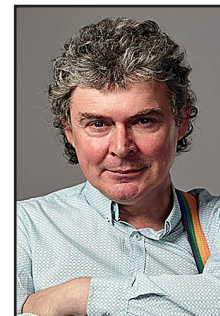
Admission to most of the main events of the four-day festival were free: reflecting great credit on the organisers and sponsors, led by Fingal County Council.

Among the artists headlining in the Castle were RTE Folk Awards Lifetime Achievement honouree, Moya Brennan and Cormac de Barra, Ulaí – with guests Muireann Nic Amhlaoibh and Liam Ó Maonlaí – and the mighty Kilfenora Céilí Band, fresh from their dazzling appearance on Fleadh TV in Drogheda showcasing their recent album, *Both Sides Now*.

Also appearing in various venues around Swords were John Spillane; Niamh Parsons and Graham Dunne; Doireann Glackin and Sarah Flynn; up-and-coming trio, Troda; the Brian Boru Céilí Band; the Dixie Micks and a number of performers from CCÉ throughout Finglas.

LEINSTER FLEADH

Following the ongoing success of the festival weekend in recent years, Fingal is now looking forward with confidence to hosting the Leinster Fleadh Cheoil next July.



John Spillane

26th

ennis trad fest

7th-11th NOV 2019

THURS 7th Nov
Festival Launch Night
The Sanctuary, Queens Hotel @ 7.30pm

FRI 8th Nov
Jarlath Henderson & Ross Ainslie Band
• Trad Disco with Ollie Mullooly
The Queens Hotel
Festival Club @ Midnight

SAT 9th Nov
MOVING HEARTS
• Trad Disco with Ollie Mullooly
The Queens Hotel
@ Midnight

SUN 10th Nov
Liam O'Connor & Paul McGrattan
• Brighde Chaimbeul & Radie Peat
• Gatehouse
The Old Ground Hotel @ 8.30pm

MON 11th Nov
Buttons & Bows
• Brendan Mulvihill
The Queens Hotel @ 9pm

FEATURING Session Trail | Masterclasses
CD & Book Launches | Céilí | Trad 4 Teens | Trad Quiz

www.ennistradfest.com | [@ennistradfest](https://www.facebook.com/ennistradfest) | ennistrad1@gmail.com



Siobhán Armstrong

Eibhlís Ní Riordáin

Harping on Learn, listen, have a go

A chance to get up close and personal with the harp is on offer from the Historical Harp Society of Ireland (HHSI) who are hosting two more Discovery Days in October to introduce members of the public to the history, the sound and the feel of the instrument.

The event will run at the Duncairn in Belfast on October 12 starting at 11.30am with a talk, followed by a recital at 12 noon and a workshop at 1pm.

The event will be repeated at the Séamus Ennis Arts Centre in the Naul, Co. Dublin a week later on October 19 with the same running order.

International expert, Simon Chadwick, will be on hand to deliver an illustrated talk on the fascinating history of the old Irish harp.

This will be followed by a concert of harp music and harpers' songs with Ireland's foremost historical harpist, Siobhán Armstrong, and the award-winning singer, Eibhlís Ní Riordáin.

The third element of the programme will be a beginners' workshop under the gentle guidance of Sylvia Crawford. Workshop participants will be able to avail – on a first-come-first-served basis – of an instrument from the HHSI's a unique collection of student early Irish harps copied from originals in the National Museum of Ireland.

Suitable for adults and children over the ages of ten, both events are free of charge – but advance booking is essential.



WALKING ON WATER: The Waves of Tory engulf the University of Ulster (Photo: Fonn)



CALLING THE STEPS: Dancing master, Ronan Eastwood.

THE BREATH: Ríoghnach Connolly inspires the session at the Duke of York's (Photo: Fonn).



Belfast Tradfest hits new heights

The newly rebranded Belfast Tradfest was a major success in July – with sell-out concerts, highly informative lectures and engaging workshops

The spirit of Tradfest, was embodied by a team of enthusiastic volunteers, led by artistic director, Dónal O'Connor, and production manager, Patricia Murray, with a cohort of amazing musicians who played in formal recitals and informal sessions while also providing advice in performance, repertoire and technique to aspiring musicians. These opportunities for direct engagement with leading performers cannot but inspire and encourage younger musicians.

While the University of Ulster in Belfast's Cathedral Quarter was the focus for most of the classes and lectures during the day, Tradfest moved all around the city for the evening music sessions and the major concerts.

For those who wanted to explore the history of music and musicians in greater detail, a team of expert lecturers provided valuable insights based on research and study.



Among the multitude of magical moments during this year's Tradfest were:

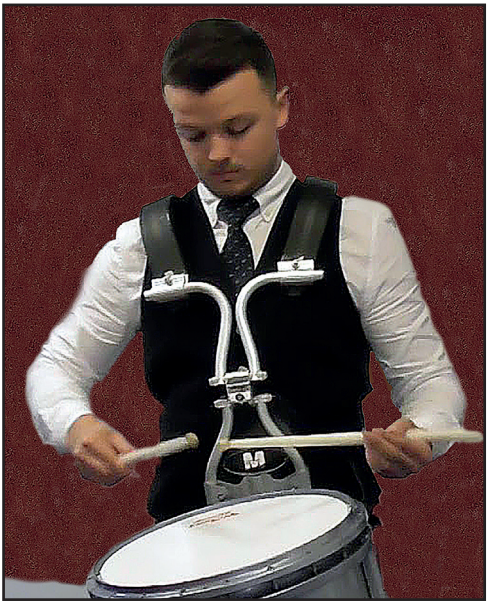
- the shared glances of admiration and deference between her fellow performers as Mary Bergin demonstrated her virtuosity on the whistle in one of the week's major concerts;
- the sense of jaw-dropping incredulity that greeted Gareth McLees' outstanding demonstration of power, precision and speed on the snare drum;
- Ríoghnach Connolly ensconced in the Duke of York's with her flute to her pursed lips leading an enthusiastic bevy of musicians in a spirited session;
- Jarlath Henderson's remarkably affecting rendition of *The Wounded Hussar*, accompanying himself on the uilleann pipes;
- Fergus Woods' brilliantly illustrated talk about how a chance encounter in County Monaghan began a life-long interest in collecting and singing songs; and
- finally the spirited exuberance of the international and intergenerational attendance taking part in a magnificent performance of the set dance, *The Waves of Tory*, called by the Belfast dancing master, Ronan Eastwood.

WHISTLE VIRTUOSO (above): Mary Bergin leads an all-star line-up of (from left) Kevin Crawford, Francie McElduff, John McSherry, Séamie O'Dowd and Eamon Murray (Photo: Fonn).

WOUNDED HUSSAR (right): Jarlath Henderson (Photo: Fonn).

DRUMMER STUNNER (below right): Gareth McLees

DIRECTING OPERATIONS: (below left): Artistic Director, Dónal O'Connor, and (below) Production Manager, Patricia Murray





MACHA: Niall Vallely supported by Tiarnan Ó Duinnchinn, Karan Casey, Méabh Smyth, Annie Smyth, Éilis Lavelle, Oisín McCann and Peter McKenna perform on the approach to the ancient ring fort, Eamhain Macha, as members of the Armagh Rhymers watch from above (Photo: Fonn)

Myth, magic and music for Macha

The prolific compositional talents of Niall Vallely were brought to bear on a special multi-media event at Navan Fort near Armagh in September.

Niall Vallely's specially commissioned composition was the final part of a dramatisation of the ancient myth of Macha, the warrior goddess, who have her name to Eamhain Macha, the ancient Celtic ring fort.

The Armagh Rhymers – led by Niall Vallely's uncle, Dara – began the evening with a spirited retelling of the story drawing on elements of verse, song and dance, as well as music.

The Rhymers' performance was followed by two short films by Paul Moore and John Nixon – marking a transition from the mobile physicality of the actors to the more cerebral abstraction of the music.

The audience was then invited to leave the interpretative centre and follow a trail of light and sound through the trees towards the site of the ancient fort.

The atmosphere created by the combination of light and sound added to the sense of anticipation and after a short climb up towards the ring fort, the reward was an exhilarating encounter with a band of musicians filling the night air with haunting tunes and melodic figures framed to capture the spirit of the mythical queen, as members of the Armagh Rhymers appeared on the mound above as near ghostly apparitions.

The blending of three different performance elements in a wonderfully sympathetic setting was very successful – proving that the venue has great potential for further events in future.

Séamus Grant Weekend of Traditional Music and Culture

Honouring the memory of Séamus Grant by celebrating the local music, tradition and culture of Clonmany in Inishowen, the 2019 weekend will take place from October 11 to 13.

Concert performers will include Ye Vagabonds, Róisín McGrory and Clodagh Warnock. The weekend will also include singing and music sessions, talks, workshops and a photographic exhibition. See www.seamusgrantweekend.com for more information.



Multi-instrumentalist and singer, Rhiannon Giddens, recently became one of the first two recipients – along with late folk musician Frank Johnson – of the inaugural Legacy of Americana Award, presented by the Americana Music Association, in partnership with the National Museum of African American Music.

The award was created to honour a musical figure “who has either made a lasting impression through music or inspired art to recognise the legacy of Americana music traditions.”

In a moving speech, Rhiannon outlined her connection to her co-recipient:

“Frank Johnson was born in the late eighteenth century. He was born enslaved, born not even owning himself. Think of that. He didn't start with a zero balance when he was born, he began with a deficit – grew up playing fiddle, became known for it, was a recognised prodigy, and eventually he bought his freedom and that of his wife and children with that self-same fiddle.

“He was so influential that his string band music – which included not only fiddles and banjos but drums, brass and



LEGACY: Rhiannon Giddens becomes inaugural winner of the AMA-NMAAM Legacy of Americana Award. (Photo: Rhiannon Giddens)

Legacy of Americana award for Rhiannon

whatever else worked – for years was called ‘old Frank Johnson music.’

“Thousands of people attended his funeral. Now before he died he taught a man named Emp Wright, who taught a man named John Arch

Thompson, who taught his son Joe Thompson, who taught... me.

“So that was my extraordinary good fortune, because I started my real musical life – myself and the other two original Carolina Chocolate

Drops – at the knee of an elder – Joe was 86 when I met him – an elder from within a long immensely important tradition – and it places the music for me where it belongs – not with myself, or for myself.

“So I accept this award for Frank Johnson, and for Joe Thompson, and for the countless legions of unknown, unnamed black musicians who are an inextricable part of American music, without whom none of us – and I do mean none of us – would sound like we do, and for the legacy – their legacy – that I carry and will, God willing, pass on in my time.”



LEGACY: Frank Johnson

Walk with Gandhi Bóthar na Saoirse

A special celebration to mark the 150th anniversary of Gandhi's birth – with music by Irish and Indian musicians and poetry in English and Irish by haiku master, Gabriel Rosentock, against a backdrop of spectacular images by Kashmiri artist, Masood Hussain.

Performers include Liam O'Connor (fiddle), Peter Browne (pipes), Saileog Ní Cheannabháin (voice), Tristran Rosenstock (bodhrán), Des Geraghty (flute), Yameema Mitha (voice, tanpura) Sudipto Das (voice), Sadanand Magee (tabla), Praveen Pattibala (carnatic classical flute) and Pintu Lohar (voice and harmonium).

Liberty Hall Theatre, Dublin
October 6 : 8pm
Tickets €12 from Eventbrite

GANDHI 150
IRELAND
CEILIÚRADH AGUS COMÓRADH





SAX APPEAL: (from left) Nell Ní Chróinín, Tara Breen, Josephine Marsh and Laoise Kelly (Photo:Fonn)

Fantastic four

Four brilliant musicians – brought together in a unique collaboration by the ever creative Music Network for an intensive national tour – produced a series of high quality performances that proved to be more than the sum of its parts.

The supreme technical ability of Tara Breen on fiddle and saxophone, allied to the exceptional singing of Nell Ní Chróinín and harp-playing of Laoise Kelly, was underpinned by the brilliant musicianship of Josephine Marsh, a wonderful maker of memorable tunes.

As part of the Music Network tour, Josephine was commissioned to compose two new works to be performed by the quartet. The result was a wonderful slip jig called *The Coffee House* and a planxty entitled *An Spideóg*.

Nell Ní Chróinín, who contributed on whistle as well as vocally, drew mainly from her Múscraí repertoire – straying to An Roinn for Eochail learned

from Nioclás Tóibín and adding one song in English, *The Maid of Ballingarry*.

While a recurring theme in Nell's song choices was unrequited love – mainly involving the woman in the song being disappointed by her would-be lover, we sincerely hope that life will not imitate art for Nell – who was planning to get married as soon as the tour ended.

Ross Ainslie, Jim Murray, Dónal O'Connor & Jack Talty

ON TOUR JANUARY 2020

Concerts:
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Castlebar, Clifden, Cork,
Drogheda, Dublin,
Dún Laoghaire, Ennis,
Letterkenny, London
Newbridge and Wexford

Book at musicnetwork.ie



Gloaming, O'Neill top nominations but no nod for Lankum this year

The second annual RTÉ Radio 1 Folk Awards will take place in Dublin's Vicar Street on October 24.

Among the artists already confirmed to perform at the event are Martin Hayes, Lisa O'Neill, Ye Vagabonds, Karan Casey, Caoimhín Ó Raghallaigh, Dervish, A Lazarous Soul and Ralph McTell – with hosts Ruth Smith and John Creedon.

Moya Brennan of Clannad will achieve the Lifetime Achievement Award this year.

The categories for this year's awards will include Best Singer Best Instrumentalist, Best Group, Best Traditional Folk Track, Best Original Folk Track and Best Emerging Folk Act, with a new category added this year for Best Folk Album.

Gloaming six nominations

The Gloaming – who are on a prolonged break from performing together – have received nominations for best group, best album and best original track while their three Irish band members have also received individual nominations – with Iarla Ó Lionáird up for best singer and both Martin Hayes and Caoimhín Ó Raghallaigh in contention for best instrumentalist.

Lisa O'Neill has been nominated in four categories – Best Singer, Best Album, Best

Traditional Track and a pair of nominations for Best Original Folk Track. Her River Lea label-mates, Ye Vagabonds, have been nominated in three categories – Best Group, Best Album and a couple of nominations for Best Traditional Track.

Previous winners, Radie Peat (Best Singer), Martin Hayes (Best Instrumentalist) have been nominated again this year – though any of the nominees in these category would be a worthy winner this time.

Rather bizarrely, Peat's Lankum band-mates, who were acclaimed as Best Group last year, have not even made the nominations short-list this year – even though their reputation has grown during 2019.

The one omission from Lankum's CV this year is an album – though that is due to be rectified next month with the release of *The Livelong Day*.

Music awards events are notoriously subjective – even quirky – and should always come with a health warning – but if they are to have any credibility at all, they need a certain consistency.

Or are we beginning to move towards a situation where artists will be expected in future to release albums well before the awards nominations deadline if they hope to be considered for a gong in October?



Lisa O'Neill

The 2019 Nominees

Best Folk Singer

- Ríoghnach Connolly
- Daoirí Farrell
- Iarla Ó Lionáird
- Lisa O'Neill
- Radie Peat

Best Folk Instrumentalist

- Cormac Begley
- Zoe Conway
- Martin Hayes
- Colm Mac Con Iomaire
- Caoimhín Ó Raghallaigh

Best Folk Group

- Dervish
- Flook
- The Gloaming
- Saint Sister
- Ye Vagabonds

Best Traditional Folk Track

- *Bacach Shíol Andáí* by Ye Vagabonds
- *The Factory Girl* by Lisa O'Neill (featuring Radie Peat)
- *The Foggy Dew* by Ye Vagabonds
- *The Granemore Hare* by Daoirí Farrell
- *Póirste Béil* by Inni K

Best Original Folk Track

- *All Down the Day* by Gerry O'Beirne
- *Áthas* by the Gloaming
- *Blackbird* by Lisa O'Neill
- *Down in the Glen* by Karan Casey
- *The River Holds Its Breath* by Colm Mac Con Iomaire
- *Rock The Machine* by Lisa O'Neill

Best Folk Album

- *A Lifetime of Happiness* by Daoirí Farrell
- *Heard a Long Gone Song* by Lisa O'Neill
- *The Hare's Lament* by Ye Vagabonds
- *The River Holds its Breath* by Colm Mac Con Iomaire
- *Pull the Right Rope* by Junior Brother
- *The Gloaming 3* by the Gloaming

Best Emerging Folk Act

- Alfi
- Anna Mieke
- Lemoncello
- Junior Brother
- Saint Sister



Inni K



Cormac Begley



Lisa O'Neill gets four more nods

The BBC Radio 2 Folk Awards is now in its twentieth year. Hosted by Mark Radcliffe, this year's awards show will be broadcast live on BBC Radio 2 on Wednesday, October 16.

The Irish feature prominently among this year's nominees – especially Lisa O'Neill who is up for a possible quartet of gongs.

Lisa O'Neill and Ríoghnach Connolly have both been nominated in the Folk Singer of the Year category. Ríoghnach also features among the Best Duo/Group nominees as one half of the Breath.

Lisa has been nominated for Best Traditional Track (*Factory Girl* which also features Radie Peat), Best Original Track (*Blackbird*) and, inevitably, Best Album (*Heard a Long Song Gone*).

Ye Vagabonds from Carlow will also contest the Best Traditional Track category with *The Foggy Dew*, while Flook's *Ancora* is one of four nominees for Best Album.

Among the other artists in the frame for a gong at this year's awards is the Scots concertina maestro, Mohsen Amini – one-third of the band, Talisk, and one-fifth of Ímar – who last year became the youngest performer ever to win the BBC Radio 2 Folk award for Musician of the Year for which he has been nominated again.

There will also be the presentation of the Lifetime Achievement Award and one act will be inducted into the Folk Awards Hall of Fame to join Nick Drake, Sandy Denny, Woody Guthrie and Ewan MacColl.

As well as the presentation of awards, the event will include live performances from new and established artists including Dervish, the Welsh-Senegalese duo, Catrin Finch and Seckou Keita, and the Anglo-Caribbean fusion band, Edward II.

The 2019 Nominees

Folk Singer of the Year
Gwilym Bowen Rhys
Olivia Chaney
Ríoghnach Connolly
Lisa O'Neill

Musician of the Year
Mohsen Amini
Jenn Butterworth
Seckou Keita
Sam Sweeney



UNIQUE DUO: Seckou Keita and Catrin Finch (Photo: BBC).

Best Duo/Group
The Breath
Catrin Finch and Seckou Keita
The Rheingans Sisters
Stick in the Wheel

Horizon Award
Brighde Chaimbeul
Kinnaris Quintet
Kitty Macfarlane
The Trials of Cato

Best Album
Ancora by Flook
Heard a Long Gone Song by Lisa O'Neill
Hide and Hair by the Trials of Cato
Soar by Catrin Finch and Seckou Keita

Best Traditional Track
Factory Girl by Lisa O'Neill (featuring Radie Peat)
Ffoles Llantrisant by VRi
The Foggy Dew by Ye Vagabonds
The Reedcutter's Daughter by Jimmy Aldridge and Sid Goldsmith

Best Original Track
Blackbird by Lisa O'Neill
I Burn But I Am Not Consumed by Karine Polwart
O-U-T Spells Out by Kathryn Tickell and the Darkening
Scapa Flow 1919 by Kris Drever



LIFETIME IN MUSIC: Dervish (Photo: BBC).



