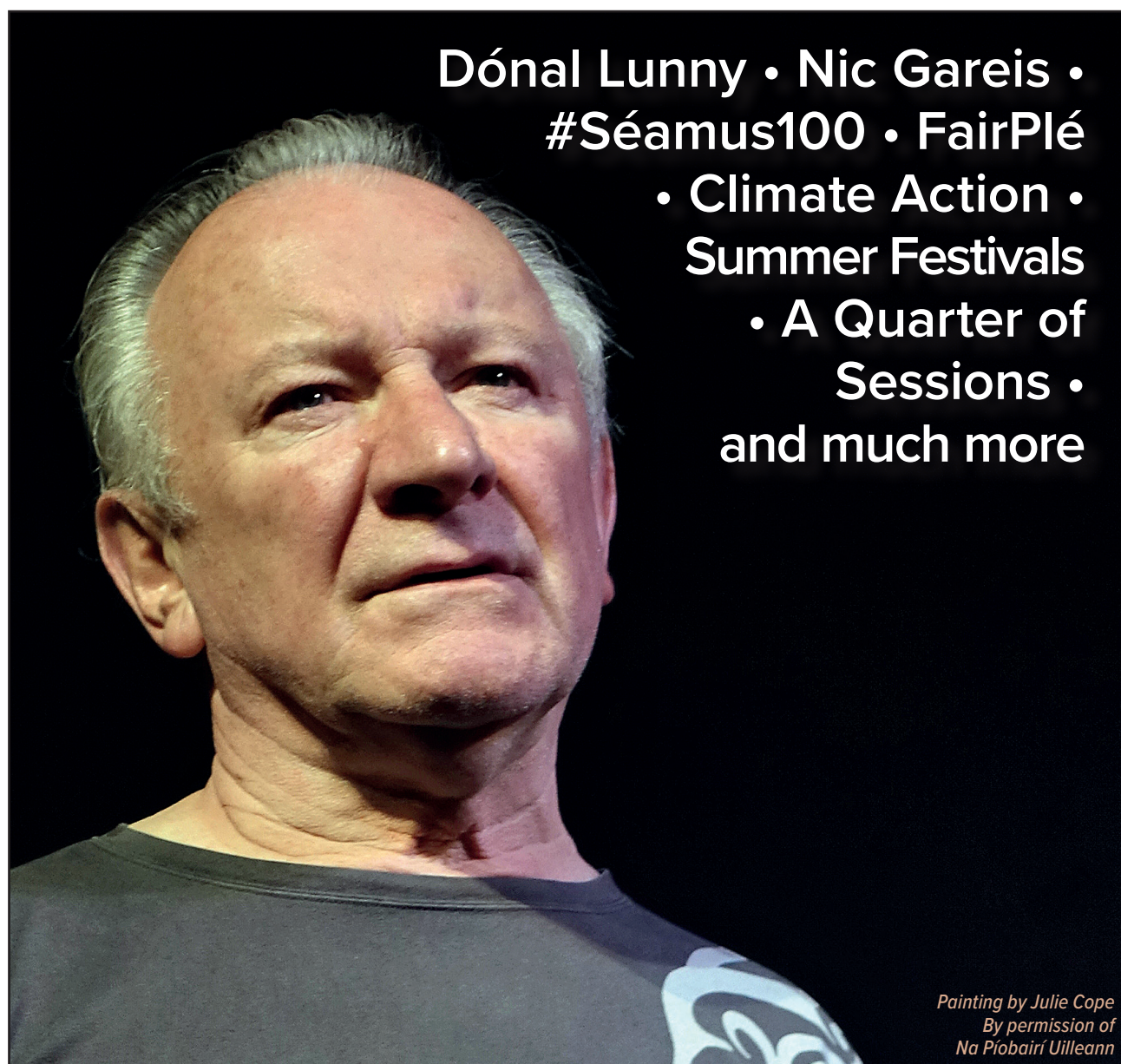


fonn

TRADITIONAL MUSIC AND SONG

Issue No. 4 Summer 2019



Producing the Goods

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 artists 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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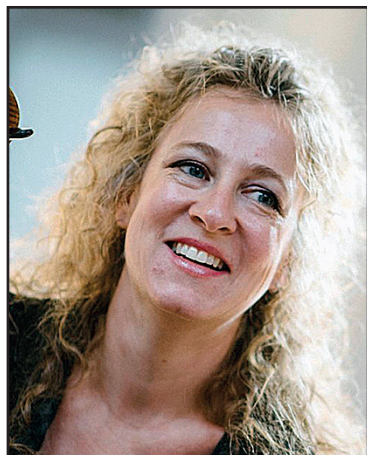


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#Séamus100 Marking the Ennis legacy

The celebrations to mark the centenary of the birth of master piper and folklore collector, Séamus Ennis, are continuing apace.

Curated by piper, Ronan Browne, on behalf of the Séamus Ennis Arts Centre and Fingal County Council, the extensive programme has already produced a number of memorable moments.

Ennis' two children, Christopher and Catherine, were guests of honour at the unveiling of a 'blue plaque' to the great man recently in Finglas, where he lived for many years.

Among the many musical events that have already taken place so far have been recordings of two special editions of the RTE Radio 1 programme, *The Rolling Wave* – broadcast in May – from the Naul which included pipers Ronan Browne, Padraic Mac Mathúna, Jimmy O'Brien Moran, Robbie Hannan and Sórcha Ní Scolaí, sean-nós singer Caitríona Ní Cheannabháin, fiddler Paddy Glackin and poet, Dermot Bolger.



HONOURING SÉAMUS: Christopher and Catherine Ennis pictured at the unveiling of the plaque to their father, Séamus, in Finglas, along with uilleann piper, Néillidh Mulligan.

Another recent gig in the Naul featured a rare visit from singer and flute player, Cathal MacConnell – who now resides in Scotland – who was joined by fiddler, John Carty, and Ronan Browne.

A feature of the programme has been the inclusion of talks and conversations alongside the musical events.

The first of these 'talking sessions' was a highly

entertaining interview of Claddagh Records co-founder and traditional music aficionado, Ivor Browne, by son, Ronan. At his son's prompting, the elder Browne provided many reminiscences of Ennis and his piping contemporaries like Willie Clancy and Leo Rowsome.

The second talk by piper, Pat Mitchell was entitled *Ní Fheicfimid A Leithéid Arís Go Deo* (We'll Never See His



SONGS AND STORIES:
Cathal MacConnell



THE PIPES ARE HIS CALLING:
Pat Mitchell



LIKE FADA LIKE CON:
Con Ó Drisceoil

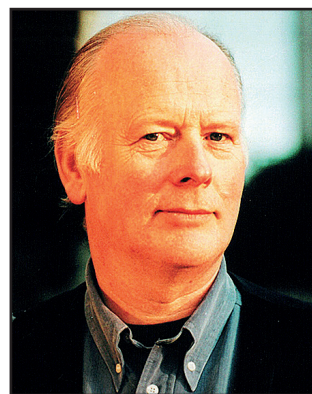
Like Again). Mitchell, who used to study Ennis up close at the Royal Oak in Finglas, analysed the musical formation and the career of the piping maestro.

MORE TO COME

Upcoming centenary events concerts and talks include another gig in the Naul featuring Con Fada Ó Drisceoil, Kevin Glackin and Ronan Browne on July 27.

An illustrated talk on Ennis's relationship with song source, Colm Ó Caodháin of Glinnsce in Conamara, will be given by Ríonach Uí Ógáin, with Róisín Elsafty and Peter Browne, at the Fleadh Cheoil in Drogheda on August 14.

On August 30 in Rush Library, singer, collector and researcher, Len Graham will share some musical memories from his exploration of the Ulster song tradition.



NORTHERN SONGS:
Len Graham



TORC OF THE TOWN:
Declan MacGrath

Celtic award for *Lomax in Eirinn*

DDeclan MacGrath's stunning and insightful documentary, *Lomax in Eirinn*, has won a coveted Torc trophy at the Celtic Media Festival – held in Aviemore, Scotland, recently.

Commissioned by TG4, the film explores the remarkable legacy of the visit of the American folk music collector, Alan Lomax to Ireland in 1951 (see *Fonn No.1, Autumn 2018*).

With Lomax, himself, acknowledging Séamus Ennis' pivotal role in making the visit such a success, it is fitting that in the centenary of Ennis' birth, MacGrath's excellent film has won the Spirit of the Festival award at Aviemore.



DIRECTOR DESIGNATE: Liam O'Connor (Photo: ITMA)

Liam to be next ITMA head

Liam O'Connor is to be the next Director of the Irish Traditional Music Archive. He will take up office in late August while current Director, Grace Toland, who has opted to step down, will remain with the archive in a new role.

As a respected musician, collector, researcher and teacher, Liam O'Connor is eminently qualified for the

role and is likely to be a popular choice within the traditional music community.

ITMA Chairman Brian Montague said: "Liam is well known in traditional music circles, and beyond, as one of the leading fiddle players of his generation. His work on the collection and preservation of music is also highly regarded –



STEPPING DOWN:
Grace Toland

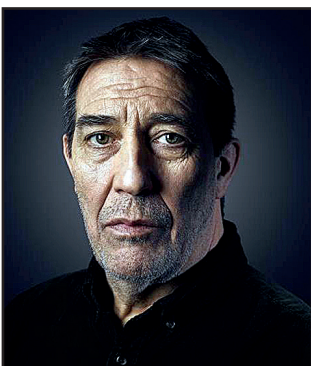
including extensive research on the collector, P. W. Joyce, who was the subject of his Master's thesis."