Scottish piper, Brighde Chaimbeul

River Lea recognised

While award ceremonies should generally be taken with a generous helping of salt, the good folks at the newcomer folk and traditional music record label, River Lea, might feel more than a little vindicated in the fact the artists behind their three album releases to date have all been nominated in the upcoming BBC Radio 2 Folk Awards.

Lisa O'Neill is a candidate in four categories (see opposite) including Best Traditional Track – where her stable-mates, Ye Vagabonds, are also named.

Meanwhile the third of the River Lea trio, Scottish piper, Brighde Chaimbeul, is a Horizon Award nominee.

River Lea is an imprint of Rough Trade Records – the home of Lankum – whose achievements convinced Rough Trade bosses, Geoff Travis and Jeanette Lee, of the need to

establish a dedicated folk imprint under the supervision of Tim Chipping – whose vision of quality over quantity has been vindicated by the award nominations.

Irish audiences will have an opportunity to see all three acts in the same evening in the National Concert Hall, Dublin, on October 5 while Chaimbeul and Ye Vagabonds play the Quiet Lights Festival in Cork the November 22.



Lisa O'Neill

HEARD A LONG GONE SONG



Ye Vagabonds



AWARD: Mary MacNamara

Mary MacNamara to receive MÓRglór Award

Concertina player Mary MacNamara is to receive the 2019 MÓRglór Award. The award, made by Glór in Ennis, celebrates outstanding contributions to the musical culture of County Clare.

The award will be presented in Ennis on November 16 at a special concert which will include performances from MacNamara as well as fellow musicians, Catherine McEvoy, Peadar Ó Riada, Seosaimhín Ní Bheaglaoich, Mairéad Ní Mhaonaigh, Mairín Fahy, Patsy Broderick and Pat O'Connor.

Tulla roots

From Tulla in East Clare, Mary MacNamara was born into a house of musicians and learned to play music from a young age. In 1979 she won all-Ireland Fleadh Cheoil titles – both solo and with fiddler, Martin Hayes.

She was subsequently a member of Ireland's first all-female traditional music band Macalla, and later became a member of Seana Chóirce.

MacNamara taught at St. Joseph's School for the visually impaired in Drumcondra, and also taught concertina in Na Piobairí Uilleann.

Since returning to Clare in 1995, she has taught music widely to a new generation of Clare musicians.

She released her first album, *Traditional Music from East Clare*, in 1994 and has recorded several albums since, including *The Lady's Cup of Tea*, *Note for Note* and *The Blackberry Blossom*.

The MÓRglór Award is named after Muiris Ó Rocháin, the late director of the Willie Clancy Summer School, who died in 2011.

Previous recipients of the award include the Corofin Traditional Music Festival (2014), Eoin O'Neill (2015), Frank Custy (2016), Geraldine Cotter (2017), and Chris Droney (2018).



The late Muiris Ó Rocháin

O'Connor takes on the Beeb

Proposed cuts to folk and traditional music programming spark protest

Musician, television and record producer, Dónal O'Connor has written to the BBC in Belfast to protest about that proposed changes to BBC Radio Ulster's folk and traditional music programming.

"BBC Radio Ulster intend to change the Folk Club slot to Friday nights at 10:30pm and to cut it (by 25%) to a 90-minute programme," writes O'Connor. "It is also clear that by placing Blas Ceoil at 9:30pm on Friday night, BBC Radio Ulster are shoe-horning the station's entire folk and traditional output into one late night slot - thus depriving the audience of any other folk and traditional music throughout the week."

In a comprehensive analysis of the role of public service broadcasting in promoting and preserving indigenous culture, O'Connor explains:

"One of the reasons 'folk music' has been caught up in social and political movements for change over the decades is because of its economics. Folk/traditional is a pared down music. It is played mostly in pubs, folk clubs and at modest-sized festivals. It doesn't commercially sell like other music forms. It doesn't have the big performance infrastructure to absorb a lot of funding, and it doesn't scale economically like pop, rock and classical music and opera do.

"Thus programmes like BBC Radio Ulster's Folk Club play a vital and irreplaceable role in helping to sustain and promote; concerts, sessions, folk clubs, small festivals, music schools and folk and traditional music in general. Nowhere



INCOMPREHENSIBLE: New policies at Broadcasting House in Belfast run counter to those pursued by other broadcasters - including its parent!

is this more important than here in Ulster where our musical traditions are revered the world over. However, folk and traditional music's mere existence is a brittle one, and it relies heavily on support from broadcasters, publishers, funders and the audience to survive and thrive.

"Folk Club is BBC Radio Ulster's flagship folk/traditional show and this newly proposed late slot on a Friday night which has been described as a 'graveyard shift' will without doubt reduce access to the best folk show on these islands as most of the folk/trad audience who regularly listen in will be attending events, sessions, folk clubs, concerts and festivals at this time.

"The Folk Club 'community' interact live with the programme thus affording local and regional voices the opportunity to be heard nationally and internationally.

"One of the strengths of folk music is that it is a cross-generational community and it is abundantly clear that the proposed later schedule time will severely reduce access for young people, in a musical genre that is on the rise within this demographic.

"At no time in the last 40 years has folk and traditional music been more popular in this part of the world. BBC Radio 2 Folk awards recently recognised this and saw fit to broadcast from Belfast in 2018. TG4 and Belfast City Council have made a four-year commitment to folk and traditional music by broadcasting TG4's flagship traditional music awards show, Gradam Ceoil.

live from Belfast's Waterfront Hall in 2018, 2019, 2020 and 2021.

"RTE are investing huge resources and schedule time to folk and traditional music as attested by the RTE Folk Awards, Ireland's Greatest Folk Song, The Rolling Wave, Ruth Smith's Folk Show, 'South Wind Blows with Philip King' and the constant appearance of folk artists on all of the leading television and radio shows - The Late Late, Ray Darcy, Sean O'Rourke, Miriam O'Callaghan etc.

"It's a huge disappointment to us all that folk and traditional music never appears on any of BBC NI or BBC Radio Ulster's mainstream entertainment programmes; Nolan, Hugo Duncan, Sean Coyle/Stephen Clements, Kerry McLean etc..

"BBC Radio Ulster's decision to cut its folk/traditional music output at this time by 17% (Folk Club and Blas Ceoil currently 180 minutes, to be reduced to 150 minutes) indicates that it is clearly out of touch with this movement and at a time of great uncertainty politically and economically this decision will further indicate a backward, regressive culture here in Northern Ireland, which reflects very poorly on us all.

"The economics of folk music mean that folk singers can often articulate things in a direct way that we won't hear elsewhere, and probably things we don't want to hear. "History has shown us that societal unrest throws up significant voices. Perhaps BBC Radio Ulster is keen to silence the uncomfortable. In these fractured times, now is the time to listen."



Dónal O'Connor hopes fans of traditional and folk music will make their voices heard by registering their complaints to the BBC at www.bbc.co.uk/complaints/complain-online/



HARPER: Lily Neill - organiser of the Linen Hall event

Bicentenary of the Irish Harp Society of Belfast celebrated

The bicentenary of the Irish Harp Society of Belfast, founded in 1819, was celebrated earlier this month at the Linen Hall Library in Belfast with a showcase of the contents from the library's Beath Collection.

One of Linen Hall's smallest collections, the Beath Collection features a selection of music materials, mostly manuscripts which originally belonged to local historian, Robert Magill Young (1851-1925), whose research into the history of the Irish Harp Society forms a substantial element in our understanding of the group. In 1974, Young's granddaughter Norah Beath donated the collection to the Linen Hall Library.

"Two hundred years ago this year, the Irish Harp Society was formed to preserve and further the practice of the Irish harp," explained event organiser and harper, Lily Neill.

"Although this Harp Society was only in existence for twenty years, the efforts of those behind it give us invaluable information about the then declining harp tradition. Irish harp history often only extends to the famous Belfast gathering of 1792, with information concerning how the instrument and its players fared in the nineteenth century becoming more and more vague.

Linen Hall's Beath Collection - home to many papers associated with the Irish Harp Society and beyond - provides fascinating glimpses into a compelling chapter of the harp's history."

The Linen Hall celebration explored various strands of the collection, mostly music, but also social reform and politics, through presentations, discussions and musical performances.

Frank Bunting reflected on his ancestor, the famous collector Edward Bunting. Nicholas Carolan, Director Emeritus of the Irish Traditional Music Archive, spoke about the Irish traditional music in the collection, while Simon Chadwick of the Historical Harp Society of Ireland played a selection of tunes from the Irish harp tradition on a reconstruction of an eighteenth-century Irish harp.

Lily Neill also played a set on harp, highlighting the development of the lever harp; while Mary Louise O'Donnell, author of *Ireland's Harp: The Shaping of Irish Identity c.1770-1880*, highlighted the important role that the Irish Harp Society of Belfast played in the education of Irish harpers during the years of its establishment. Philip McDonagh's reflected on the Irish missionary tradition in India.

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Trad marks progress

Trad Ireland/Traid Éireann was set up by Téada members, Oisín Mac Diarmada and Tristan Rosenstock, to promote the traditional arts throughout the island of Ireland and to support practitioners through advocacy and professional development opportunities.

During 2019-2020 Trad Ireland's initial focus is on implementing a three-strand project, supported by an Arts Council Project Award.

Strand 1 involves the recruitment of an external researcher for a 12-month period, in order to conduct extensive research into the challenges, opportunities and supports currently available to traditional arts practitioners in Ireland.

The final research report is to be published online as a resource for the wider traditional arts community, and will provide direction for future initiatives by Trad Ireland and other organisations in the sector.

Strand 2 involves the development of a pilot residency project in County Sligo, focussing on the twin aims of artist professional development and audience/community engagement.

The final strand envisages a symposium on professional development with contributions from international speakers, drawing on the experiences of developing support structures for artists in other jurisdictions.



RESEARCHER: Musician Jack Talty



RESIDENT: John Carty

Talty to undertake research project for Trad Ireland

Traditional arts promotion body, Trad Ireland/Traid Éireann has commissioned Clare concertina player and researcher, Jack Talty, to undertake a twelve-month research project on the challenges, opportunities, and supports currently available to traditional arts practitioners in Ireland.

The appointment of Talty follows an open competition involving applications of a very standard, according to Trad Ireland/Traid Éireann. The assessment of the applications was assisted by Dr. Orfhlaith Ni Bhriain.

Although best known as a concertina player, Jack Talty is also producer, composer, arranger and engineer. In 2011, he founded Raelach Records and in 2013, he co-founded the award-winning Ensemble Ériu. Jack also performs regularly with Dave Flynn's Irish Memory Orchestra.

He is a BMus and BA graduate of University College Cork, where he was awarded the Seán Ó Riada Memorial Prize and the Mary V. Hart Memorial Prize.

His PhD research at the Irish World Music Academy at the University of Limerick explores the institutionalisation of Irish traditional music in Irish higher education.

In 2018 Jack was appointed Traditional Artist in Residence at University College Cork and he is currently working on an audio-visual installation project with photographer and filmmaker, Maurice Gunning, as Clare Arts Office Creators in Residence at the Irish Traditional Music Archive.

Sligo Artist in Residence

Trad Ireland/Traid Éireann has also appointed John Carty as Traditional Artist in Residence in Sligo based at the Hawk's Well Theatre – running from July 1 2019 to June 28, 2020.

While facilitating the artistic and career development of the artist, the residency aims to provide opportunities for positive engagement with the community of County Sligo.

A working space will be provided in Hawk's Well Theatre throughout the residency, and a number of outreach components will see John share his wealth of knowledge with a variety of groups.

"In John Carty we have a master musician, a leading exponent of the North Connacht style, and his participation in this residency will be a huge addition to musical life here in Sligo," noted Oisín Mac Diarmada of Trad Ireland/Traid Éireann.

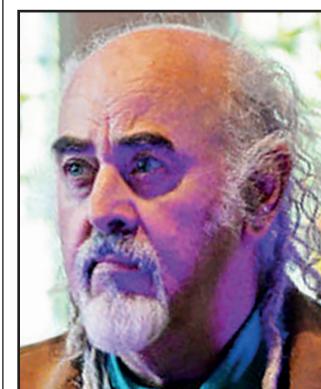
"John has devoted his musical life to the music of Sligo," added Tristan Rosenstock, "and his particular knowledge of the music of Sligo emigrant musicians who recorded in 1920s America makes him a wonderful fit for this role."

Originally from London, multi-instrumentalist, John Carty, is a long-time resident of Roscommon. He was awarded a Gradam Ceoil as Traditional Musician of the Year in 2003. For fifteen years, he has been a tutor at the Irish World Academy of Music and Dance in the University of Limerick.

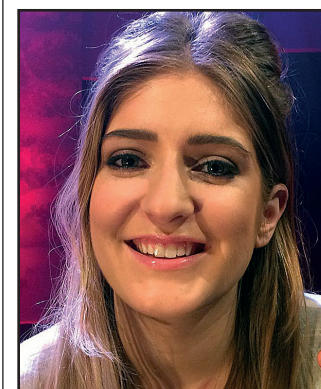
Both initiatives have been made possible through funding by an Irish Arts Council Traditional Arts Project Award 2019.



Noei Hill



Steve Cooney



Doireann Glackin



Peter Browne



Celebrating MacMahon from Clare

One of the highlights of an Scoil Samhraidh Willie Clancy in July was the special tribute to Clare-born musician and broadcaster, Tony MacMahon, who celebrated his eightieth birthday earlier this year.

The tribute was delivered by Liam O'Connor, who had just been named as the next Director of the Irish Traditional Music Archive, and included extensive video footage of MacMahon discussing his musical influences – including box player, Joe Cooley, fiddle-players Tommie Potts and Nell Galvin, and singer Peatí Thaidhg Pheig.

The presentation also featured video tributes and live contributions from a host of musicians and friends including:

Cormac Begley, Peter Browne, Conor Connolly, Séamus Connolly, Steve Cooney, Sorcha Costelloe, Des Geraghty, Doireann Glackin, Paddy Glackin, Martin Hayes, Noel Hill, James Keane, Seán Keane, James Kelly, Ciarán Mac Feidhlimidh Paddy O'Brien, Mick O'Connor, Ciarán Ó Maonaigh, Peadar Ó Riada and David Power.

Power explained that when he went to America in 2003 he maintained regular phone contact with MacMahon.

"The standard of conversation was always high, funny, serious," he said, "always engaging and inspiring, and what kept in my mind was a picture of a man who made, for the sake of the music, sacrifices that I know I would never make."

Authority and Dignity

"His authoritative voice added heft and value," added Power, "when [the music] was not valued and he showed us how to have dignity for the music and for ourselves in turn. Tony, you are loved."

The tribute ended with Éamon McGivney of Scoil Samhraidh Willie Clancy presenting Tony MacMahon with a lamp, in recognition of his iconic television programme, *Bring Down the Lamp*.

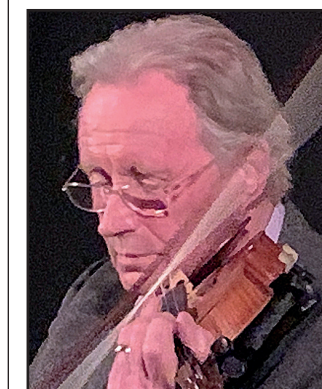
The tribute was recorded by the Irish Traditional Music Archive.



David Power



Sorcha Costelloe



Seán Keane



Cormac Begley



Phil Colclough

Phil Colclough

The talented English songwriter, Phil Colclough, died in September, aged 79. Phil is probably best known for two songs, *Song for Ireland* and *The Call and the Answer*, co-written with his wife, June – who died fifteen years ago.

June and Phil Colclough both came from North Staffordshire where they had careers in education. Phil had been a navigator in the Merchant Navy, which was a source of inspiration for some of his songs.

The Colcloughs founded the first folk music club in Stoke-on-Trent in 1960 – before moving to London in 1966, where they became members of the Critics Group led by Ewan MacColl and Peggy Seeger for a time.

Returning to North Staffordshire in the 1970s, they produced a folk music radio programme for BBC Radio Stoke as well as running a folk club.

Song for Ireland which was inspired by a trip they took to the Dingle Peninsula has been recorded by a host of artists, including Dick Gaughan, Luke Kelly, Mary Black, Ralph McTell, Enya and the Dubliners.

The Call and the Answer has been recorded by Luke Kelly, Eleanor Shanley and De Dannan, the Dubliners, Kris Drever and The Gothard Sisters. It remains extremely popular in singing circles and folk clubs in Britain and Ireland – especially thanks to the wonderfully rich singing of the late Jimmy Kelly – for whom the song was a particular favourite.

Another of Phil's songs was *My Grandfather Knew the Plough* – sung by Nic Jones. The song was written when Phil and Nic were both regulars at the Red Lion Folk Club in Stoke-on-Trent and is based on the life of Phil's own grandfather.



Danny Doyle

Danny Doyle

Former folk singer, Danny Doyle, died in August, aged 79.

Born and raised in Dublin, he left school when he was 14 years old. He was introduced to the traditional Irish music scene when he started doing odd jobs at Dublin's Pike Theatre.

He eventually left Dublin to immerse himself in traditional music in the countryside.

Doyle enjoyed particular success in the 1960s and 1970s and was a regular in the Irish singles and album charts. In total he recorded 25 albums.

Acclaimed as one of Ireland's best balladeers, the Dubliner's hits included *Whiskey on a Sunday*, *A Daisy a Day* and *The Rare Auld Times*.

He worked extensively with keyboards player, producer and composer, Bill Whelan.

Danny relocated to the USA in 1983. During a very successful career, he appeared in concert at Carnegie Hall in New York and London's Albert Hall.

Though he had retired from performing, he joined many musicians on stage for a final appearance at the end of the 2010 Milwaukee Irish Fest.

Joanie Madden of Cherish The Ladies said: "I'm so sad to hear the news that the legendary Dublin singer and guitarist, Danny Doyle has passed away."

"I was always a huge fan of Danny's music and had all his albums. I just adored his choice of material."

Fachtna Ó Ceallaigh added: "So farewell then, Danny Doyle. Mo more will Mary step it out."



Gavin Ralston

Gavin Ralston

Musician and producer, Gavin Ralston passed away recently at the age of 49, following a battle with bowel cancer.

Gavin was an acclaimed multi-instrumentalist and producer who had been involved in the music industry for many years, covering virtually every genre from Irish traditional, folk, classical, rock, pop and theatrical shows.