As a volunteer, Liam O'Connor has served on the ITMA Board, and worked on various research projects as well as the recording of P. W. Joyce material for the ITMA's online audiovisual tune archive, PORT.

Liam has also served on the Board of The Folklore of Ireland Society and is a past Chairman of the TG4 Gradam Ceoil Selection Panel – having previously won the Gradam as Young Musician of the Year in 2002.

"I am truly honoured to be given this opportunity to be Director of ITMA," Liam said. "I have been a user of ITMA for over 20 years.

"Now I look forward to developing successful long-term relationships with the staff, the Board, key stakeholders and our users."



Ciaran Hinds

Musical based on Dylan's classic songs heads to Broadway

Girl From the North Country – the double Olivier Award-winning West End musical written and directed by Irish playwright Conor McPherson – is set for a Broadway run next year after a season in Toronto this autumn.

The production adapts a number of songs by Bob Dylan into a series of tales set in Depression-era Minnesota.

The show's original West End cast included Shirley Henderson and Ciarán Hinds.



Bob Dylan (Photo: Alberto Cabello)



All roads lead to Miltown Malbay

Performance is always at the core of the annual Willie Clancy Summer School in Miltown Malbay – with recitals devoted to specific instruments continuing throughout the week – as well as larger ensemble concerts.

One such will be a special concert to celebrate the inextricable links between traditional music in Ireland and Scotland.

But ‘Willie Week,’ as it is commonly known, also offers an exceptional programme of lectures and discussions on various aspects of the history of traditional music and its culture.

In this year’s Breandán Breathnach Memorial Lecture, Professor Ríonach Uí Ógáin, will reflect on the legacy of the late Tom Munnelly, collector of songs, tunes and folklore.

Among the other lectures during the week, John Tunney will consider the transmission of a song repertoire across six

generations of one family – his own.

The Director designate of the Irish Traditional Music Archive, Liam O’Connor, will deliver a tribute to the renowned box-player, Tony MacMahon, who celebrated his eightieth birthday a few months ago. As well as being a superb musician, especially in the playing of slow airs, Tony was a highly influential radio and TV producer in RTÉ, producing such seminal programmes as *The Long Note*, *The Pure Drop* and *Come West Along The Road*.

Information on the full programme for the week is available from the Summer School’s official website: <http://www.scoilsamhraidh.willieclancy.com>



Tom Munnelly



Tony MacMahon



TRIBUTE BAND: A mountain of music to honour Tony MacMahon (sitting far left). Out of shot were Peadar Ó Riada and Mary Corcoran (Photo: Fonn)

Happy Birthday, Tony

The Clé Club in Dublin hosted a special celebration to mark box player, Tony MacMahon’s eightieth birthday in April.

Among the all-star cast who paid tribute to the man from Clare were Seán Keane, Paddy Glackin, Peadar Ó Riada, Lisa O’Neill, Kevin Rowsome, David Power, John Kelly, Cormac

Begley, Michael Tubridy, Aoife O’Connor, Majella O’Beirne, Mary Corcoran, Eamon McGivney, Martin Donohoe, Des Geraghty and Eugene McEldowney with Mick O’Connor as fear an tí.

Beware of the scammers!

The Cornwall Folk Festival has unwittingly become the pretext for an international email scam.

Musicians from Britain, North America, Australia and elsewhere have been contacted about replacing one of the festival’s headline acts, who has supposed to have pulled out of the event for health reasons.

Festival organisers have been inundated in recent weeks with requests from musicians asking if the offer is genuine.

“The offer is quite credible,” said festival business director, Adrian Jones. “It includes detail that a musician would recognise as part of a plausible contract, including transport,

accommodation and a back line. And not a spelling mistake in sight, which is most unusual for spam!”

However, any artists who sign up with the bogus bookers are likely to be asked for deposits for flights and other payments – which are at the heart of the scam

Festival organisers have no way of knowing if any one has been taken in by the fraudsters until the festival gets under way in August.

The four-day festival will run in Wadebridge, North Cornwall, from August 22-26.

Among the real artists who will appear at the event are the Unthanks, Steve Knightley, Flats and Sharps and Wizz Jones.

Carmel in perpetual motion



SLIGO MAID: Carmel Gunning

Traditional musician, composer and teacher, Carmel Gunning, from Geevagh in Co. Sligo is an incredibly prolific artist.

Though probably best known as a leading tin whistle player, she is a fine singer and flute player who can also turn her hand to the guitar and accordion.

She has tutored music students at the University of Limerick and established her own music school (with

Liam Kelly of Dervish among her former pupils).

She has also managed to produce a number of albums as well as a book featuring her compositions for tin whistle and flute.

Hot off the presses is *The Sligo Maid* – a book (with CD) of 64 original tunes to be launched at the Willie Clancy Summer School in Miltown Malbay.

Her new album, *Cathair Shligigh*, featuring Junior

Davey on percussion, has also just been released – while a new song book, *Shamrocks from Geevagh*, is close to completion.

These new artistic products will also be available at the Carmel Gunning International Summer School of Traditional Music which runs in Sligo from August 8-10.

For more information, email: carmelgunning@yahoo.ie



YOUNG'UNS: Michael Hughes, David Eagle and Seán Cooney

Young'Uns to 'break' America?

British vocal trio, The Young'Uns, are heading to Canada in July and to the north-east of the United States in August, as they gain further international recognition.

The three-times BBC Radio 2 Folk Awards winners, brought their brilliant production, *The Ballad of Johnny Longstaff*, to Ireland earlier this year.

The Bunting Harp Collection: Sound or visual artist wanted

Music Network (MN) and the Irish Traditional Music Archive (ITMA) are offering an opportunity for a professional sound or visual artist to create an installation work, using as its inspiration the historically significant harp tunes collected in 1792 by Edward Bunting.

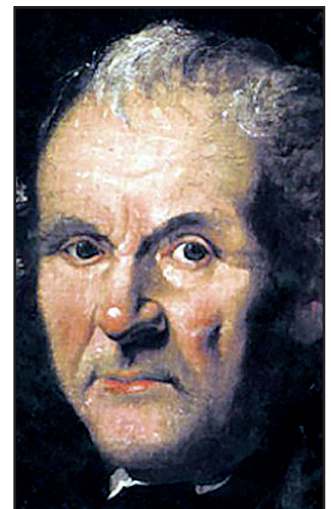
Artists are invited to submit proposals outlining

their creative response to a range of multimedia digital materials relating to the collection held by MN, ITMA and Special Collections & Archives, Queen's University Belfast (QUB).

Materials comprise digitised 18th century publication and manuscript sources, and 21st century audio-visual harp studio performances.

This is a unique opportunity for the recipient to create and present new work through the exploration, discovery and creative re-use of archival materials, and to bring this valuable collection to the attention of the wider public.

A full information pack is available from <https://s3-eu-west-1.amazonaws.com/downloads.itma.ie>



PIONEERING COLLECTOR: Edward Bunting

Peggy is on the road again

Peggy Seeger is embarking on an Irish tour later in July – mainly focusing on venues in the west and north – interrupted by a cross-country dash to Dun Laoghaire. She will be accompanied on stage by her son, Calum MacColl.

Peggy Seeger is totally unique. Sister of Pete Seeger (the heartbeat of the US folk revival) and long-time partner of the late Ewan MacColl (who contributed theory, practice and creativity to the British folk revival), she has carved a special niche for herself in both these countries as a performer and creator of the highest order.

Trained in both classical and folk music, her experience spans over 55 years of performing, collecting and songwriting. She'll sing an unaccompanied traditional ballad, follow it with a tall tale about a circus high-diver, then launch into a topical song about drugs, war, hormones, politicians, unions, women, love or ecology.

A multi-instrumentalist (piano, guitar, 5-string banjo, autoharp, English concertina and Appalachian dulcimer), she is probably best known for her feminist songs (such as *Gonna Be an Engineer*) and for *The Ballad of Springhill*, which is rapidly becoming regarded as a traditional song.

Born in 1935, she regards herself as "seasoned and in my prime." She has made 23 solo recordings and has

COMPLETE MUSICIAN:
Peggy Seeger (Photo: Vicky Sharp)



QUALITY SUPPORT:
Calum MacColl



Friday July 19	Hawk's Well Theatre, Sligo
Sunday July 21	Monroe's, Galway (Galway Arts Festival)
Tuesday July 23	Pavilion Theatre, Dun Laoghaire
Wednesday July 24	Fiddlers Green Festival, Rostrevor
Thursday July 25	Fiddlers Green Festival, Rostrevor – in conversation with Tommy Sands
Friday July 26	Séamus Heaney Home Place, Ballaghy, Co. Derry
Saturday July 27	McGrory's Hotel, Culdaff, Inishowen, Co. Donegal
Sunday July 28	Crescent Arts Theatre, Belfast

participated in over a hundred recordings with other artists.

Born in the US, she made her home in England with MacColl for 35 years. She went back to the US for sixteen years but has returned permanently to the UK where her three children live. She regards England as home.

Recording in the past for Folkways, Rounder Records

and Appleseed Recordings, her 2014 album, *Everything Changes*, was released on her own label, Signet Music. The one and only full-length authorised biography, *Peggy Seeger: A Life of Love, Music and Politics* by Jean R. Freedman was published in 2017, and Peggy's own memoir, *First Time Ever*, was also published in 2017 to great critical acclaim.