He began his music career performing on the Dublin rock music scene before moving to Dingle in Kerry to study Irish traditional guitar with Steve Cooney.

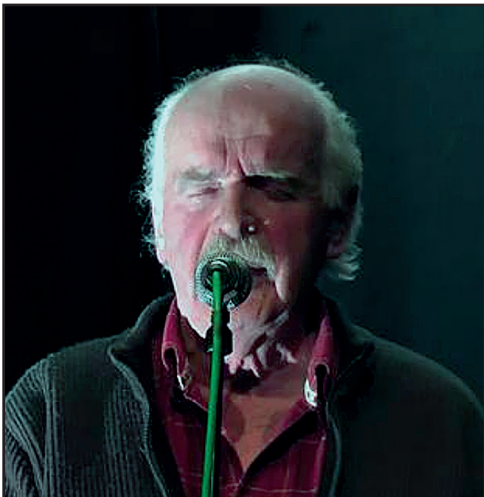
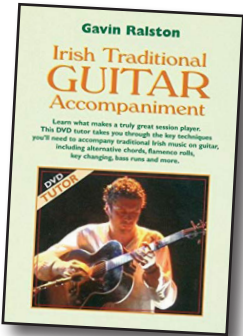
Subsequently he performed and toured with many traditional and folk acts, including Sharon Shannon, Arcady, Beginish, Begley and Cooney, De Dannan, Dónal Lunny, Mary Black, Eimear Quinn, Cormac Breathnach, Lunasa, Máire Breathnach and the Irish Folk Orchestra, Clannad, Eleanor McEvoy, Frances Black, Kieran Goss, Luka Bloom, Leslie Dowdall and the Waterboys.

Beyond the traditional and folk areas, Gavin also performed and toured with such acts as The Picturehouse, Bagatelle and Revelino.

He also performed in many theatrical and dance shows, including Brecht's Mother Courage, Michael Flatley's Celtic Tiger and Rubato Dance Company's flamenco dance show, Bull Dance

Gavin recorded and produced a wide variety of artists, including Ronnie Drew, Vanessa Williams, Bagatelle, Picturehouse, The Coronas and The Blizzards.

A tutor with the Walton's School of Music and an educator with Music Generation in Wicklow, Gavin also produced a very popular instruction book on Irish traditional guitar accompaniment.



John Lyons

John Lyons

The world of traditional singing was deeply saddened to learn of the passing of John Lyons in July.

Originally from Millstreet, County Cork, John moved to Newmarket-on-Fergus in County Clare in 1961, after spending time in Britain where he had worked as an electrician.

From a family steeped in music, John was an accomplished melodeon player as well as a fine singer. John's first album, *May Morning Dew*, was released by the British folk label, Topic Records.

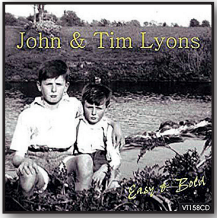
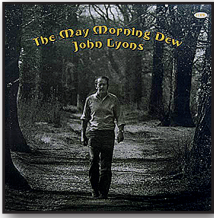
Several albums followed including *Easy and Bold* on Veteran Records with his brother, Tim, a former member of Dé Danaan who died in January of this year. A selection of songs from John's extensive repertoire is available at www.clarelibrary.ie/eolas/coclare/songs/cmc/john_lyons.htm.

John's passion for music has been shared by his wife, Anne, who is a traditional singer, composer, set dancer, and player of a range of instruments including accordion, whistle and bodhrán.

Together they have passed on a wonderful musical legacy to the next generation of their family, who include an All-Ireland champion harpist, Aisling; an exceptional whistle-player, piper and guitarist, Seán, and a very talented fiddler, Dominic.

The family have been active members of the Tulla branch of Comhaltas Ceoltóirí Éireann – playing in various ensembles (including céilí band line-ups) as well as being soloists.

John's demise will be widely mourned. May he rest in peace.



John Cohen

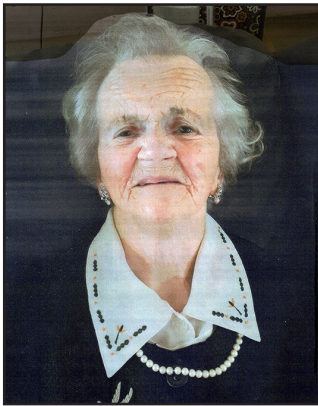
American musician, folklorist and photographer, John Cohen died in September, aged 87. His son, Rufus, confirmed cancer as the cause of death.

As a musician, Cohen is best remembered for his work with the New Lost City Ramblers, the Appalachian folk revival group formed with Mike Seeger and Tom Paley.

As a photographer, his portfolio included celebrated images of Jack Kerouac, Bob Dylan, Woody Guthrie, and Jack Elliot.

As a folklorist, he spent time in Peru, documenting the life-style of the native Andean people.

Cohen was married to Penny Seeger, the youngest member of the musical family. However, she predeceased him in 1993.



Mary Brennan

Mary Brennan

One of the original members of the South Roscommon Singers Circle members, Mary Brennan, passed away in July

"Mary was one of the finest traditional singers in this region," noted fellow Circle member, Declan Coyne.

"Through her research, dedication and beautiful voice gave a new lease of life to the Master James Hickey ballad, *The Groves of Kiltewan*, John Keegan Casey's *Boating on Lough Ree* and other great songs from the midlands and elsewhere. May she rest in peace," he said.

Mary was buried in Kiltewan Cemetery.



Máire O'Hare with her brother, Fergus.

Máire O'Hare

The sudden death of Máire O'Hare – who had been one of the joint organisers of the Sunflower Folk Club along with her brother, Fergus, and son Conor – has shocked traditional musicians and singers throughout Ireland – but especially in Belfast.

"On entering the club," said Sunflower regular, and veteran of the Belfast folk scene, Fergus Woods, "Máire was the first person you encountered. The exchange was friendly, welcoming and often witty. She was frequently the last person I would chat with before leaving at the end of the evening. Everyone held her in the highest esteem."

"She will be always in our hearts and things will never be quite the same in the Sunflower Folk Club without her," added Woods.

"I'm finding it hard to take in that Maire is gone," said singer Jane Cassidy. "She was a person of such warmth and gentleness. Her hosting of the Sunflower Folk Club with Fergus in recent years, has given so many of us wonderful evenings and memories of music and friendship. My heart goes out to Maire's family and her many, many friends."

"I knew her long-time partner Brian Moore's singing from the late 1970s, before I ever came to Belfast, and ran into the two of them often in Madden's and thereabouts," recalled Brian Ó Ceallaigh. "They were both stalwarts of the risen generation, rooted in Belfast and radicalised by events here, but internationalists through and through."

Human rights advocate, Michael Farrell, described Máire as "a friend and colleague for fifty years, since the earliest days of Peoples Democracy and the Civil Rights movement. Máire was quiet, gentle and unassuming but totally committed to the struggle against injustice, and, of course, to folk and traditional music."

The appointment of Liam O'Connor as the new Director of the Irish Traditional Music Archive (ITMA) has met with universal approval in the traditional music 'community.'

Liam is an acclaimed fiddle player – with five all-Ireland titles; a TG4 Gradam Cheoil in 2002 and a nomination as Instrumentalist of the Year in the 2018 RTÉ Folk Awards. He is much sought after as a performer and as a teacher.

He is a collector of tunes and a widely respected researcher into the history of traditional music, being recognised as a leading authority on tune collector, P. W. Joyce, and fiddle virtuoso, Tommie Potts, from the Liberties in Dublin.

Fluent in Irish, Liam has also served previously on the boards of An Cumann Béaloideas Éireann/The Folklore of Ireland Society and of the ITMA.

This impressive record of accomplishment is built upon a lifetime of immersion in playing music, studying its history, engaging with other musicians and reflecting on the wider cultural impact of music on local communities and in the wider global context.

Liam says he was born into an archive – noting that his father, the renowned flute player, Mick O'Connor – has accumulated a rich trove of traditional music memorabilia – both audio and visual – which would more than fill a decent-sized house.

Surrounded by the music of his parents and his siblings, it was inevitable that Liam would take up an instrument or two. While the fiddle is his 'weapon of choice' – ever since he began taking lessons with Dublin fiddler, Séamus Glackin – Liam is also acquainted with the concertina.

This under-reported second string to his bow may go some way to explain the rapport evident in his acclaimed duo collaborations with the concertina masters, Noel Hill from Clare and Cormac Begley from Kerry.

Though a Dubliner by birth and conviction, Liam also retains a special affection for the music of Clare as a result of the many childhood and teenage summers spent on holiday with his mother's family and their friends.



Liam's dream job

The new head of the ITMA seems tailor-made for the role

LIAM O'CONNOR:
(above) a study in concentration;

(below left): performing at the Cobblestone in Dublin as a teenager (Photo: Steven de Paoire Collection/ITMA).

Back then, a young lad from Dublin playing traditional music was still unusual enough to require explanation: "This is Liam from Dublin... but his mother's from Clare."

Now over twenty years later – following the exponential growth in the number of musicians playing the music and in the size of the audience listening to it, Dublin-born traditional musicians are no longer quite so rare.

Gaelic football, on the other hand, has been especially well played and supported in Dublin in recent years. The young Liam O'Connor was a talented exponent of the game – captaining one of the county's under-age teams and later the Coláiste Mhuire team in the All-Ireland Colleges Final of Corn na Mac Léinn.

The physicality of Gaelic football with its attendant risk of injury did not sit easily with a serious commitment to music. So when Liam had to pass up an invitation from Liam O'Flynn to play again with him – because he was incapacitated by a football injury – it was finally rime to hang up his boots to reduce the chances of missing any more opportunities in music.

By this time O'Connor had already become acquainted with the Irish Traditional Music Archive. At the prompting of Séamus Glackin, he had begun to move beyond simply playing music to find out more about the background to the tunes and to the musicians who played them.



So he began to search the Archive for recordings by master fiddlers like Michael Coleman, Johnny Doherty and Seán Keane.

A good deal of Liam's transition year in secondary school was spent in the Archive and from this initial engagement there has grown a recurring and deepening relationship with the ITMA which has, coincidentally, contributed to some of the major milestones in Liam's musical career.

The title track of his critically acclaimed 2017 album, *The Loom*, was discovered on a video of Tommie Potts held in the Archive. He also spent over four months in the Archive in 2010-11 on assignment from the Royal Irish Academy to identify over 100 songs in Irish recorded on wax cylinders in 1928-31.

And of course, he has recorded 371 tunes from P. W. Joyce's *Old Irish Folk Music and Songs* to be made available through the ITMA's PORT feature. Though monumental in scale, this project has been a labour of love for O'Connor combining his long-standing interest in Joyce – who has the subject of his two academic theses including his *Masters* – and his commitment to the use of the latest technology in the transmission of culture.

The online PORT feature enables musicians to learn tunes in their own space and at their own pace by slowing the speed of the playing (without losing pitch) and to repeat a particular phrase

LIAM O'CONNOR:
(above) following his appointment as the new Director of the Irish Traditional Music Archive;

(above right): TG4 Gradam Cheoil Young Musician of the Year 2002;

(across right) playing to a full house recently at the Clé Club in Liberty Hall, Dublin.



in a tune until the learner has absorbed it before moving on to the next. In this way, the learner takes charge of their own learning.

From being a willing contributor, Liam is now in a position to influence the direction of the Archive in line with the Strategic Plan recently adopted by the ITMA Board.

As a Board member, himself, a few years ago, he would often engage in speculation along the lines of "wouldn't it be great if we could..." – dreaming impossible dreams about how access to the resources of the Archive could be opened up to the widest possible users without risking the integrity and security of its many important collections.

Advances in technology allied to the creativity and enthusiasm of the Archive's staff are beginning to make some of those impossible dreams appear not only possible – but close to fruition. And Liam O'Connor's excitement, rather like a child in a toy shop, is obvious – and infectious!



As a frequent visitor to the Irish Traditional Music Archive (ITMA) over many years – including a stint as a member of its board – its new Director, Liam O'Connor, has a keen appreciation of the work of the innovation and dedication of its staff and volunteers who have built this world-class resource under the direction of his predecessors in the role, Nicholas Carolan and Grace Toland.

O'Connor views the ITMA as the inheritors of a long-standing tradition of collecting and transcribing music that began when the young Edward Bunting was engaged to transcribe music from players at the Belfast Harp Festival of 1792.

This experience ignited a lifelong passion in Bunting – who was followed in successive generations by dedicated collectors like George Petrie, Patrick Weston Joyce, Francis O'Neill, Séamus Ennis, Breandán Breathnach and Tom Munnelly – much of whose prodigious output is now housed within the Archive.

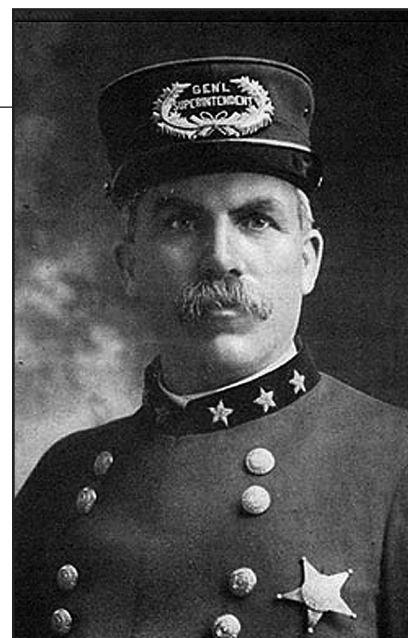
But though some may see collecting music as an end in itself, the Archive's mission has always been about more than simply preserving music: equally important is ensuring access for current and future generations. Recent innovations around technology are transforming access.

O'Connor is especially effusive in his praise for the innovative PORT project initiated during Grace Toland's tenure as Director to provide an online interactive tune resource.

PORT opens up new horizons for the transmission of music – not only in terms of teaching technique but also in terms of the deeper feeling and significance behind the tunes. Piaras Hoban has been to the fore in applying the opportunities of this technology to the ITMA's needs.

One avenue O'Connor would like to explore is a tie-in between the PORT facility and the emerging concept of an Artist-in-Residence at the Archive.

The latter scheme aims to create a formal arrangement where a recognised practitioner



Keepers of the flame On the shoulders of giants

COLLECTORS:

Patrick Weston Joyce (above left)
Francis O'Neill (above right)
Nicholas Carolan (below left) and
Grace Toland (below right): (Photo: ITMA).

engages with the Archive – either on-site or remotely – to consider the work of particular musicians, genres, locations or themes, as they see fit. An element of the residency could be to focus on a particular tune contained in the PORT database.

So PORT users could not only learn a tune – but also benefit from the insights of the artist in residence into any aspects of the tune that has meaning for him/her. Perhaps not quite a master-class but certainly a valuable exchange between mentor and learner.

As well as supporting greater access to existing resources within the Archive, the use of innovative technologies can also be applied to broadening the scope of the Archive's collection activities.

While there is still an outside chance of a rare find from the distant past, a key focus of the ITMA's work is to document the present and more recent past in order to ensure there is as comprehensive a record as possible for future generations.

With greater participation in traditional music – in terms of players and/or listeners – there is a risk that some areas of activity may be overlooked. Though ITMA staff are extraordinarily resourceful, they have not yet mastered the art of tri- or even bi-location.

So another initiative originated during Grace Toland's directorship and earmarked for further development is the 'Pop-Up Archive.' This aims to supplement the ITMA's existing programme of field recordings of major events by encouraging and empowering local communities and groups to become more proactive in collecting material for inclusion in the Archive, in line with ITMA protocols.



Future proofing Conservation without reservation

Widening the scope of the collection process through initiatives like the 'Pop-Up' Archive should help to connect the ITMA with areas or groups that might otherwise remain inaccessible or ignored.

With the availability of 'Pop-Up' Archive interventions, acts of omission from the past – like the under-representation of women in the history of traditional music – would be far less likely to be repeated in the future.

This approach would also help to minimise bias – conscious or unconscious – against any music considered to be 'suspect' – by virtue of the performers, the instrumentation, the location or any other intangibles that may sometimes affect perceptions.

The ITMA's mission is not to sit in judgement on developments within traditional music: they are not the trad police! Their role is to collect the "raw data" and make it widely available for others to interpret and analyse. In this sense, it is conservation without reservation.

The only constraint on its ability to "document everything" is one of resources – human, physical and financial. Its principal funding comes from the Arts Councils of both the Republic and Northern Ireland.

Any suggestion of trying to monetise its resources through commercial exploitation has been firmly resisted by the Archive as incompatible with its fundamental ethos in relation to collection and dissemination of the music. It would undermine its core mission in a serious way if future initiatives were to be undertaken with an eye to their commercial potential rather than their intrinsic artistic merit.

SIFTING THROUGH THE RECENT PAST (above): Volunteers sort papers, posters, tickets and other items in the Archive's Ephemera Collection (Photo: ITMA).

SECURING FRAGILE GEMS (below): Digital Audio/visual Preservation Project (DAP) – funded by the Department of Culture, Heritage and the Gaeltacht as part of the Digitised Collections Funding Scheme – is prioritising those recordings that are most at risk of degradation.



Another key element of the work of the Archive is to ensure that material that has already been collected is maintained in as good a condition as possible.

The acquisition and cataloguing of a sound or video recording is only the first step for the Archive. Items recorded on old media like magnetic audio or video tape need to be carefully preserved and, whenever possible, copied onto more secure digital formats.

The ITMA's Digital Audio/visual Preservation Project (DAP) – funded by the Department of Culture, Heritage and the Gaeltacht as part of the Digitised Collections Funding Scheme – is prioritising those recordings that are most at risk of degradation.

So the first step has been to identify a selection of non-commercial sound and video recordings in a variety of vulnerable formats.

A lot of this material is unique and ranges from field recordings made by the ITMA's staff at festivals and events around the country, to intimate domestic recordings in the homes of some of Ireland's best-known traditional musicians and singers.

Altogether 1,600 CDs, 280 Digital Audio Tapes, 600 Digital Video Tapes (MiniDV and DVCAM) and 70 Reel-to-reel Audio Tapes were identified.

In her latest update during the summer, the DAP project archivist, Fionnuala Parfrey, reported that the recorded contents of over 1,400 Compact Discs (CDs) and nearly 200 Digital Audio Tapes (DATs) had been successfully transferred to more secure digital formats and returned to the ITMA – over 21,000 digital files and counting!

While the Archive has always taken its responsibilities to past generations of musicians and singers very seriously, it is equally concerned to ensure that it does not disappoint future generations of singers and musicians in securing our distinctive cultural legacy on this island and in a global context.



LOCAL HEROES: Zoe Conway and John McIntyre (Photo: Fonn)



LOUTH MEETS KERRY: Dónal O'Connor (right) and Muireann Nic Amhlaoibh (Photo: Fonn)



MORE LOCAL HEROES: Kern bring it home (Photo: Fonn)



SHOOT TO THRILL: A Fleadh TV camera and sound team film Oisín Mac Diarmada, Samantha Harvey and Paul Finn on St. Lawrence Street, Drogheda (Photo: Fonn).