Reaching new standards

An Góilín is catalyst for fine records as well as live performance

An Góilín Singing Club – which is celebrating its fortieth anniversary this year – has a well-founded reputation for encouraging those who enjoy singing and – perhaps equally importantly – listening to live music at its weekly sessions in its now settled home in the Teachers' Club in Dublin's Parnell Square.

The Club's unofficial motto, No Standard Set, refers to the open and supportive nature of those sessions. No one will ever be pre-judged or discouraged from singing if they come to the Góilín with a song.

This key principle recognises that very few singers ever appear as the finished article. Polished performances only emerge with confidence – which in turn only grows through experience in front of a supportive live audience.

The hallmark of the Góilín is that anyone who gives voice to a song will receive a fair and respectful hearing.

In this sympathetic atmosphere, many singers have been able to hone their craft – growing in confidence, learning songs and taking notes (mental and musical) from other performers.

In this way, the Góilín has served as an important formative influence for many performers who have gone on to wider acclaim on record as well as in live performances.

Not only have singers from the Góilín featured in recordings made by the Irish Traditional Music Archive – but many illustrious alumni of the Góilín have also enjoyed considerable success by releasing albums under their collective belts,

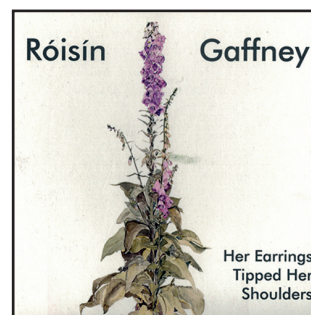
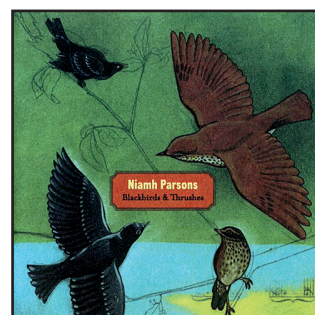
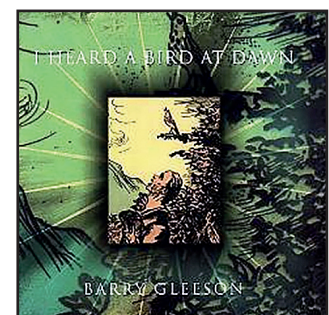
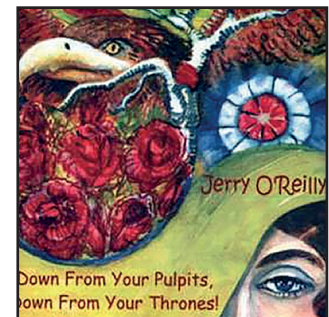
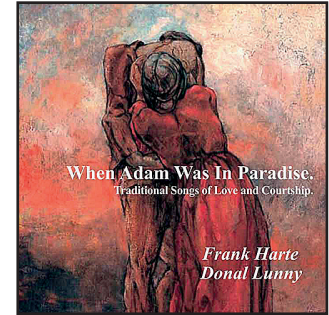
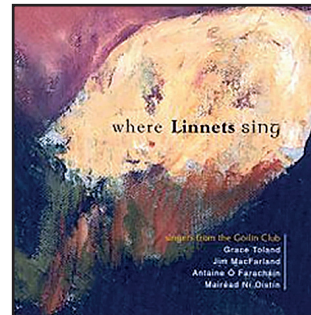
including Frank Harte, Niamh Parsons, Karan Casey and more recently Daoiri Farrell – while the members of both Lankum and Landless have also been frequent visitors to the club.

Góilín stalwarts like Jerry O'Reilly, Antaine Ó Faracháin, Jim MacFarland and Barry Gleason have all recorded albums.

Among the latest album releases by Góilín regulars – past and present – are *Her Earrings Tipped Her Shoulders* by Róisín Gaffney, *Helen Diamond* by Helen Diamond, *In Good Company* by Brendan Kennedy and *Lán Mara* by Treasa Ní Mhiolláin.

Further, as the means of recording and distribution becomes more affordable, the Góilín is set to inspire many more in its next forty years.

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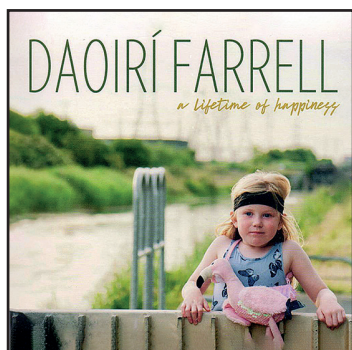
Producing the goods

Dónal Lunny delivers the magic

As Dónal Lunny arrived to talk about his latest projects, the café's musical clock struck three – not quite a fanfare but lots of melodious bells followed by some metaphorical whistles at which point Dónal was told that the counter service had ended for the day – in the middle of the afternoon!

Though the subject of our conversation was supposed to be his two most recent producing projects – *A Lifetime of Happiness* by Daoirí Farrell and *Both Sides Now* by the Kilfenora Céili Band, it quickly developed into a wide-ranging engagement coloured by experiences and observations drawn from a lifetime in music.

So going back to the beginning of each project, who initiated the approach? How did the dance start?



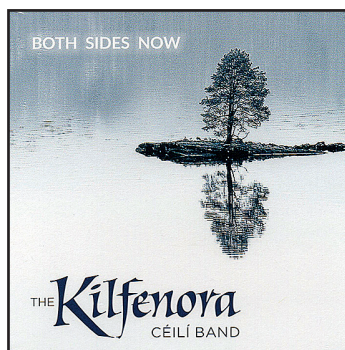
MAGICAL: Dónal Lunny (Photo: Hinnerk Rümenapf, CC BY-SA 4.0),



Well it was a ladies' choice in the case of Daoirí. I asked him. I had heard Daoirí's first album, *The First Turn*. I had no idea who recorded it or how. When I played it, I loved the quality of his singing but was disappointed at the quality of the recording.

But I found out afterwards that it might have been the first excursion that the musician, Alan Doherty, made into the world of record production.

It was recorded more or less in the proverbial bedroom with one Shure mike and some fairly basic software – maybe Garageband – under primitive conditions.



So it was actually a really good result considering the circumstances under which it was recorded. So I had to say I was sorry I thought bad of it.

But at the same time I thought that Daoirí deserved to get a decent production and I wanted to get involved in the next album, *True Born Irishman*.

I talked to him about it but both of us were extremely busy. He couldn't wait for me and I couldn't get out of what I was doing. So he went ahead, as you do, and he was right to do so.

But I persisted – particularly when I found out what songs



he intended to do for the latest album. Daoirí had a fairly clear idea of what songs he wanted to record.

THE WELDON CONNECTION

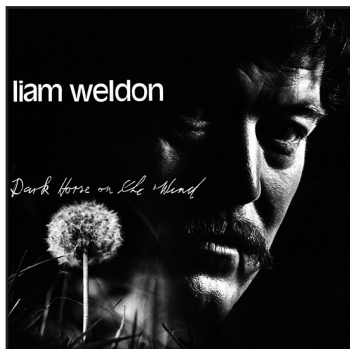
He wanted to do Liam Weldon's *Via Exstasia* – which I think is a monumental song. It's on a par with the Shakespearean sonnets in terms of the imagery and the imagination.

I knew Liam and he was a giant intellectually. Liam was a settled traveller and entirely self-educated. He was something else.

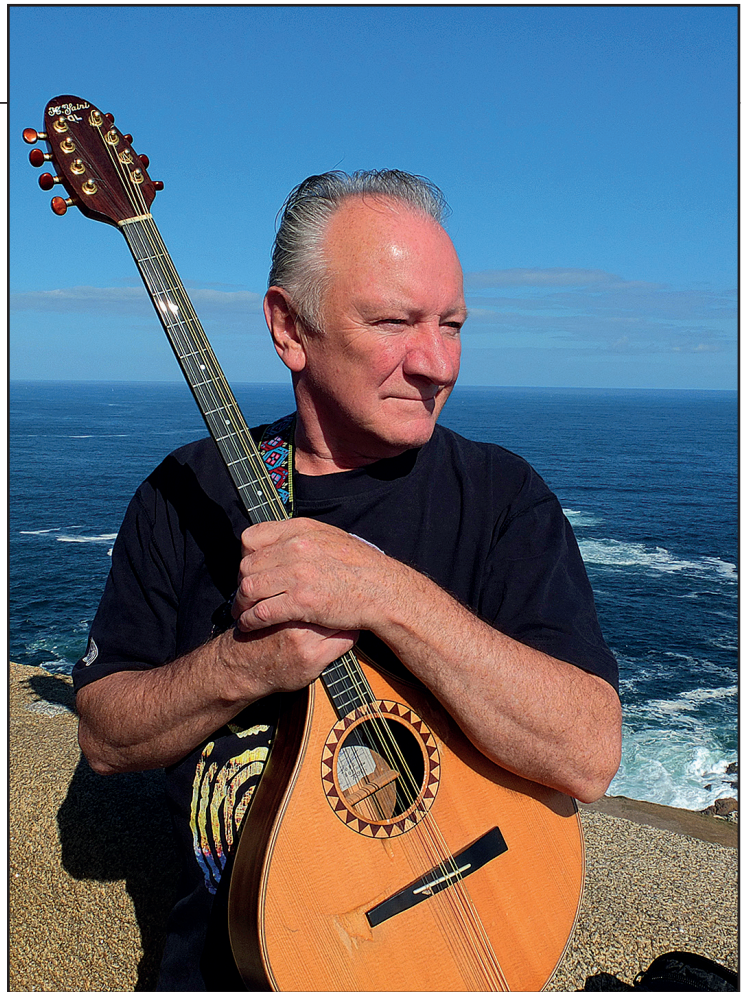
Of course, Daoirí did his thesis on Liam Weldon when he did his degree in Applied Music at the Dundalk Institute of Technology with Fintan Vallely.