Drogheda goes out on a high

Fleadh Cheoil delivers spectacular celebration of traditional music

Drogheda once again became the centre of the universe in August for most fans of traditional music in Ireland and elsewhere as Fleadh Cheoil na hÉireann returned for a second successful instalment on top of the 2018 event.

Alongside the competitive elements of the Fleadh and the impromptu sessions that took place in bars, cafés and other venues throughout the town, the Comhaltas event provided a platform for a celebration of traditional music, song and dance with some of their finest exponents from this country and beyond.

Programmer Aoife Ruane and her team achieved an extensive and varied line-up – which prompted many exquisite dilemmas for the spectators – choices such as the quality of the performers at the various venues around the town centre.

With sold-out houses the order of the day across the board, the Fleadh programme featured a considered blend of international stars, national treasures and local heroes.

Ticking both of the first two boxes was the Martin

Hayes Quartet – with the Clare fiddle master leading a trio of American musicians, Liz Knowles, Dennis Cahill and Doug Wieselmann in a blistering set in the Augustinian Church.

One of the jewels of the Fleadh was another American artist – the percussive dancer, Nic Gareiss, who delivered a stunning performance – which illuminated, educated and entertained his audience on the history, technique and sociology of hard-shoe step-dancing – including an amazing finale in which he demonstrated both stamina and breath control as he sang while dancing.

Closer to home, Muireann Nic Amhlaoibh and Dónal O'Connor gave us a combination of vocal control and musical sorcery in a late evening concert in the twilight glow of the Highlanes Gallery.



FAN FAVOURITE: Seán Keane (Photo: Fonn)



MICHAEL T: Cosying up in Drogheda (Photo: Fonn)

Families to fore

Recent feature is now Fleadh favourite

One of the popular innovations of last year's Fleadh which was repeated this year: the Muintéras Lunchtime Concert series – featuring performances by members of the same family – often involving two or three generations and occasionally with a close friend.

The family groups taking part this year were the Carberry clan from Longford via Manchester with box-player, Dan Brouder from West Limerick in support; the McCagues from Monaghan with Padraig McGovern in support; the Valleys from Armagh; the O'Briens from Dublin; and the McEvoy's and McGormans from Roscommon via Birmingham and from Dublin respectively.

The success of this addition to the Fleadh programme in Drogheda should ensure that the family concerts continue to feature when the Fleadh goes to Mullingar next year.

Some of the evening concerts also had strong family dimensions: Rita Connolly was supported by her partner Shaun Davey and her children, Carla, Ailsha and Peadar; while multi-instrumentalist, John Carty – this year's recipient of the Flanagan Brothers Award – was supported by his son, James on fiddle. Meanwhile, the ubiquitous Dónal O'Connor's siblings, Féilimí and Siubhán, took part in one of the singing recitals, while father, Gerry, took part in a performance of Fintan Valley's *Companach*.

Fintan's nephew, Niall was backing his wife, Karan Casey. Another husband-and-wife team, Zoe Conway and John McIntyre, who have become firm Fleadh favourites in Louth, shared a concert platform with the ground-breaking concertina maestro, Cormac Begley, from Kerry, who shared his musical obsessions with a very appreciative audience.

Cormac's uncle, Séamus, was appearing alongside Téada, while his father, Breannán, was on hand for a special showing of the award-winning documentary, *The Camino Voyage*.

Another local Louth band, Kern, received a very positive reaction for a lively set that combined some tracks from their upcoming album with favourites from their last release.



AWARD: John Carty celebrates his selection for the Flanagan Brothers Award with son, James (right), and pal, Brendan Gleeson (Photo: Fonn)

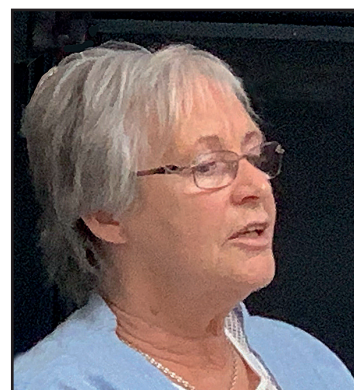


TOP: The Carberry Clan with guests, Dan Brouder and Patsy Hanly (Photo: Fonn)

MIDDLE: The McCagues – Sabina and Dónal – with Padraig McGovern (Photo: Fonn)

BOTTOM: The Martin Hayes Quartet (from left): Martin Hayes, Dennis Cahill, Liz Knowles and Doug Wieselmann (Photo: Fonn)





Goretti Molloy



Frances Rodgers



Seán Faulkner



Vera Barrett

On song again in Drogheda

Singers' Club success continues

The Fleadh programme devoted to unaccompanied singing – outside of competition – once again provided for a number of well-attended singing sessions alongside the more formal singing recitals.

Drogheda's Boomerang Café proved to be an accommodating venue for the daytime singing sessions led by various singing clubs from around Ireland under the overall guidance of Noelle Bowe from Drogheda CCE and Niall Wall from the County Wexford Traditional Singing Circle. Among the groups curating the sessions this year – involving singers from the floor – were the South Roscommon Singers from Knockcroghery, the Chapel Gates Singing Circle from Cooraclare, Howth Singing Circle, County Louth Singers, Fermanagh Singers and the North Wexford Singers Circle from Gorey.

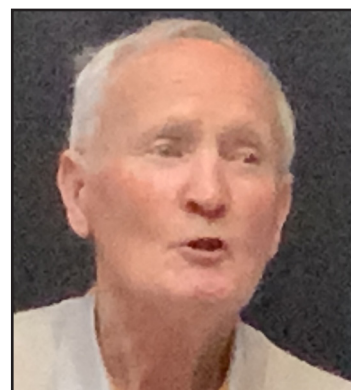
Among the many participants who performed during these sessions were Niamh Parsons, Paddy Berry, Senan Lillis, Goretti Molloy, Alberta Lathan, Francy Devine, Rachael Uí Fhaoláin (and family), Deirdre Ní Brolcháin, Joe Gallagher, Edel Murray, John Ennis, Emer King, Mary Ann McCarthy, Daithí Ó Baoill, Frances Rodgers, Vera Barrett and Kevin Elam.

The two early evening recitals took place in the Barbican Centre – while the late evening Singers' Club sessions ran in the Highlanes Gallery Café.

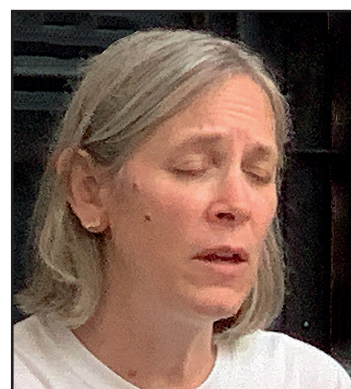
There were strong line-ups for both of the singing recitals. Phil C allery (of The Voice Squad) was joined by Rosie Stewart, Mícheál Ó Sé, Marianne McAleer, Anthony Kavanagh and Norah Rendell for the first night – while the second night had a Louth focus: Féilimí and Siubhán O'Connor from Ravensdale shared the stage with Seán Faulkner, Aileen Morrissey, Seán Mathews, Joan McCool and Pat Colgan from Drogheda.



JOGGING ALONG: Siubhán O'Connor sings *The Road to Claddy* – watched by Aileen Morrissey at the Singing Recital in Drogheda (All photos: Fonn).



Paddy Berry



Alberta Lathan



Emer King



Edel Murray

Recognising excellence

Bridge to the future

The future of traditional music is assured to judge by the standard of the competitors in the various All-Ireland finals at this year's Fleadh Cheoil na hÉireann in Drogheda.

The competitors had already proven their pedigree at local county and provincial competitions – or regional contests in the case of those from overseas so the standard was very high across the board in over 180 categories covering a number of instruments and styles (including the human voice) in a series of age ranges.

Reflecting the expanding global reach of Comhaltas, this year's medallists included entrants from England, Scotland, United States, Canada, Japan and Australia – as well as thirty-one Irish counties (sorry Carlow!).

Among the representatives of the diaspora was Kevin Elam from Washington DC who claimed first place in the senior men's singing competition (English language), while Proinsias Ó Cathasaigh from Kerry won the senior men's competition for singing in Irish.

The winner of the senior women's sean-nós competition was Kathryn Ní Mhaolán from Maghera, Co. Derry with Julie-Ann McCaffrey from Fermanagh winning the English-language competition.

Ciarán Fitzgerald from Kildare took the senior championship titles

CHAMPIONS: Cnoc na Gaoithe Céilí Band from Tulla, Co. Clare



in both flute and whistle while the slow air titles in each instrument were won by Conor Maheady from Mayo and Pádraig Enright from Kerry, respectively.

The senior fiddle competitions were won by Dylan Carlos from Roscommon (dances) and Sarah O'Gorman from Waterford (slow airs).

The senior uilleann pipes titles were won by Rúairí Howell from Newcastle, Co. Down (dances) and Eoin Orr from Letterkenny in Co. Donegal (slow airs) – who also took second place in the senior trio competition with Liam Orr and Caoilinn Diver.

Fionnuala Donlon from Dundalk won the All-Ireland senior harp title (dances) with Siofra Thornton from Tipperary taking the slow airs title on the same instrument who also took third place in the senior trio contest with Bláithín Ní Chinnéide and Keelan Mac Craith.

Undoubtedly the busiest competitor at this year's Fleadh was multi-instrumentalist Ademar

O'Connor from Edenderry in Co. Offaly – who had already experienced All-Ireland success in Drogheda at last year's event.

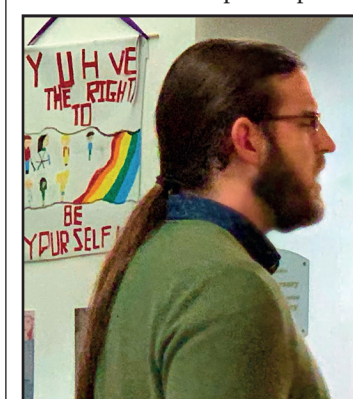
Moving up this year to the 15-18 years category, Ademar won the melodeon and piano titles, claimed second in the fiddle (dances) and third in the mandolin.

As ever the eagerly anticipated final of the senior céilí band competition generated an incredible atmosphere in the Festival Dome.

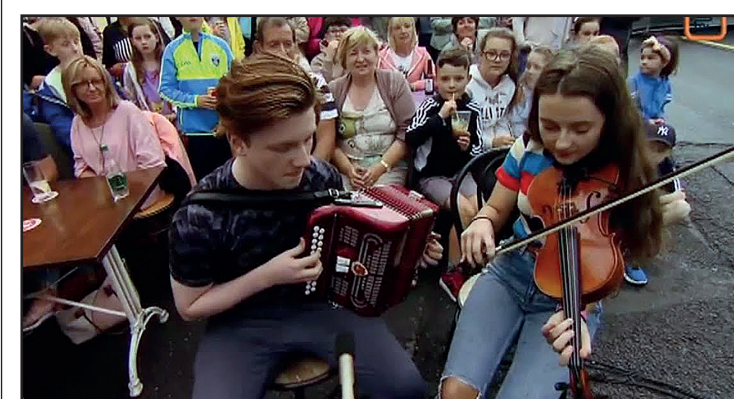
With the Blackwater Céilí Band out of this year's competition, last year's runners-up, the Knocknashee from Sligo, were optimistic about their chances – but had to settle for third place behind the winners, the Cnoc na Gaoithe Céilí Band from Tulla, Co. Clare, and the runners-up, the Taobh na Mara from the Comeraghs in Co. Waterford.

The village of Tulla had further cause to celebrate – with a unique double in the 12-15 age group band competition where the Tulló Gaoithe Céilí Band won with the Tulla Notes Céilí Band in second.

CHAMPION: (left) Kevin Elam from Washington DC, took the men's senior singing title (English language)



DOUBLE CHAMPION: (right) Ademar O'Connor won the 15-18 years piano and melodeon competitions – pictured here with Sinéad Hanamy.





Fleadh and wide

The heartbeat on the street

One of the great joys of the Fleadh is the opportunity – or perhaps, the permission – it gives for musicians of all kinds to take to the streets and perform before a receptive audience.

While the early days of the festival saw many younger people on the streets, the more mature performers began to appear as the Fleadh progressed.

Musicians, old and young, from all parts of Ireland and beyond – including North and South America and the Far East – provided entertainment and enlightenment for the appreciative crowds who thronged the streets on the banks of the Boyne.

Step dancers were also on hand in various locations throughout the County Louth town to the of colour and excitement.

Drogheda has raised the bar for Mullingar in 2020. But the Midlanders will be determined to rise to the occasion *(All Photos: Fonn)*





THE FILMS

by Michael Fortune

DVD Launch
Screening
Songs and Tunes

Wexford Arts Centre
7pm, Friday 11th Oct 2019

Where are all the Galway girls?

Some stats on gender in Irish traditional music

I'm a female Irish traditional musician from County Galway, and have played in sessions around Galway city for a decade. Sometimes I'm one of the 'anchor' musicians (paid by the publican to start and lead a session so they can schedule a trad session at a certain time for their punters). Sometimes I just go along to a pub session to play for fun. I've played in most of the pubs at one point or another, and with many different musicians.

Liz Coleman holds a doctorate in Physics from NUI-Galway, and is also an excellent fiddle-player. She did a small study* where herself and her partner went to all the sessions in Galway in one week, January 7th – 13th 2019, and noted the gender of every player. Out of the 65 musicians they observed playing in the sessions, 57 were men. 9 of the musicians playing in sessions in Galway that week were female: 14%.

As Liz observed, '[This is a] temporally and regionally limited sample'. But her findings accurately represent my experience of gender balance when playing sessions in Galway, and all over Ireland, for the past decade.

Why does there seem to be such a considerable gender imbalance in the trad sessions in Galway?

I posted an excerpt from Liz's research on social media; one suggestion was perhaps "[female musicians] are just fewer in number".

It's difficult to gain data on how many Irish traditional musicians there are in Connacht, and their gender. However, there are three sources that can give us a clue: results from the Fleadh, the Leaving Certificate music exam, and university admissions.

Let's look at the number of adults (over 18 category) who competed in solo, duet, or trio

* Deconstructing FairPlé: Is There A Gender Bias in Traditional Irish Music Practice? Do We Need To Address It? Liz Coleman, Women in Traditional and Folk Music Symposium, organised by NUI Galway and FairPlé, February 9, 2019.



SESSION MUSICIANS: Where are the women? (Image: Fonn)

by Úna Ní Fhlannagáin



instrumental categories last year. The county Fleadh has no barriers to entry, so let's ignore those entrants – they could have been playing jazz, for all we know. But a musician who has won first, second or third in their county fleadh is definitely an active Irish traditional musician who has reached a basic level of proficiency in tune-playing.

Last summer, 14 adults from Galway won first, second or third playing in a solo, duet or trio instrument competition at their county fleadh. Of that number, 6 (or 43%) were female.

The county fleadhanna give an even more telling picture when we look at all age groups: overall, significantly more girls qualified for the Connacht Fleadh than boys, with 424 girls qualifying in the age categories under 12 to over 18, as compared to 319 boys. The gender imbalance was most pronounced in the 15-18 category, with 71% of the youngsters who qualified for the Connacht Fleadh being female.

But maybe this was a freak year? Surely there's not usually 424 girls of all ages playing trad to a provincial level?

Actually, I think it's likely this is the norm, as the trend of female over-representation is reflected in general music education.

The Leaving Certificate Music curriculum includes trad, classical, jazz and pop. Every year since records were published, girls studying music at Leaving Cert. level have dramatically



outnumbered boys[1]. in 2018, 78% of the students who did the Leaving Cert. Music exam were female[2]. That means there's currently almost 4 girls to every 1 boy in a school music classroom.

Not everyone who plays trad enters the fleadh, or does music for Leaving Certificate. Ergo these numbers are a subset of the amount of people who play trad in Connacht. However, they tell us that at the exact point Dr. Coleman collected her data, there were at least 44 adult women who were proficient trad players in Connacht. The stats also imply that it's highly likely more girls than boys learn to play music. They tell us significantly more teenage girls than boys choose to study music in school and enter music competitions. So why were women only 14% of those playing in the pubs that week last January?

Let's say what everyone's thinking: maybe more little girls learn music, and more girls enter the fleadhanna, but maybe adult female musicians just aren't good enough to play in a session?

Firstly: in the majority of sessions, you don't have to be a brilliant player to participate. Sometimes the stars align and everyone is 'flying', but in general, you just have to:

- ask if you can join in;
- play at a sensitive volume;
- be able to play around 40 common tunes to intermediate standard.

The 44 young female adults who have won first, second or third in their county fleadh in Connacht have definitely reached a standard whereby they could play in a session in Galway city.

Secondly: at senior level, 7 of the women who qualified for the Connacht Fleadh proceeded to the All-Ireland and won first prize in their competition at national level. That means that of all the people from Connacht who proceeded to national level and won first in the All-Ireland last year, 41% of them were women. This is exactly in line with the national average: last year, 41% of all senior instrumental champions in Ireland were female.

REFLECTION: Úna Ní Fhlannagáin – award-winning harpist and researcher.

About Úna

Úna Ní Fhlannagáin is a harper and singer based in Galway.

Afirst-classhonoursmusic graduate, she won the Seán Ó Riada Gold Medal – the Bonn Óir – in 2017 and the All-Ireland championship for Senior Harp Slow Aírs at Fleadh Cheoil na hÉireann in Drogheda in 2018.

She is currently working on her debut album.

With a background in the jigs and reels of North Clare and the sean-nós singing of Connemara, Úna is also influenced by American post-minimalists and free jazz.

Playing music since childhood, she has performed throughout Europe, and in North America, the Middle East, and Asia.

Her artistic collaborations include Breton icon Alan Stivell, Grammy-winner Bobby McFerrin, and free jazz player, Anthony Braxton.

Passionate about music education, Úna is the first – and so far only – Irish harpist to qualify as a Suzuki harp teacher.

Follow Úna online at www.una.ie or on Facebook at [Una ní Fhlannagáin](https://www.facebook.com/una.ni.fhlannagain).

The trend of girls achieving an exceptionally high standard of music performance is amplified at Leaving Certificate level, where girls don't just outnumber the boys, they slightly outperform them: in 2018 4.7% girls attaining an A grade, compared to 3.2% of the boys.

So not only are the vast majority of female musicians good enough to play in a session, lots of them are exceptional musicians. So why are women not playing sessions in Galway?

Well, maybe women who play music don't want to be professional musicians, or maybe they don't like performing in public.

But the statistics suggest otherwise: there's one undergraduate course in Ireland in Irish traditional music and dance – the B.A. in Irish Music and Dance in the University of Limerick. To date, of the 250 students who have graduated from this course, 63% are female.

The University of Limerick also offers a masters degree in trad. Many musicians choose to initiate a performance career in the Irish traditional arts by doing this specialised postgraduate degree. Since 2003, 267 traditional musicians have graduated from the MA in Irish Traditional Music in the University of Limerick, presumably with professional development as their goal.

Of those 267 graduates, 157 are women. So 60% of the people who have consciously decided to pursue Irish traditional music performance at a professional level are female.

So where are all these female traditional music graduates? They're not playing sessions in Galway; maybe they're focusing on concert performance instead. I have analysed the concert line-up at Fleadh Cheoil na hÉireann for this year. Of the 145 instrumental musicians named in the programme, only 25% are female.

It is not my intention to bash the Fleadh – this male-oriented gender balance is typical of Irish traditional music programming. Ireland's second biggest trad festival, Scoil Samhraidh Willie Clancy, had a line-up of 38% females this year.

In fact, all this data shines a positive light on the fleadh competitions: they seem to be an accessible platform for young women to perform instrumental music. When doing this research, I remembered a conversation with a female professional musician years ago: she confided in me that winning an All-Ireland title on her instrument gave her the affirmation, and a kickstart, to 'go pro'.

However, this is the current situation: 41% of the 2018 senior All-Ireland instrumental champions were female, but only 25% of the instrumental musicians who got a gig at the 2019 All-Ireland Fleadh were female. At least 43% of the adult trad musicians in Galway are female, but only 14% of them are playing in sessions.

Is this a problem? If it is, what's causing it? How can we change it? My purpose in doing this research was to get some clarity for myself. I thank Liz Coleman for raising this issue; I hope for respectful, constructive discussions on this subject, where we all check our privilege, and really try to listen to one another.

Traditional song collectors to meet in Belfast

The Traditional Song Forum (TSF) is to meet in Belfast – for the first time in its twenty-one-year history – on October 19.

Dr. John Moulden will deliver the keynote lecture – named in honour of the English collector and folklorist, Roy Palmer. John's lecture will focus on the work of Sam Henry – the internationally respected song collector, musician and folklorist from Coleraine.

Further talks to be given by a number of noted Irish song collectors and researchers including Maurice Leyden, Róisín White, Conor Caldwell, Fergus Woods, Jim Carroll and Pat Mackenzie.

The TSF is a British-based organisation that brings together those interested in the research, collecting and performance of traditional song.

The idea for the organisation was first discussed at a meeting organised by Steve Roud in September 1997 and, as a result, TSF was created in January 1998.

The TSF aims to be inclusive of all the traditions found in Britain, Ireland and the English-speaking world, although the majority of forum members are interested in the songs originating in these islands.

TSF members meet two or three times a year to share progress on their work and to seek the advice of other forum members.

TSF meetings are open to anyone wishing to attend. The usual format for the meetings involves a morning session at which members can exchange progress reports on their own work followed by a short business session. The afternoon session consists of a series of talks by members or invited guests.

The Belfast meeting will take place in the Ulster Sports Club in High Street.

For more information on the meeting and more generally on the work of the TSF, see its website at www.tradsong.online.



CINNAMOND FAN: Róisín White

KEYNOTE SPEAKER: Dr. John Moulden (right) will deliver the Roy Palmer Memorial Lecture at the Traditional Song Forum on *The Worlds of Sam Henry* – the acclaimed song collector from Coleraine in Northern Ireland (Photo: BBC NI).



The 2019 Traditional Song Forum

Saturday 19th October 2019, 10:00 – 17:30
Ulster Sports Club
 96-98 High St, Belfast, BT1 2BG



The Traditional Song Forum meets in Belfast for the first time.

The 2019 Roy Palmer Lecture will be given by **Dr. John Moulden**.

Other talks include:

Maurice Leyden

'Mills, Millies and Mayday'
A new industrial female song tradition.

Dr. Conor Caldwell

'Between Song and Tune'
Liminality in Irish Song Melodies.

Fergus Woods

'Kind Friends Lend an Ear'
A Collection of stories and songs from Co. Monaghan

Róisín White

'Tis Pretty to be in Ballinderry'
The life and times of Robert Cinnamon.

Jim Carroll & Pat Mackenzie

'Child Ballads in Ireland'

Admission to the event is free, though, as space is limited, it is necessary to book a ticket.

www.tradsong.org



Cork Folk Festival's artist-in-residence Liz Doherty

Liz is new artist-in-residence for Cork folk festival

The Cork Folk Festival, which runs from October 3-6, will mark its fortieth anniversary by appointing a traditional musician in residence for the first time, in the person of **Liz Doherty, the Donegal fiddle player.**

Founded in 1979, the festival originated in the Phoenix Bar, now known as El Fenix – with a relatively modest fourteen events on the bill.

Among those taking part back then were fiddle and box duo, Matt Cranitch and Jackie Daly, who are also in the line-up for this year's event.

Martin Carthy should also have played that first festival – but was indisposed. However, he will be in Cork this year along with this daughter, Eliza. Freddie White, who stepped in for Martin in 1979, will also be around to mark the fortieth this year.

Altogether more than fifty free and ticketed events will take place in forty different venues over forty days throughout the city.

Included in this year's line-up are ZoDoMo – featuring Zoe Conway, Donal Lunny and Mairtin O'Connor – Andy Irvine, Frankie Gavin and the Roaring Twenties Orchestra, Iarla Ó Lionaírd and Steve Cooney, Karan Casey and her band, Nollaig Casey and Arty McGlynn, Siobhán Peoples, Blackie O'Connell and Cyril O'Donoghue, Niamh Ní Charra, Bryan O'Leary and Eoin 'Stan' O'Sullivan, John Spillane and Jimmy Crowley.

The Peterloo Massacre

St Peter's Field, Manchester
16 August 1819

The end of the Napoleonic Wars in 1815 had resulted in periods of famine and chronic unemployment, exacerbated by the introduction of the first of the Corn Laws.

By the beginning of 1819, the pressure generated by poor economic conditions, coupled with the relative lack of suffrage in Northern England, had enhanced the appeal of political radicalism.

The people of the new industrial cities were woefully unrepresented in Parliament as rotten boroughs had a hugely disproportionate influence. Greater Manchester with its population of one million and Old Sarum in Wiltshire with one voter both returned two MPs.

In response, the Manchester Patriotic Union – a group agitating for parliamentary reform – organised a demonstration to be addressed by the well-known radical orator, Henry Hunt (below).

Shortly after the meeting began local magistrates called on the military authorities to arrest Hunt and several others on the hustings with him, and to disperse the crowd. Cavalry charged into the crowd with sabres drawn, and in the ensuing confusion, 15 people were killed and 400–700 were injured.

Among the dead and injured were a disproportionate number of women, many who had joined the first female reform societies formed in 1819 in the textile areas of North West England, and protested alongside the men at St Peter's Field.

The *Manchester Guardian*, later *The Guardian*, was a direct result of Peterloo, and the term Peterloo coined by the editor of the *Manchester Observer*, James Wroe, as an ironic comparison to the Battle of Waterloo.

At the same time there was huge censorship of reports on the event by the Government. Sir Francis Burdett, a reformist MP, was jailed for three months for publishing a "seditious libel" and Shelly's poem, *The Masque of Anarchy: Written on the Occasion of the Massacre at Manchester*, was not published until 1832 because of restrictions on the radical press.



Seán Cooney writes songs for new show inspired by Peterloo bicentenary

Rising Up is a creative folk music and theatre project to mark the bicentenary of the Peterloo Massacre and consider the conditions that led to this incident in the light of 21st century societal challenges.

Rising Up combines compelling and original narrative and song, with text by acclaimed storyteller, Debs Newbold (below left) and original songs by Sean Cooney of The Young'uns (below right).

The songs and music will be performed by Sam Carter, Lucy Farrell and Jim Molyneux. The piece also features actresses, Helen O'Hara and Joanna Holden.

Peterloo's legacy in 2019

In 1819 one of the bloodiest and most defining moments of its age

took place in the centre of Manchester. A peaceful mass meeting of some 60,000 working people, no longer prepared to suffer poverty and discrimination, was turned into a massacre by a fearful ruling class.

Fast forward nearly 200 years and has the situation changed? Do many people in Britain still consider themselves as distanced from Government and the new ruling classes as those of early 19th century Britain?

What might those orators, poets and community leaders have said about society today?

Radical tradition in folk song

The folk song tradition has for many centuries been a key tool in documenting national and international events, generating an



awareness of social injustices and highlighting the trials, tribulations and struggles of the working classes.

Wherever people have felt injustice, hardship and lack of representation, they have turned to culture; and frequently song. This is as true today as it was in 1819.

The songs and poetry of that time galvanised many tens of thousands of people in the region. It inspired them to march, to fight back against societal injustice and demand to be heard.

That tradition of reflecting people, places and events through folk song has continued over the centuries by many artists in Britain including Ewan MacColl's *The Manchester Rambler* about the mass trespass of Kinder Scout; Charles Parker's *Radio Ballads* for

the BBC commissioning songs about working people – railway workers, miners and fishermen amongst them; Peter Bellamy's *The Transports*; Leon Rosselson's *Palaces of Gold* about the Aberfan disaster; and through to the English Folk Dance and Song Society's *Sweet Liberties* project marking 800 years of democratic movements and the Young'Uns' recent album and stage show, *The Ballad of Johnny Longstaff* about an ordinary working class man who fights for people's freedoms.

The project is the result of a collaboration between the English Folk Dance and Song Society, English Folk Expo and So It Is – with support from the Arts Council England and Unite the Union.

CARLILE'S TRIBUTE:

Engraver Richard Carlile dedicated the work shown above to Henry Hunt and to the "female Reformers of Manchester" who suffered "the wanton and fiendish attack ... by that brutal armed force, the Manchester and Cheshire Yeomanry Cavalry."

RISING UP CAST

(below from left): Sam Carter, Lucy Farrell, Jim Molyneux, Helen O'Hara and Joanna Holden

Upcoming Dates

Wednesday October 16 – Manchester, HOME Theatre 1

Thursday October 17 – Manchester, HOME Theatre 1

Friday October 18 – Bristol, Folk House

Saturday October 19 – Liverpool, Philharmonic Hall Music Room

Thursday October 24 – London, Cecil Sharp House

Friday October 25 – Gateshead, Sage Gateshead Hall 2





The Festival celebrates the achievements of the famous Sliabh Luachra fiddle master, Patrick O'Keeffe, and his legion of pupils who have illuminated music gatherings around the world as well as through broadcasts and records.

The Festival will be launched at 7pm on Friday October 25 in the River Island Hotel, Castleisland, with a special presentation by fiddler, Matt Cranitch, entitled *From the Master's Hand – Patrick's Legacy* featuring O'Keeffe's living students, Maida Sugrue, Paddy Jones and Martin O'Connor. This will be followed by a music session with most of the above along with P. J. Teahan and Eoin Stan O'Sullivan.

The music continues on Saturday afternoon with the Sliabh Luachra Fiddle Recital in the Crown Hotel, Castleisland at 2pm with an impressive line-up of musicians including Aidan Connolly, Matt Cranitch, Liam Flanagan, Gerry Harrington, Paddy Jones, Connie O'Connell, Aoife O'Keeffe, Emma O'Leary and Andrea Palandri.

This will be followed by a Singing Concert in Hartnett's Bar, Castleisland at 4pm with Ger O'Donnell, Mickey MacConnell, Catriona Ní Cheannabháin, Tim Dennehy and a special guest.

Headliners

The evening concert on Saturday will be headlined by Téada and Séamus Begley. They will be joined by special guests: Aidan Connolly, John Daly and Jack Talty; Derek Hickey, Catherine McHugh and Macdara Ó Faoláin; and by two of this year's Gradam winners, Nicky and Anne McAuliffe. The concert starts in the River Island Hotel, Castleisland at 8pm.

Patrick O'Keeffe's Sliabh Luachra legacy to be celebrated

Scartaglin and Castleisland prepare to host festival

Scartaglin and Castleisland in County Kerry are set to welcome visitors from near and far to the thirty-seventh annual Patrick O'Keeffe Traditional Music Festival – which runs from Friday October 25 to Monday October 28.



CHAMPIONS OF SLÍABH LUACHRA: Patrick O'Keeffe (top left), Jackie Daly (top right) and Matt Cranitch (above).

The highlight of Sunday's programme is the Jackie Daly Lifetime Achievement Concert at the River Island Hotel. In recognition of Daly's invaluable promotion of the music of Sliabh Luachra for over fifty years, he will receive the *Dedication to the Music of Sliabh Luachra* award at the Sunday night concert. Joining him on stage will be many of his musical companions including long-time duo partner, Matt Cranitch, Buttons and Bows bandmates, Séamus McGuire, Manus McGuire and Gary Ó Briain, Timmy O'Connor, Paudie O'Connor and Aoife O'Keeffe, Patsy Broderick, Paul de Grae, Caoimhe and Éimear Flannery – with songs from the inimitable Niamh Parsons.

The performance programme concludes on Monday afternoon with a poetry extravaganza led by Gabriel Fitzmaurice in the Back Bar of the Crown Hotel in Castleisland.

The Festival will also offer a



series of classes in fiddle, accordion, banjo, flute, concertina, uilleann pipes and singing for intermediate and advanced level students. The tutors will include Peter Browne, Derek Hickey, Brian Mooney, Liam O'Brien, Connie O'Connell, Paudie O'Connor, Emma O'Leary and Eamonn O'Riordan.

The Crown Hotel will host two album launches on Sunday – the first featuring Derek Hickey, Catherine McHugh and Macdara Ó Faoláin at 4pm; and the second with Aidan Connolly, John Daly and Jack Talty at 6pm.

Pub trails will run all day Saturday and Sunday. There will also be a Pop-Up Gaeltacht in La Bodega on Saturday afternoon as well as an exhibition of Finn Harper's artwork of traditional musicians.

Sunday afternoon will also include a set dancing céilí and a singing session.



REAL TO REEL: Téada and Séamus Begley



UNO DUO: Martin Hayes and David Power



DUO DUO: Máire Ní Ghráda and Maeve Donnelly

The musical pipeline from Armagh

William Kennedy Piping Festival, November 14-17

The William Kennedy Piping Festival in Armagh has always prided itself on bringing together not only the cream of piping talent from Ireland, Scotland, Europe and beyond, but also high calibre players of other instruments. The twenty-sixth edition of the festival – which takes place in November – will more than live up to that remarkable tradition.

One of the highlights of this year's programme will be the concert by master fiddler, Martin Hayes, and piping ace, David Power, who will renew a productive musical partnership that has already delivered an eight-date tour of Ireland and Britain

in 2017 as well as collaborations at the Marble City Sessions at Kilkenny Arts Festival and at the Masters of Tradition Festival in Bantry – both curated by Martin Hayes.

Power and Glory

Power will be doing double duty as he is also taking part in *Buile Shuibhne/The Madness of Sweeney* – a specially commissioned work with contributions from actor Barry McGovern, the RTÉ Con Tempo Quartet and the Scottish piping ensemble, Tryst (pronounced Try-st) – which brings together some of the finest Highland pipers – including Ross Ainslie, Finlay MacDonald and

Calum MacCrimmon – in a very special kind of collaboration.

Among the many other highlights of a densely packed programme will be a performance by another pipes and fiddle combination, the brilliant Máire Ní Ghráda and Maeve Donnelly.

The Festival long-established interest in showcasing pipers from around the world has resulted in an invitation to two fine Iranian musicians, Liana Sharifan and Homayoon Nasiri.

They will be joined by Loïc Bléjean and Sylvain Barou from Brittany, Nico Berardi from Italy and Macedonian Stefc Stojkoski – as well as an impressive contingent of musicians from Scotland.

One of the special features of this year's event is an exploration of family within the uilleann piping tradition.

In a unique concert some of the most prominent modern piping dynasties will share the stage in Armagh. The local Vallely clan (of Brian, Dara, Cillian, Niall and Oisín) will be joined by the Rowsomes (Kevin, Tiarna and Naoise), the Mulligans (Néilidh, Alphie, Tadhg and Fiachra), the Potts (Seán, Sorcha and Fiachra), the McKeons (Gay, Seán and Conor) and the Keanes (Tommy and Pádraic). This event will offer a rare opportunity to see many great icons of piping – and perhaps many future icons of piping – together in the same place.

Academy

Meanwhile the William Kennedy Piping Academy – which runs concurrently with the Festival – is still accepting applications.

The academy courses – which are pitched at intermediate and advanced students – cover all aspects of piping performance along with the making and maintenance of the instrument – and are delivered by highly respected tutors.

Participation in the Academy programme – which costs £120 – is by online application only at www.armaghpipers.com/wkpf/academy.html before November 9.



Tryst on stage at Na Trads

Seeger's last

In 2009 Mike Seeger undertook a lengthy through the Appalachian Mountains in the Eastern USA – along with his wife Alexia Smith and filmmaker Yasha Aginsky – to produce an extraordinary audio and video snapshot of the vigour and diversity of the region's old-time banjo artistry.

When Seeger died later the same year, the project took on the added importance of paying tribute to this renowned musician, folklorist, and documentarian of the people.

Just Around the Bend: Survival and Revival in Southern Banjo Sounds captures many banjo lineages, styles, and techniques – performed by 19 virtuoso banjo players.

One quarter of the 36 tracks featured on the double album set are performed by female banjo players – Rhianon Giddens, Marsha Bowman Todd, Tina Steffey, Debbie Grim Yates.

Among the other artists showcased on the album are George Gibson, Matt Kinman, Peter Gott, Clifton Hicks and Leroy Troy.

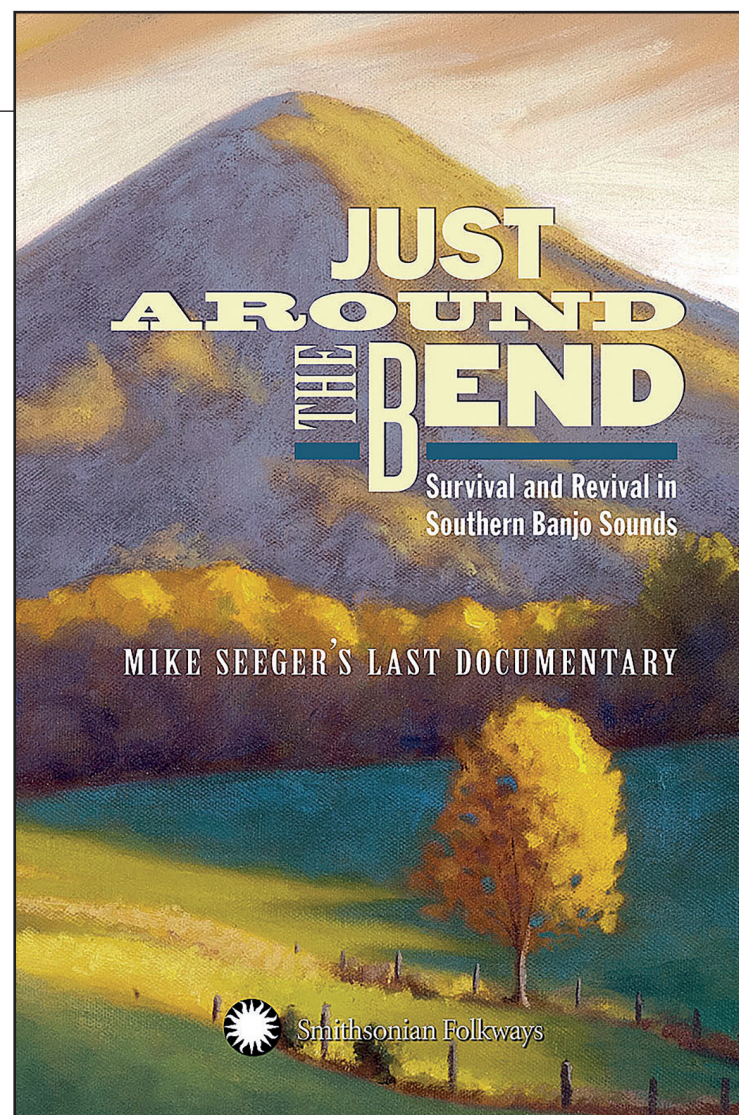
Fellowship

Brother to Peggy Seeger and half-brother to Pete, Mike Seeger was a co-founder of the New Lost City Ramblers and the Strange Creek Singers – where he sang and played guitar, banjo, fiddle, autoharp, mandolin and harmonica.