Yes. Daoirí grew up in the same place as Liam in Bluebell near Ballyfermot. They moved in the same circles. He knew Liam's widow, Nellie, and indeed he asked her permission to record the song and she graciously granted it.

So I thought that the song deserved to be rendered properly. Indeed I played on the original recording with Liam on *Dark Horse in the Wind* and I hadn't got it cracked. I didn't fully understand the harmonic sequence that Liam was following in his melody but I found it with Daoirí, I think. There are a few optional junctions you can take during the song. But I managed to get from one end to the other in a logical way.



Dónal Lunny in RTÉ's landmark television series, *Linte Ceoil Cheiltigh* (Photo: RTE).



RECORDING ON THE RUN

We recorded Daoirí's album in several different studios. We started at the Ergodos studios in Portobello – a typical millennial studio where there is nothing except a pair of speakers, a few mics and a bare desk where you put your computer and whatever else you bring and you plug in and do it all yourself. We had a couple of sessions there.

We recorded some out in Áras Crónáin in Clondalkin where Alan Doherty engineered for us and did a very good job. Then we did some downstairs in the Irish Traditional Music Archive with Brian Doyle and Ciarán Byrne. Then I took the lot home and mixed it on my computer using ProTools. I like what comes with ProTools.

At the same time Daoirí's agent was very anxious to get the album as soon as possible. This was last August (2018).

But I wasn't prepared to let it go until we had it up to a reasonable standard. So she didn't get it until late October or early November, but even then I hadn't finished so it didn't come out until March. Very frustrating.

NATURAL TALENT

In all the songs on the album Daoirí is completely credible as the narrator retelling the story or as the poet describing a feeling or emotion. The combination of the song choice and his voice is perfect. We often come across great singers trying songs that don't work for them. But Daoirí is totally convincing in all of the songs he chose for this album.

Yes, he brought those songs to life. But in one sense you are giving him more credit than he is due because he is a total natural. There are singers who sing and you can just bloody well believe them.





Dónal on Frank Harte

I worked with Frank Harte with great pleasure. He qualified as a curmudgeon – but we had a very good understanding. We abused each other verbally and freely. It was always great working with him. Frank took great pride in what he did and he was particularly proud of the fact that he didn't sing professionally because then he couldn't be bought. That was his attitude and damn right because it qualified him as an artist in a purer sense. Nobody dictated what he did, ever.

That went for his recordings too. He chose the songs. I did try to influence him here and there with very little effect. Sometimes I managed to nudge him away from some things and towards others but generally speaking he just had such a great take on what he was doing.

He always wrote such brilliant notes to go with the albums that I used to joke that he was giving away a free CD with his book.

His historical overview was fantastic. I didn't fully realise the depth of his knowledge until we recorded his album, *1798 The First Year of Liberty*, and I learned more about the 1798 rebellion from Frank Harte than I ever learned in school or anywhere else for that matter.

At the centenary in 1898 there was some revisionism and the focus switched to Father Murphy from old Kilcormac as the Church tried to get in on the action whereas the real movers and shakers in 1798 were all Presbyterians and true friends of the populace. This was a fantastic thing but got covered up. So Frank brought it all out again.



Above: TRUE BORN SINGER: Daoirí Farrell

One case in point is Dolores Keane. Dolores always had truth in her voice. I produced one album for her on which she sang a Mick Hanly song, *My Love is in America*, and it was just amazing. Some takes were better than others and sometimes she might have a catch in her throat, But her singing was so instinctive it was like natural beauty. She never questioned it herself and never had to. I think among the best singers on a world level, she would be among and elite of about twenty on the planet at that time, I would say.

And Daoirí has that, too. He is brilliant. He takes pains to get the song right and he knows what he wants. He is the only singer I know who could definitely handle everything that Frank Harte recorded.

Of course, Daoirí knew Frank from the Góillín Singers Club in Dublin – and includes a great song from Frank's repertoire on the album, Valentine O'Hara, which he delivers with a beautiful arrangement.

His treatment of a well known – almost clichéd – song like The Galway Shawl is another example of his remarkable ability to invest



every song with his own unique style and personality.

It is particularly striking how he manages to extend the final note in each line to the point where he only allows himself a micro-breath before starting the next line. This has the effect of drawing the listener in so that you are hanging on each line.

There was another reason for that too – which is that the last note of the line resolved itself to a lower tone which was partly to do with the chord structure of the accompaniment. But it also has the effect you describe.

And, of course, The Galway Shawl at the start of the album is complemented by Rosie O'Reilly towards the end of the album – both stories set in the County Galway but with very different outcomes.

Daoirí has a keen interest in the Traveller tradition within Irish music and both songs capture elements of that tradition. The music of the travelling people has always fascinated him.