Seeger was nominated for six Grammy awards and received four grants from the National Endowment for the Arts, including a 2009 National Heritage Fellowship – the highest honour in the folk and traditional arts in the US.

His influence on the American folk music scene was noted by Bob Dylan.

Just Around the Bend: Survival and Revival in Southern Banjo Sounds has been issued by Smithsonian Folkways as a double-CD set, compiled by Bob Carlin, with an accompanying 110-minute DVD, edited by Aginsky. The package also includes an 80-page book with extensive notes.



Living legacy

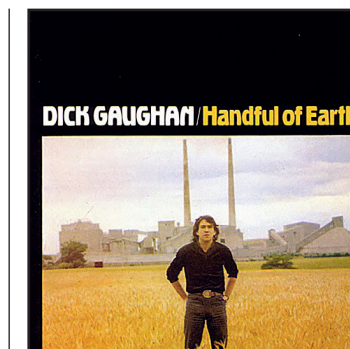
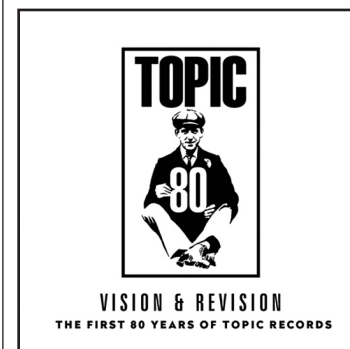
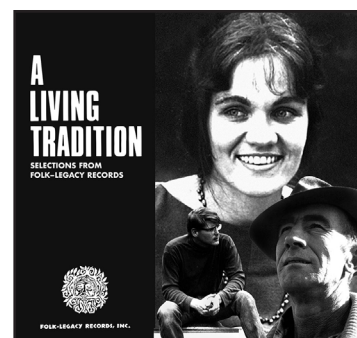
The songs on *A Living Tradition: Selections from Folk-Legacy Records* offer a small sample of the vast catalogue of Folk-Legacy Records, which was started by Sandy and Caroline Paton and their friend Lee Haggerty in 1961 and was recently acquired for posterity by Smithsonian Folkways.

Folk-Legacy became a very influential label in the 1960s folk

revival as well as providing a focal point for those artists and friends who gathered at the label's headquarters in Connecticut to share in the creation and performance of folk music.

While the label is rooted in traditional music, Folk-Legacy and its artists never shied away from innovation, recording contemporary and political songs as well as fresh versions of old-time classics.

The 15-track compilation includes the skilful banjo playing of Hedy West on *Barbara Allen*, the harmonies of the Gordon Bok, Ann Mayo Muir, and Ed Trickett trio on *Turning Toward the Morning*, Peter and Mary Alice Amidon (parents of multi-instrumentalist and singer Sam Amidon) with a stirring rendition of *Bright Morning Star* and Frank Proffitt's rendition of the old-time standard *Little Birdie*.



More treasures from Topic

New releases and more reissues

As part of the label's eightieth anniversary celebrations, Topic has released *Vision & Revision: The First 80 Years of Topic Records* – a deluxe double CD and vinyl of the cream of British and Irish folk artists interpreting a song of their choice from Topic's vast back catalogue.

The only stipulation about their selection was that the song was at some time released on Topic.

This unique album includes never-before-released tracks by Lisa O'Neill, Lankum, Richard Thompson, Peggy Seeger, Martin Carthy, Martin Simpson, Rachael McShane and The Cartographers, Eliza Carthy and Olivia Chaney, John Smith, Sam Lee, Josienne Clarke and Ben Walker, Lisa Knapp, Kitty Macfarlane, Sam Kelly and The

Lost Boys, Emily Portman and Rob Harbron, Oysterband, Chris Wood and The Oldham Tinkers.

Meanwhile singer-songwriter and guitarist, Martin Simpson has released a new studio album, *Rooted*, produced by Andy Bell.

"The music and songs embrace nature and travel, mental health, real life stories, loss, politics and history," says Simpson.

Rooted features an array of stellar guest musicians, including Nancy Kerr (fiddle and viola), Andy Cutting (melodeon and diatonic accordion), as well as Richard Hawley and Dom Flemons on backing vocals.

Rooted is available in various formats – some of which include

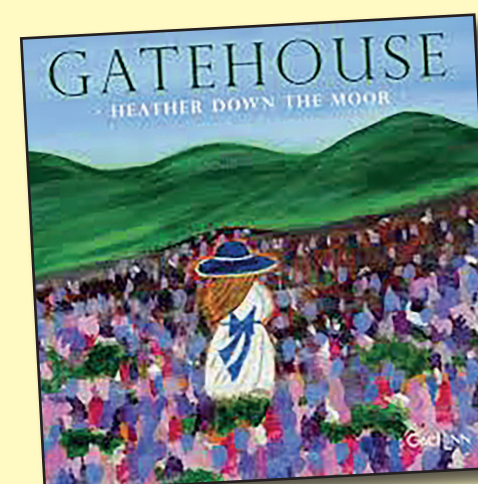
a bonus disc of instrumentals, *Seeded*.

Among the classic albums recently re-issued by Topic is *Handful of Earth* by Scottish singer, Dick Gaughan, which was originally released in 1981.

Featuring both traditional and contemporary folk songs, *Handful of Earth* was superbly engineered by Gaughan's former Boys of the Lough bandmate, Robin Morton.

Named as 'Folk Album of the Year' by *Melody Maker*, *Handful of Earth* was subsequently acclaimed by *Folk Roots* readers and critics as the greatest album of the 1980s.

Many artists – including Billy Bragg – have cited Gaughan's album as a major influence.



More to follow

Due to space constraints, we regret to have had to curtail our coverage of new releases in this issue. However, we guarantee that in the next issue of *Fonn*, we will carry reviews of a number of recent album releases – including *Heather Down the Moor* by Gatehouse, *Sligo Made* by Kevin Burke, Caoimhín Ó Raghallaigh and Thomas Bartlett, *Forgotten Dreams* by Eleanor McEvoy, *Live at the Hawkswell* by Séamie O'Dowd, *Dreaming is Allowed* by Seán Mathews as well as the upcoming releases by Lankum, Kern, Troda and many more.



Charlie Le Brun
Madness is Convention

Music mania

Charlie Le Brun is a flute player based in Dublin, Ireland. Born in Brittany, on the west coast of France, Charlie was immersed in the local traditional culture from a very young age. Charlie initially started playing the classical music before switching to the traditional Irish wooden flute in his early teens. Subsequently he moved to Westport where he served a kind of traditional music apprenticeship in daily sessions with many accomplished musicians.

Charlie's acclaimed debut album, *Madness is Convention*, was recorded live in Belfast at RedBox Studios. No changes were made to the original tracks in post-production, in order to capture the energy of the moment shared by all the musicians: Charlie on flute, Aoife Kelly on concertina, Eamon Rooney on bodhrán and Féilimí O'Connor on guitar.

Kern
The Left and the Leaving

Finally... Kern follow up

The long awaited follow-up to Kern's debut album, *False Deceiver*, is due for release in October. The County Louth band previewed some of the tracks from their new album, *The Left and the Leaving*, at their sold-out concert at the Fleadh Cheoil in Drogheda.

The new album which has again been produced by Trevor Hutchinson (The Waterboys and Lúnasa) will include some more original compositions by the band's



Troda
Troda

New kids on block

Full of youthful enthusiasm, Troda are nevertheless highly accomplished musicians. Their repertoire encompasses both traditional and newly composed tunes, along with contemporary arrangements of traditional songs in both English and Irish.

Their debut album, recorded in Limerick with musician and studio engineer, Cillian King, is due to be launched in the Blackgate, Galway, on October 18.



Brendan Mulholland and Mickey McCluskey
Mulholland & McCluskey

Making tracks

Brendan Mulholland from Glenavey in County Antrim and Mickey McCluskey from Armagh are no strangers to the world of traditional and folk music and have been musical partners for over twenty years recording and performing throughout Europe and America with many artists like Réalta, Grainne Holland, Bríd Harper, Ben and Tommy Sands and John Carty.

Brendan and Mickey are highly regarded as instrumentalists: Brendan on wooden flutes and Mickey on guitar and bouzouki. Their first album together will include many of their own compositions alongside tunes from all the Celtic traditions.



singer and guitarist, S. J. McArdle, together with traditional tunes where Brendan McCreanor (uilleann pipes and whistles) and Barry Kieran (fiddle) take the lead with subtly and sophistication.



Landless on tour before returning to studio

Landless are Lily Power, Meabh Meir, Ruth Clinton and Sinead Lynch. Formed in 2013 and based in Dublin and Belfast, they sing unaccompanied traditional songs in four-part harmony.

Their remarkable debut album, *Bleaching Bones*, was released in 2018 to huge critical acclaim.

Recorded and mixed by John 'Spud' Murphy, *Bleaching Bones* is a stunningly powerful collection of traditional songs delivered with intense passion and rich harmonic precision by four wonderfully compatible voices in intricate and hypnotic arrangements.

Since the album release, Landless have gained wider recognition through a series of performances around Britain and Ireland including breath-

taking appearances at Glasgow's Celtic Connections as well as a specially commissioned work in collaboration with West Donegal poet, Anne Marie Ní Churreáin, at the inaugural RTE Folk Awards.

Now with the help of the Arts Council of Ireland, Landless have set off on a short tour to present songs from *Bleaching Bones* along with some new material which is under consideration for recording on a new album to be released next year.

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

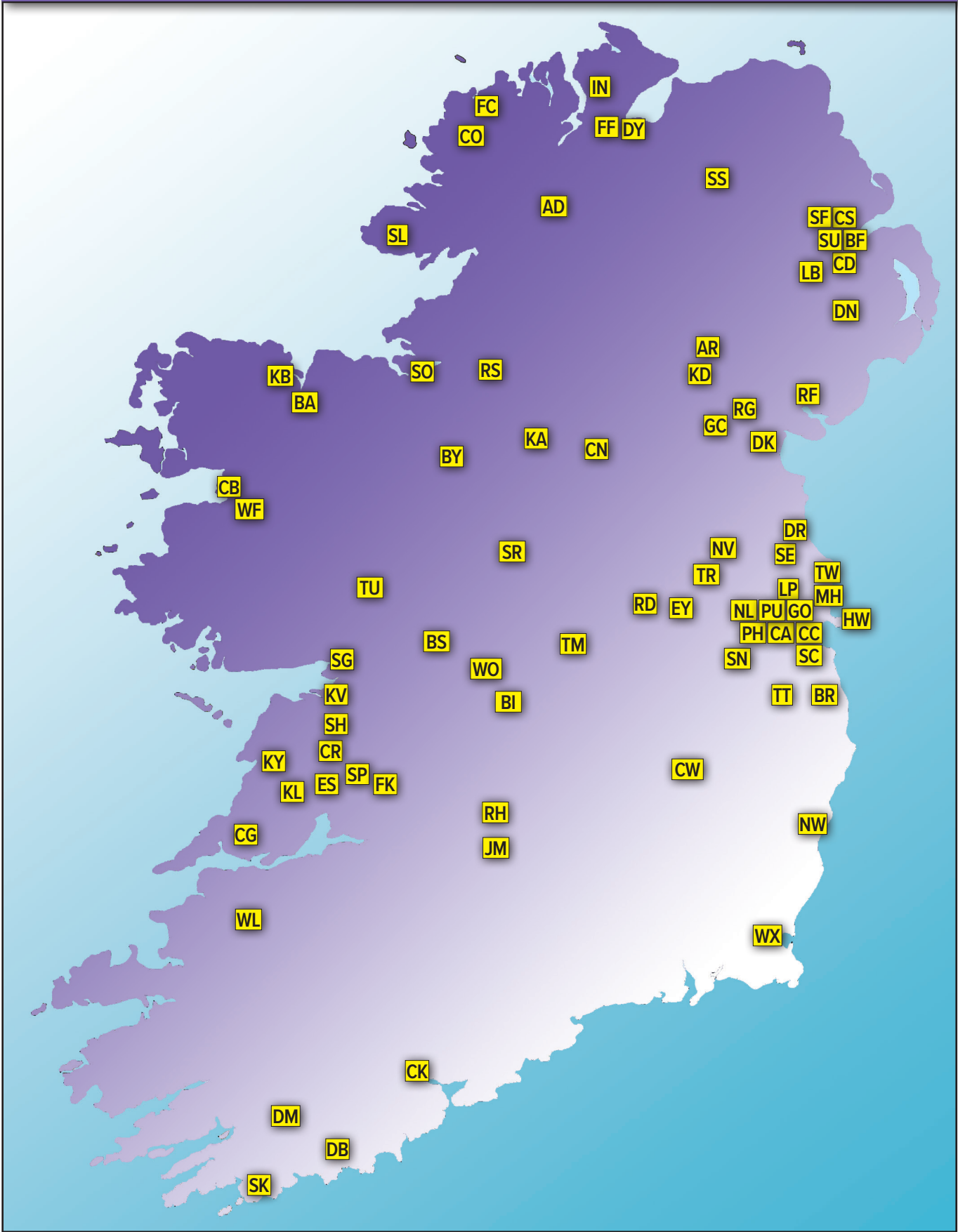
Upcoming tour dates

- October 5: **Cork Folk Festival**, The Kino, Cork (*with Katie Kim*)
- October 11: **First Presbyterian Church**, Rosemary Street, Belfast.
- October 19-20: **Hartlepool Folk Festival**, National Museum of the Royal Navy
- October 26-27: **South Roscommon Singers Festival**, Knockcroghery, Co. Roscommon
- November 9: **Pepper Canister Church**, Dublin (*with Skippers' Alley*)
- November 16: **Bray Singers Circle**, County Wicklow Lawn Tennis Club, Vevay Road, Bray
- November 23: **Spilt Milk Festival**, The Model Sligo.

Session Index

Name (Map Ref).....Page No.			
Aranderg CCE (AD) 50	An Cumann Dearg Folk Club, Belfast (CD) 52	Killeshandra Traditional Music Session (KA) 55	Seisiún Cheoil as Gaeilge – Gaillimh (SG)..... 59
Armagh Pipers Club (AR) 50	De Barra's Folk Club, Clonakilty (DB)..... 52	Kilmaley/Lisroe Singers Club (KL) 56	Seisiún sa Farmers/ Seisiún at the Farmers (SF) 59
Ballina Traditional Music and Singing Session (BA)..... 50	Derry Traditional Singers Circle (DY) 53	Kilshanny House Singing Circle (KY)..... 56	Shanaglish Singers Circle (SH) 59
Ballinasloe Singing Circle (BS) 50	Down Singers Circle (DN)..... 53	Kinvara Singers Circle (KV) 56	Skibbereen Singers Club (SK)..... 59
Belfast Singing Circle (BF)..... 50	Drogheda Singers Circle (DR) 53	La Pausa Session, Dublin (LP) 56	Sliabh Liag Singers Circle (SL) 59
Birr CCÉ (BI) 50	Dundalk Singing Circle (DK) 53	Lisburn Traditional Music Session (LB) 56	Sligo Traditional Singers Circle (SO)..... 59
Boyle Traditional Singing Circle (BY)..... 50	Dunmanway Singers Circle (DM) 53	Malahide Singing Circle (MH) 56	Song Central, Dublin (SC)..... 59
Bray Singing Circle (BR) 51	Edenderry CCÉ (EY) 53	Navan Singers Circle (NV)..... 57	South Roscommon Singers Circle (SR)..... 60
Carlow Singers Session (CW)..... 51	Ennis Singers Club (ES)..... 53	The Night Before Larry Got Stretched. Dublin (NL) 57	Spancilhill Singers Club (SP)..... 60
Cavan Traditional Music Session (CN)..... 51	Falcarragh Song Circle/ Ciorcal na hAmhráin An Fal Carrach (FC)..... 54	North Wexford Traditional Singing Circle, Gorey (NW)..... 57	Sperrins Singing Circle (SS)..... 60
Chapel Gate Singers, Cooraclare (CG) 51	Feakle Singers Club (FK)..... 54	Phoenix Folk Club, Dublin (PH)..... 57	Sult na Sollan/ Sallins (SN)..... 60
Clé Club, Dublin (CC)..... 51	Foyle Folk Club (FF).... 54	Na Píobairí Uilleann, Dublin (PU)..... 57-58	Sunflower Folk Club, Belfast (SU)..... 60
Clew Bay Folk Club, Westport (CB)..... 51	Glórtha gCuilinn Singing Circle (GC)..... 54	Rainbow Singers Circle, Leitrim (RS) 58	Tower Singing Circle, Donabate (TW) 61
Clubeo, Gweedore (CO)..... 51	An Góilín (Dublin) (GO)..... 54	Rambling House Session, Templemore (RH)..... 58	Trim Singers Circle (TR)..... 61
Cork Singers Club (CK) 52	Howth Singing Circle (HW)..... 55	Rhode CCÉ (RD) 58	Tuam Singers Club (TU) 61
County Wexford Traditional Singing Circle (WX)..... 52	Inishowen Traditional Singers Circle (IN)..... 55	Ring of Gullion CCÉ (RG) 58	Tullamore CCÉ (TM)..... 61
Croonerista Social Club, Dublin (CA) 52	Jim O'The Mills Session, Thurles (JM)..... 55	Rostrevor Folk Club (RF)..... 58	Tunes in Tutty's (Dublin) (TT) 61
Crown & Shamrock Session, Newtown-abbey (CS) 52	Keady Traditional Session (KD)..... 55	Séamus Ennis Arts Centre, The Naul, Co. Dublin (SE) 59	West Limerick Singing Club, Abbeyfeale (WL) 61
Crusheen Singers Club (CR) 52	Killalla Bay Folk Club (KB) 55		West Offaly CCÉ, Banagher (WO)..... 61
			What the Folk?, Westport (WF)..... 61

Session Finder





Organised by the Armagh Pipers Club, this international festival of piping, traditional music and song involves concerts, recitals, workshops and lectures in a number of venues around the city of Armagh including Áras na Piobairí, Market Place Theatre and the First Presbyterian Church. Pipers from Ireland, Northumbria, Scotland, Brittany, Macedonia, Italy and Iran will be complemented by some of the finest musicians and singers in Ireland.

As well as workshops, lectures and daytime music and singing sessions, the packed festival programme also features a number of special recitals – including Ó Ghlúin go Glúin – highlighting six modern Irish piping dynasties.

Artists already confirmed for the festival include: David Power and Martin Hayes, Máire Ní Ghráda and Maeve Donnelly, Cúig, ‘Blackie’ O’Connell, Siobhán Peoples and Cyril O’Donoghue, Brian McNamara and Gráinne Hambley, Tommy and Pádraic Keane, Emer Mayock, Mark Redmond, Tiarnán Ó Duinnchinn, Néillidh, Alphie, Fiachra and Tadhg Mulligan, Diarmaid, Deirdre and Donncha Moynihan, Gay, Seán and Conor McKeon, Kevin, Lorraine, Tiarna and Naoise Rowsome, Seán, Sorcha and Fiachra Potts, Brian, Cillian, Niall, Dara and Oisín Vallely, Mickey, Niamh and Bríd Dunne with Seán Óg Graham, Pádraig McGovern, Robbie Hughes, Seán McElwaine; Brighde Chaimbeul and Aidan O’Rourke (Scotland), Tryst (Scotland) – featuring Finlay MacDonald, Ross Ainslie, Calum MacCrimmon, Lorne MacDougall, Steven Blake, James MacKenzie and John Mulhearn – Loïc Bléjean, Sylvain Barou and Tony Byrne (Brittany/Ireland), Liana Sharifian and Homayoon Nasiri (Iran), Nico Berardi (Italy), Stefce Stojkoski (Macedonia), Sophie Stephenson (Scotland), and more to be announced

Further information on the festival is available at www.armaghpipers.com/wkpf.

Aranderg CCÉ

Killeter Heritage Centre, Killeter, Castlederg, Co. Tyrone
First Friday of each month from 9pm.

October 4 Traditional music session	November 1 Traditional music session	December 6 Traditional music session
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Armagh Pipers Club

Áras na Piobairí, 43 Scotch St, Armagh BT61 7DF

Details of music and singing sessions at the Armagh Pipers Club are available on the Club’s website and Facebook page.



Ballina Traditional Music & Singing Session

Rouse’s Bar, Pearse Street, Ballina
Third Friday of each month from 9.30pm

October 18 Music and singing session	November 15 Music and singing session	December 20 Music and singing session
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Ballinasloe Singing Circle

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

October 10 Singing session	November 14 Singing session	December 12 Singing session
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Belfast Singing Circle

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

October 2 Singing session	November 6 Singing session	December 4 Singing session
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Birr CCÉ

Birr Co. Offaly
First Friday of each month from 7pm.

October 4 Traditional music session	November 1 Traditional music session	December 6 Traditional music session
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Boyle Traditional Singing Circle

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

October 19 Singing session	November 16 Singing session	December 21 Singing session
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Bray Singing Circle

Tennis Club, Vevay Rd, Bray.
Third Saturday of each month from 9pm. Admission €4

October 19 Singing session	November 16 Special guests: Landless	December 21 Christmas singing session
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Carlow Singers Session

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

October 1 Singing session	November 5 Singing session	December 3 Singing session
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Cavan Traditional Music Session

Blessing’s Pub, Main Street, Cavan. Every Thursday from 10.30pm.

Chapel Gates Singers Club

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

October 25 Singing session with special guest, John Tunney (see right)	November 29 Singing session with special guest to be confirmed	December 27 Singing session with special guest to be confirmed
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Clé Club

Liberty Hall, Dublin 1. Third Wednesday of each month from 8.00pm. Admission €5

October 16 Singing session with special guest Michael Tubridy (see right)	November 20 Singing session with special guest to be confirmed	December 18 Singing session with special guest to be confirmed
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Clew Bay Folk Club

The Back Yard, Matt Molloy’s Pub, Westport, Co. Mayo.
Second Saturday of the month from 4pm-6pm.

October 12 Singing session	November 9 Singing session	December 14 Singing session
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Clubeo

Leo’s Tavern, Crolly, Gweedore, Co. Donegal.

Run by Emma Ní Fhíoruisce and Moya Brennan, Clubeo is a monthly event – but not on a fixed day. Check @clubeo on Facebook for information on upcoming sessions.



John Tunney

John Tunney

John Tunney, grew up in Letterkenny in a house filled with song and sang from childhood. A fine singer in his own right, John has devoted considerable energy into exploring and preserving the legacy of his father, Paddy, whose family members were among the early group of singers and musicians to be recorded by the collectors, Peter Kennedy and Seán O’Boyle, for the BBC in the 1950s and 1960s.

Applying considerable academic rigour to the task of collecting and archiving traditional song and its associated folklore, John is widely respected for the outputs of his research as well as for his own singing of the songs from the extensive Tunney family repertoire.

Michael Tubridy

After a spell with the legendary Castle Céilí Band, Mick became a founder member of The Chieftains in 1962. Originally from Kilrush, Co. Clare, he remained with the band until 1979 when he returned to structural engineering on a full-time basis.

On his solo album, *The Eagle’s Whistle*, he played flute, whistle, concertina, bombarde and bodhrán.

A step dancer, Mick published the first tutor book for sean nós step dancing, *A Selection of Irish Traditional Step Dances*, using his own system of notation.

He was honoured for Lifetime Achievement in the annual TG4 Gradam Ceoil awards in 2013.

A structural engineer until he retired in 1993, Mick won awards for his work on the design of the Dublin Airport Passenger Terminal Building and on the restoration of the Great Telescope at Birr Castle.



Michael Tubridy



Cork Singers Club

Established in 1993, the Cork Singers Club has been instrumental in helping to bring around a renewed interest in the art of traditional singing. Meeting every Sunday night at An Spailín Fánach, the club has only one golden rule – no instrument! The whole idea is that people come together to celebrate the fine art of solo singing and to ensure that the great traditional songs are passed down from generation to generation.



GUARANTEED TO KEEP THE WEST AWAKE: Kíla are heading for Clonakilty and Galway in December

Kíla

Good technique and musicianship will take you a long way in traditional music. But with energy and lift added as well, you can achieve an enduring status in the hearts and minds of audiences in Ireland and abroad. Kíla are firm fan favourites – always guaranteed to deliver memorable high-octane performances that excite and engage. They are in Cork’s Cyprus Avenue on October 4, followed by the National Concert Hall, Dublin on October 5 for an already sold out family show. Then later the same evening they are in the Set Theatre in Kilkenny. November will see the band undertaking a series of gigs in Belgium and a folk festival in Spain before returning home for sets at De Barra’s in Clonakilty on December 13, Dublin’s National Stadium on December 21 and Monroe’s in Galway on December 23.

Cork Singers Club

An Spailín Fánach, South Main Street, Cork. Every Sunday 8.30pm

Cork Singers Club members will be heavily involved in the Cork Folk Festival from October 3-6. For info on weekly sessions after that, check @corksingersclub on Facebook.

County Wexford Traditional Singers Circle

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

October 25 Singing session	November 22 Singing session	December 27 Singing session
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Croonerista Social Club

Inchicore Sports & Social Club, Dublin 8
Second Friday of each month from 9.30pm. Admission free

October 11 Singing session	November 8 Singing session	December 13 Singing session
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Crown and Shamrock Sessions

The Crown and Shamrock Inn, Antrim Road, Mallusk.
First Thursday of each month from 8pm.

October 3 A night of songs and stories	November 7 A night of songs and stories	December 5 A night of songs and stories
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Crusheen Singers Club

Fogarty’s Bar, Crusheen, Co. Clare
Third Wednesday of each month from 9.30pm.

October 16 Singing session	November 20 Singing session	December 18 Singing session
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An Cumann Dearg Folk Club

Áras Uí Chongaile, 374-376 Falls Road, Belfast.
Monthly on Wednesdays at 7.30pm

Check James Connolly Visitor Centre on Facebook or log on to www.arasuichonghaile.com/ or for information on the dates of the sessions.

De Barra’s Folk Club

55 Pearse Street, Scartagh, Clonakilty, Co. Cork
Traditional music session every Monday from 9.30pm.

Plus special guest nights:	November 7 9pm John Spillane	December 13 9.30pm Kíla
October 3 9pm John Spillane	December 5 9pm John Spillane	



Derry Traditional Singers Circle

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

October 3 Singing session with special guest, Cathal McConnell (see right)	November 7 Singing session	December 5 Singing session with special guests, Tom Byrne and Michael Gallanagh
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Down Singers Circle

Coming soon to a venue in North County Down: a new singers circle – organised by Jackie Boyce. Keep an eye on Facebook for further news.

Drogheda Singers Circle

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

Dundalk Singing Circle

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

October 1 Singing session	November 5 Singing session	December 3 Singing session
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Dunmanway CCE

Greyhound Bar, Dunmanway
Last Friday of each month from 9.30pm.

October 25 Singing and story-telling	November 29 Singing and story-telling	December 27 Singing and story-telling
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Edenderry CCE

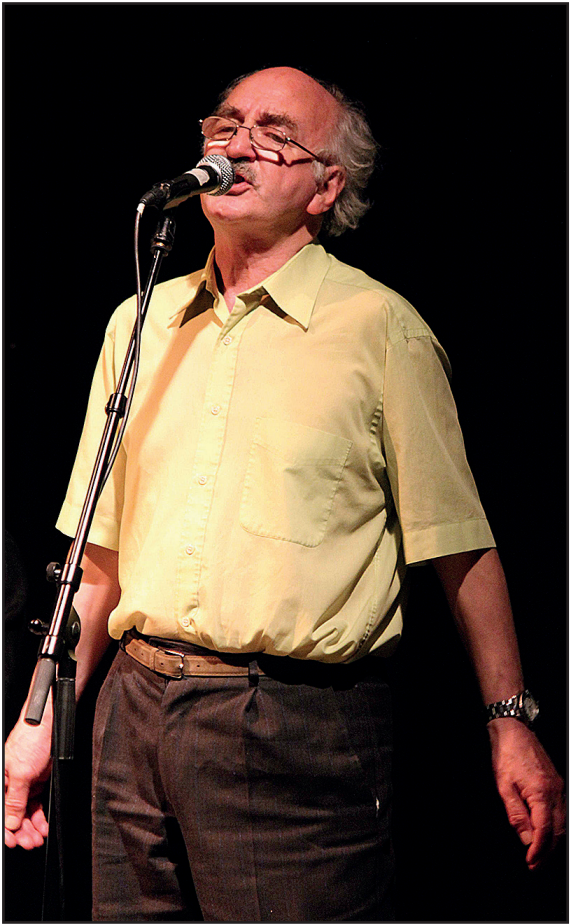
O’Donoghue’s Lounge, Edenderry.
Third Thursday of each month from 9pm.

October 17 Traditional music and singing session	November 21 Traditional music and singing session	December 19 Traditional music and singing session
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Ennis Singers Club

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

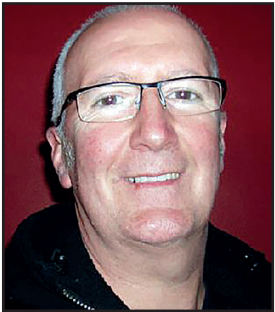
October 11 Singing session	November 8 Singing session	December 13 Singing session
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Cathal McConnell

Cathal McConnell

Cathal McConnell is an acclaimed musician, singer and founder member of the traditional group, The Boys of the Lough. An All-Ireland senior champion in both flute and whistle, Cathal’s relaxed stage presence and ability to communicate his songs and music has endeared him to audiences for decades. Known for his musical charm and wit, the redoubtable Cathal has recorded over 20 albums of music and song with “the boys”, and fellow member, Dave Richardson, paid tribute saying: “He sings to you rather than at you. He wants you to focus on the message of the song rather than on him as a performer. He’s passing on the music, not using it to impress.” For his contribution to traditional singing, Cathal was awarded the TG4 Gradam Cheoil Award as Singer of the Year in 2010. In recent years Ravensdale fiddle player, Gerry O’Connor, has compiled an anthology from Cathal’s song repertoire which has been published as *I Have Travelled This Country* – with an accompanying CD and DVD released on Claddagh Records.



Martin Sweeney

Martin Sweeney

Singer-songwriter, Martin Sweeney, is the moving spirit behind the Foyle Folk Club in Derry – which was established just over three years ago to provide a platform for local singers, song writers, musicians and poets – both established and new.

One of the headline acts at its launch in June 2016 was another singer-songwriter, Eamon Friel. who very sadly passed away recently. The Club’s December session will be a tribute to Eamon.



AMHRÁNAÍ: Geraldine Bradley

Geraldine Bradley

Originally from Bessbrook in County Armagh, Geraldine Bradley is an accomplished singer in Irish and English. She grew up in a family immersed in music and poetry, thanks to her mother Sheila.

While Geraldine has explored the legacy of Elizabeth Cronin of Baile Bhuirne, Cork, a further source of inspiration for her singing was the late Seán Ó Gallchobhair from Derry whom she first met at the Ulster Fleadh in Cavan in 1982.

Her album, *From the Rising Spring – Cloch Fhuaráin*, produced by Neil Martin, was released in 2007 to considerable critical acclaim.

Geraldine’s brother, Paul is also well-known as a fiddler, fiddle-maker and poet.



Eamon Friel

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 16 Singing session	November 20 Singing session	December 18 Singing session
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Feakle Singers Club

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

October 12 Singing session	November 9 Singing session	December 14 Singing session
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Foyle Folk Club

Tinney’s Pub, Sackville Street, Derry
First Friday of alternate months (Doors 8.30pm for 9pm).

October 4 Tracey McRory and Richard Laird Martin Sweeney Kieran Duff	Jim Simpson and Brendan Brady Christopher Kavanagh plus surprise guests	December 6 Tribute to the late singer and songwriter Eamon Friel... guests to be confirmed.
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Glórtha gCuilinn Singing Clrcle

Keenan’s Bar, Crossmaglen, Co. Armagh
First Friday of each month from 8pm (youngsters) and 9pm (adults)

October 4 Singing session	November 1 Singing session	December 6 Singing session
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An Góilín

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

October 4 Singing session	November 1 Singing session	with guest tbc
October 11 Singing session with special guest: Geraldine Bradley (see top left)	November 8 Singing session with guest tbc	December 6 Singing session
October 18 Singing session	November 15 Singing session	December 13 Singing session
October 25 Singing session*	November 22 Singing session	December 20 Puddin’ Night: singing session with guests tbc
	November 29 Singing session	December 27 No session

Howth Singing Circle

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

October 3
Special guest **Liam O’Connor** – including talk on ITMA at 8.30pm

November 7
Women’s Songs
Mná an Tí: Helen Lahert and Niamh Parsons

November 21
Annual dinner with special guests tbc

December 5
Special guest **Tim Dennehy** (see right).
Fear agus bean an tí: Laurence Bond and Ann Riordan



Helen Lahert

Inishowen Traditional Singers’ Circle

North Pole Bar and McFeeley’s Bar, Clonmany, Co. Donegal
Second Friday of each month from 9.30pm

October 11 Singing session (North Pole Bar)	November 8 Singing session (McFeeley’s Bar)	December 13 Singing session (North Pole Bar)
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Jim O’ The Mills Session

Jim O’ The Mills Pub, Upperchurch, Thurles, Co. Tipperary
Every Thursday from 9.00pm

Keady Traditional Music Session

Arthur’s Bar, Bridge Street, Keady, Co. Armagh
Second Tuesday of each month from 9.00pm

October 8 Traditional music and singing session	November 12 Traditional music and singing session	December 10 Traditional music and singing session
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Killala Bay Folk Club

Lynn’s Far Side Café, Killala, Co. Mayo
First Friday of each month from 8.00pm

October 4 Special Guests: The Whileaways Admission €20	November 8 Club session <i>Musicians, singers, poets, story tellers and listeners welcome</i>	December 6 Club Session
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Killeshandra Traditional Music Session

Kelly’s Pub, Main Street, Killeshandra, Co Cavan.
Every Thursday from 9.30pm.

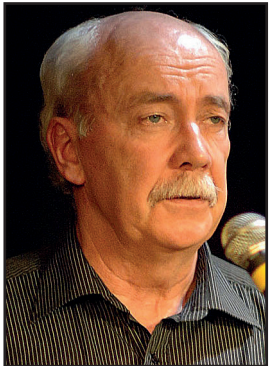
Tim Dennehy

Born in Ballinskelligs, Co. Kerry and raised in Cahersiveen in Co Kerry, Tim Dennehy was one of the founder members of the Góilín Singers Club – which this year celebrates its fortieth anniversary.

Both his parents sang and were blessed with a huge repertoire of songs and stories in Irish.

After a number of years working in Dublin, Dennehy moved to Co. Clare where he has been part of a talented team of traditional and folk music presenters on Clare FM Radio.

He continues to write poems and songs and is a regular and highly sought after contributor to singing workshops and festivals in Ireland and abroad.



Tim Dennehy



WHILE YOU’RE AT IT: Three away to Killala Bay

The Whileaways

Since forming in 2012, the Whileaways have released three well received albums – the latest being *From What We’re Made* which secured a nomination for ‘Best Album’ at last year’s RTE Radio 1 Folk Awards to go with their nomination in the ‘Best Folk Group’ category.

Nicola Joyce, Noriana Kennedy and Noelie McDonnell had extensive experience as individual performers before they decided to collaborate as a group. But their combined harmonies and tasteful arrangements, that have become a hallmark of the band’s sound, have brought their creativity to a new level.

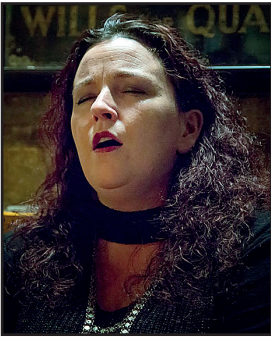
Katie Theasby

London-born Katie Theasby is a local musician and creative artist. Her father, Paul Theasby, was also a musician and her mother Gloria Pahad is also a local artist.

A fine singer, Katie featured recently in RTE's quest to find Ireland's favourite folk song, performing Shane MacGowan's *A Rainy Night in Soho* with Clare-based singers, Steo Wall and Ger O'Donnell.

After working as a Special Needs Assistant for over 18 years, she recently decided to give something back to herself through music and art.

Alongside her studies at the Ennistymon School of Art, Katie has just completed work on her debut album, *I remember you singing*, which is due to be launched in the very near future.



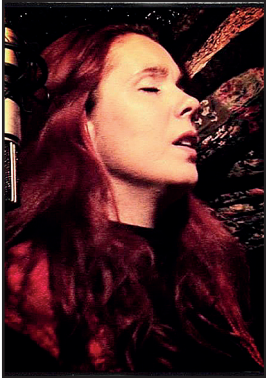
LOCAL ARTIST: Katie Theasby on song during a previous visit to Kilshanny House (Photo: Maryann Stephens)



MELLOW CELLOS: Lioba Petrie and Mary Barnecutt (Photo: Laura Sheeran)

Pausa for Thought

Multi-instrumentalist and singer, Imogen Gunner, is co-hosting a new monthly session at La Pausa



IMAGINE: Imogen Gunner multi-instrumentalist (on fiddle, harp, accordion, concertina, ukulele and mandolin), singer, composer, arranger, researcher and educator.

Caff  in Dublin's Blessington Street – along with Rose Connolly (piano, voice, ukulele, guitar, banjo). Each session will feature a special guest and an invited performer from the floor. Two acclaimed cellists, who have often performed together, will make separate guest appearances: Mary Barnecutt in October and Lioba Petrie in December.

Belfast-based singer, Kate de Barra, will provide the floor spot in December.

Kilmaley/Lisroe Singers' Club

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

October 19 Singing session	November 16 Singing session	December 21 Singing session
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Kilshanny House Singing Circle

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

October 6 Singing session with special guest Aileen Lambert	November 3 Singing session with special guest Katie Theasby (see left)	December 1 Singing session with special guest John Tunney (see page 51)
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Kinvara Singers Circle

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

October 7 Singing session	November 4 Singing session	December 2 Singing session
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La Pausa Session

La Pausa Caff , 1-B Blessington Street, Dublin 7
Second Friday of each month from 7.00pm

October 11 Guest: Mary Barnecutt	November 8 Guest: tbc	December 13 Guest: Lioba Petrie
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Mn  an T : Imogen Gunner and Rose Connolly

Lisburn Traditional Music Session

The Tap Room, Hilden Brewery, Lisburn, Co. Armagh
Every Wednesday from 7.30pm

Malahide Singing Circle

St. Sylvester's GAA Club, Church Road, Malahide
Last Thursday of each month from 8.30pm

October 31
Singing session with Halloween theme

November 28
Singing session – special guest to be confirmed

December 19
Singing session



Malahide Mn  an T : Martina N  Chearnaigh (left) and M ire N  Bhaoill with Andy Irvine

Navan Singers Circle

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

October 8 Singing session	November 12 Singing session	December 10 Singing session
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The Night Before Larry Got Stretched

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

October 6 Singing session with guests to be confirmed	November 3 Singing session with guest to be confirmed	December 1 Singing session with special guest: Joe Aitken (see left)
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North Wexford Traditional Singing Circle

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

October 29 Singing session	November 26 Singing session with special guest Niall Wall – Ireland and Newfoundland, shared past, shared songs	December 17 Singing session
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Phoenix Folk Club

Downey's Pub, Ballyfermot Road, Ballyfermot
Every Thursday from 9.00pm

Na P obair  Uilleann – Session with the Pipers

The Cobblestone, Smithfield, Dublin 7
First Tuesday of each month from 9.30pm Admission  13

October 1 M�ire N� Ghr�da Pipes Sorcha Costello Fiddle Mary Bergin Whistle Kevin Conneff Songs/Bodhr�n (see right)	November 5 Peter Browne Pipes Dylan Carlos Fiddle C�in Sweeney Flute M�ire N� Ch�ileachair Songs	December 3 Wynton Moore Pipes Laura Kerr Fiddle Barry Kerr Flute Andreas Schulz Songs
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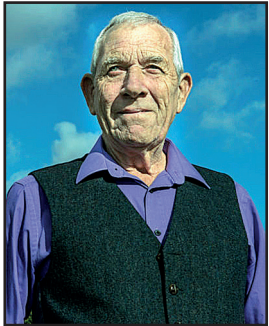


SIBLINGS IN SYNC: (right) Laura and Barry Kerr

Joe Aitken

Joe Aitken from Kirriemuir is one of the great upholders of Scotland's bothy ballad tradition and a singer of Scots song who has taken his native culture to appreciative audiences all over Scotland, in England, Ireland and Germany.

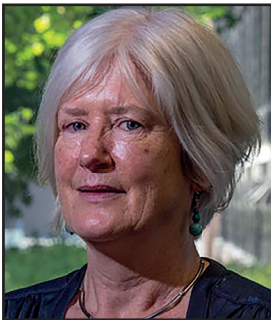
The winner of many singing competitions for his authentic narrative style, Joe is literally a champion of champions – a record six times winner of the much coveted Donald Ferguson Memorial Trophy competed for annually in Elgin by bothy ballad singing competition winners.



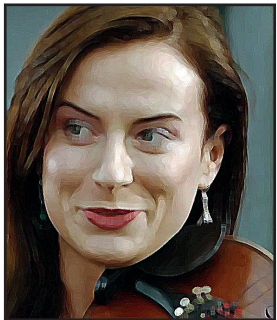
Joe Aitken

The sixth title was won last year with a fine rendition of *Bogie's Bonnie Belle* – ahead of a fine field which included former champion, Shona Donaldson, who was the first female winner of the title.

Joe also featured in the BBC Scotland documentary *Beyond The Bothy* in 2010.



M ire N  Ghr da



Sorcha Costello

Session with the Pipers

Chieftain, Kevin Conneff, will be blessed among women – thrice blessed in fact – at the Session with the Pipers on October 1 where he will share the stage with maestra of the whistle, Mary Bergin, virtuoso uilleann piper, M ire N  Ghr da, and another magnificent fiddler from Tulla in East Clare, Sorcha Costello.

These four highly acclaimed and extremely talented musicians promise to deliver an extraordinary night even by the standards of the exalted Cobblestone – a venue that has hosted many memorable celebrations of traditional music in the past.

This seems like the perfect follow-up to last month's Ace and Deuce of Piping concert in Dublin's Liberty Hall – which featured a deuce of Chieftains in Matt Molloy and Se n Keane, as well as ace pipers, Joe Byrne and Nollaig Mac C rthaigh.



Úna Monaghan

Belfast-based Úna Monaghan is a harper, composer and sound engineer, and performs with harp and computer. She looks after live front of house sound for leading traditional musicians at home and abroad, and in 2018 released an album of her compositions for harp and electronics, called *For*, recorded in the Shetlands. Úna received the Liam O'Flynn Award from the National Concert Hall and Arts Council Ireland in 2019. Her talk at Na Próbaíí Uilleann will describe a range of her ongoing projects including: composition for traditional musician and computer, composition with AI, and her research on gender and Irish traditional music carried out in support of the FairPlé campaign.



BALLAD SINGER : Anne Skelton (left) with her husband, Joe, at last year's Frank Harte Festival organised by the Góilín Singers Club in Dublin's Club na Múinteóirí (Photo: Fonn).

Anne Skelton

Anne Skelton from Mayo has been a prominent and well-respected figure in traditional singing in Ireland for a number of years. As well as guesting at most of the major singing festivals around the country over the last decade, Anne has also been in great demand as a mentor – providing singing workshops. Along with the Rainbow Singers Circle's bean an tí, Rosie Stewart, and others, Anne took part in the Man, Woman and Child project – with its focus on the anthology of 305 vintage ballads collected by Francis Child and published as *The English and Scottish Popular Ballads* in 1882.

Na Próbaíí Uilleann – Notes and Narratives

15 Henrietta Street, Dublin 1
 Third Thursday of each month Admission €10 (Conc. €5)
 Illustrated talks on traditional music and song

October 17 Tony Kearns <i>An Eye for Music: Exploring the role of photography in Irish traditional music</i>	November 21 Úna Monaghan <i>Traditional Music, Technology and Experimentalism (see right)</i>	December No talk <i>Can't make it to Henrietta Street? Watch live on NPU-TV – see www.pipers.ie</i>
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Rainbow Singers Circle

McHugh's Pub Glenfarne, Sligo
 Last Sunday of each month from 5pm until 8pm

October 27 Singing session with special guest, Anne Skelton (see left)	November 24 Singing session with special guest, Patrick Hugh Kelly	December 29 Singing session with special guests, The O'Reilly Family
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Rambling House Session

Templemore Arms Hotel, Templemore, Co. Tipperary
 First Thursday of each month from 9.30pm

October 3 Music, song, dance, poetry and stories from the floor	November 7 Music, song, dance, poetry and stories from the floor	December 5 Music, song, dance, poetry and stories from the floor
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Rhode CCÉ

Killeen's Bar, Rhode, Co. Offaly
 First Friday of each month from 9.30pm
 (Junior session from 7.30pm)

October 4 Singing session	November 1 Singing session	December 6 Singing session
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Ring of Gullion CCÉ

The Welcome Inn, Forkhill. Co. Armagh Every Tuesday from 9.30pm

Rostrevor Folk Club

Crawford's Bar at the Rostrevor Inn, 33 Bridge Street, Rostrevor, Co. Down. Fortnightly on Monday evenings.

October 7: **Maighread and Triona Ní Dhomhnaill** (see top right)

For information on upcoming sessions, check the club's Facebook page: *Rostrevor Folk Club* at Crawford's.

Séamus Ennis Arts Centre

The Naul, Co. Dublin
 Third Sunday of each month from 2.15pm. Admission Free

October 20 Singing session	November 17 Singing session	December 15 Singing session
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Seisiún Ceoil as Gaeilge

Club Áras na nGael, 45 Sráid Dominic, Gaillimh.
 Gach Oíche Dé Sathairn ón 9i.n. Saorchead isteach.
 45 Dominick Street, Galway Every Saturday from 9pm. Admission free.

Seisiún sa Farmers/Session at the Farmers

The Farmers Inn, Colinglen Road, Belfast. Every Sunday from 8pm.
 Tunes and songs hosted by Cormac Buzz Ó Briain and Aodán Jaff Mac Séafraidh (See right).

Shanaglish Singers Club

Whelan's Pub, Shanaglish, Co. Galway
 Last Friday of every month from 9pm

October 25 Singing session	November 29 Singing session	December 27 Singing session
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Skibbreen Singers Club

O'Brien's Corner Bar, 37 Bridge Street, Skibbreen
 First Friday of each month from 10pm

October 4 Singing session with special guest, Tim Reardon	November 1 Singing session with special guest tbc	December 6 Singing session with special guest tbc
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Sliabh Liag Singers Circle

Ciorcal Ceol Sliabh Liag
 Evelyn's Bar. Carrick, Co. Donegal Last Friday of the month from 9.30pm

October 25 Singing session	November 29 Singing session	December 27 Singing session
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Sligo Traditional Singers' Circle

Durkin's Pub, Ballinacarrow, Co. Sligo
 Second Wednesday of every month from 9pm

October 9 Singing session	November 13 Singing session	December 11 Singing session
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Song Central

Chaplin's Bar, Hawkins Street, Dublin 2
 Second Sunday of every month from 6pm

October 13 Singing session	November 10 Singing session	December 8 Singing session
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SISTERS : Maighread (left) and Triona Ní Dhomhnaill.

Maighread and Triona Ní Dhomhnaill

Originally from Kells, County Meath – but with very strong family connections to Ranafast in Donegal – Maighread and Triona Ní Dhomhnaill have an impeccable pedigree in traditional singing in both Irish and English – as members of Skara Brae along with their late brother Mícheál and Daithi Sproule. Triona and Mícheál were also the principal vocalists with the ground-breaking Bothy Band in the 1970s. As well as playing as a duo, Maighread and Triona have also played with Donegal musicians, Moya Brennan and Mairéad Ní Mhaonaigh under the name, T with the Maggies.



Aodán 'Jaff' Mac Séafraidh, fear an tí at the Seisiún sa Farmers

Jaff Mac Séafraidh

One of the host of the monthly Seisiún sa Farmers in Belfast is the multi-talented Jaff Mac Séafraidh – player and maker of uilleann pipes, singer, storyteller, writer of verse, player of whistles, guitar and bouzouki. A member of the Belfast-based band, Ériu, Jaff married Scottish singer, Jackie McGuckian, recently and they have now begun to perform together as a duo under the name of The Luck Penny.

South Roscommon Singers Festival 2018

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

Landless
(Dublin & Belfast)

Stick in the Wheel
(London)

Annie Power
(London)

Alice and David Wilde
(West Virginia/London)

Strawberry Thieves
(Socialist Choir from London)

Macdara Yeates
(Dublin)

Michaela Keenaghan
(Banagher)

Joe Gibbons
(Ballinasloe)

Ukephoric
(Roscommon Ukulele Collective)

The Nightingales
(Roscommon)

Members of South Roscommon Singers Circle

Knockcroghery N.S. Choir

Guests of Honour:
An Góilín Traditional Singers Club
featuring

Song and Saunter Street Show

Talks, Discussions Recitals

Annie McNulty Award Presentation

I'll Fly Away Gospel Concert

Sessions – formal and informal

For full details of the programme, see South Roscommon Singers Festival on Facebook

South Roscommon Singers Circle

Murray's Bar, Knockcroghery, Co. Roscommon
First Saturday of each month from 8pm

October 5 Singing session	November 2 Singing session	December 7 Singing session
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October 25-27 South Roscommon Singers Festival (see left)

Spancilhill Singers Club

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

October 4 Singing session	November 1 Singing session	December 6 Singing session
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Sperrins Singing Circle

Ponderosa Bar, Glenshane Pass, Co. Derry
Third Friday of each month from 9pm

October 18 Singing session	November 15 Singing session	December 20 Singing session
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Sult na Sollan/Sallins

Railway Inn, Na Sollar/Sallins
Third Friday of each month from 9pm

October 18 Music and singing session	November 15 Music and singing session	December 20 Music and singing session
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Sunflower Folk Club, Belfast

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

October 3 Guest: Edel Ní Churraoin	October 31 Guest: Bernadette Morris	December 12 Guest: tbc
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October 10 Guest: Jane Cassidy	November 7 Guest: tbc	December 19 Guest: Anthony Toner
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October 17 The One World Festival presents: Xango	November 14 Guest: tbc	December 26 No club
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October 24 Guests: The Long Stay (Seán McAuley, Brendan McCullough, Brendan Donnelly)	November 21 Guest: tbc	December 5 Guest: tbc
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Anthony Toner
(Photo: Fergus Woods)

Tower Singing Circle

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

October 14 Singing session	November 11 Singing session	December 9 Singing session
October 28 Singing session	November 25 Singing session	December 23 Singing session

Trim Singers Circle

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

October 18 Singing session	November 15 Singing session	December 20 Singing session
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Tuam Singers Club

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

October 21 Singing session	November 18 Singing session	December 16 Singing session
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Tullamore CCE

Joe Lee's Bar, Church Street, Tullamore
Second Tuesday of every month 9.30pm. Admission free.

October 8 Singing session	November 12 Singing session	December 10 Singing session
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Tunes in Tutty's

Tutty's Bar, Hollywood, Co. Wicklow. Every Thursday from 8.30pm.
Music session: check Facebook for guest performer each week.

West Limerick Singing Club

The Ramble Inn, Main Street, Abbeyfeale, Co. Limerick.
First Friday of every month 9pm

October 4 Club night: singing and storytelling	November 1 Club night: singing and storytelling	December 6 Club night: singing and storytelling
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October 18-20 Garry McMahon Singing Weekend (see right)

West Offaly CCE

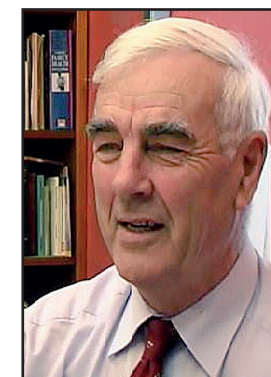
Crank House, Banagher Co. Offaly
Last Sunday of every month. 5pm-7pm.

October 27 Music session	November 24 Music session	December 29 Music session
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What the Folk?

West Bar, Bridge Street, Westport. Every Wednesday from 9.30pm.
Open mic session with backing from house band

Garry McMahon Singing Weekend



INSPIRATION:
Garry McMahon

The West Limerick Singing Club is hosting the eleventh annual singing weekend – named in memory of singer, composer, sportsman and lawyer, Garry McMahon – in Abbeyfeale from October 18 to 20.

Proceedings will be officially opened on Friday, October 18 by Denis 'Ogie' Moran at 8pm in the Ramble Inn, to be followed by a singing session from 9pm.

Saturday kicks off with a song presentation by local historian, Martin Moore, at 11am in Fr. Casey's GAA Club.

Next up is a special GAA-themed singing session at 2pm in the Ramble Inn where singers will be invited to contribute songs and stories from their own areas. (The wearing of club or county colours is optional!)

At 6.30pm on Saturday, there will be a special performance of Garry McMahon's composition, *Aifreann na Ríocht*, by the Abbeyfeale Choir in Abbeyfeale Church.

The singing sessions will continue from 9.30pm in the Ramble Inn and Leen's Hotel.

After a quick sleep, the singing resumes at 11am on Sunday in Fr. Casey's GAA Club – which will also be the venue for the tribute and presentation to Séamus Brogan at 3pm.



TRIBUTE: Séamus Brogan

The Wexford native has been a leading figure in the Irish music scene in Britain for many years.

His talent as a singer was recognised in 2000 with an All-Ireland title at the Fleadh Cheoil na hÉireann in Enniscorthy. Séamus continues to be much sought after as a teacher and mentor for singers and students.

The final singing session of the weekend begins at 7.30pm on Sunday in the Ramble Inn.

If you want to see your singing or music sessions included in the listing for January-March 2020, please send the details to fonnonline@icloud.com by December 1, 2019.



TRAD Fest 2020

22-26 JANUARY

Afro Celt Sound System • Skippinish • Peatbog Fairies //
Cherish The Ladies • Shandrum Céilí Band • Lau //
Hothouse Flowers • John Boden & The Remnant Kings •
Screaming Orphans // Daoirí Farrell's Dublin Sessions //
Muireann Nic Amhlaoibh & Gerry O'Beirne //
Connla • Réalta • Boxing Banjo // Kevin Burke //
Stockton's Wing with Ralph McTell, Phelim Drew,
The Henry Girls, Leslie Dowdall // The Fureys //
John Craigie • Cat Clyde // Séamus Begley with
Oisín Mac Diarmada & Samantha Harvey //
Catherine McEvoy & Family // Séamie O'Dowd //
Padraig Rynne & Tara Breen // Tim Edey //
Louise Mulcahy // Michelle Mulcahy // Aoife Scott //
Emma Langford • Susan O'Neill • Clare Sands •
Saoirse Casey // Barbara Dickson & Nick Holland //
Doireann Glackin & Sarah Flynn // Brona McVittie //
Maria Doyle Kennedy // Della Mae // Shane Hennessy //
Turin Brakes • Sounds of the Sirens // plus many more...

tradfest.ie