I did suggest *The Connerys*, to Daoirí. Originally written in Irish, it was translated on the spot by Séamus Ennis in Donoghue's one evening at Frank Harte's request.

It was an amazing achievement. It could possibly have been made rhyme more perfectly – but Séamus's translation related to the Irish as well: it was a lovely piece of work.



Left: **THE KILFENORA
CÉILI BAND**

Right: **IRISH TENOR:
Jerry Lynch**



Dónal on Séamus Ennis

I remember one gig the Bothy Band played in Trinity where Séamus was our support. He took 45 minutes to take his coat and hat off and put on the pipes while talking all the time. It was brilliant altogether.

Another memory of Séamus was in Lisdoonvarna where I was doing sound three

of the years that it ran. Séamus was on on Sunday morning at 12 – the graveyard shift when everyone is hung over from the night before. There was a gentle drizzle and there were about 500 people under about a hundred umbrellas in front of the stage. Séamus appeared and sat on the chair in the middle of the stage.

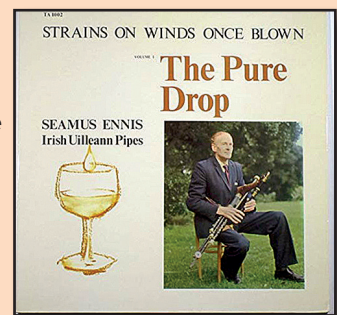
Two guys came scurrying out to set up two very fine looking microphones. I was down 90 feet away watching this and hoping that they would place them in sensible positions to pick up the pipes. So he sat there putting on the pipes. He began to talk after a while, got himself sorted and then he leaned forward, got the two microphones and pushed them as far away as he could and said: “I won’t be needing these, thank you.” He played acoustically without any amplification to speak of and it worked. It was absolutely magical.

THE PURE DROP

I had also been in the studio when he recorded the album, *The Pure Drop*. Séamus had asked Liam O’Flynn along to keep an eye on the technical side about which Liam didn’t really know a lot about it. So he brought me along. Everything went well until the pressing.

The recording was sent away to London to be cut and it turned out that one of the tapes had been wound front out instead of end out. So whoever unpacked the tapes and put them on, ran one side of the album backwards. A thousand copies of the album were pressed with one side backwards.

I would have given anything to have one of them But I never managed to lay my hands on one. I believe it sounded enchanting. There are a lot of tunes that sound great backwards. I learnt *Merrily Kissed the Quaker* backwards and it is another tune in itself.



THE KILFENORA

With *Both Sides Now*, it was John Lynch, the leader of the Kilfenora, who contacted me. We sat down together and chatted. He was very realistic. He didn’t paint any artificial pictures. I was interested in the previous producers and what they had contributed. I didn’t dissect their production or their recordings but I listened to some of the earlier recordings.

The Kilfenora seem to have been trying to broaden their musical horizons in recent years especially since John became leader. I suppose if you have had one person leading a band for forty years, things might just get a little bit fixed. But they seem to have begun to develop incrementally in recent years. Obviously, there aren’t going to be any dramatic changes in direction. At their heart, they are a dance band. That’s what they do. That’s what they know. That’s in their DNA, quite literally.

They are all from the same area in Clare and it is remarkable given the history of the band for over 110 years that they maintain such a high standard of playing.

They are very conscious of remaining faithful to that legacy – giving their core audience what they expect. The album is called *Both Sides Now* because they considered at length creating a double album: one disc would have all the traditional dance tunes while the other would have waltzes and songs. It made great sense and calling it *Both Sides Now* made great sense, too. But in the end, they thought that one album was the better way to go. I think it was a good decision.

On A Lifetime of Happiness you and Daorí had complete discretion over how many backing musicians you would use on each track. With the Kilfenora, I assume most of the



band's thirteen members would expect to play on most if not all of the tracks.

Yes. the challenge was to build some kind of dynamics into the arrangement – layering the sounds from the various instruments to create a more interesting experience for the listener. Of course, a céili band is really a vehicle for dancing and the Kilfenora understand this. Beats per minute (BPM) is crucial. I hadn't really realised this but they talk in BPM.

They take great pride in what they do. They are not a professional band in the sense that they all have day jobs. They meet every Monday to rehearse, whether they have any gigs coming up or not.

In fact they transcend the amateur. They absolutely do. They were very aware of what they were doing when they asked me to get involved. I suppose they had expectations that I would influence things and I did here and there particularly in the mixing of the tracks.

MAKING ARRANGEMENTS

I became slightly involved in some of the arrangements suggesting harmonies here and there. But the band selected the tunes – and the sequence of the combinations. They had all of that prepared in advance.

The Kilfenora themselves have a couple of brilliant

BOTHY GROOVE:
The Kilfenora's cellist,
Sharon Howley (right).



arrangers within their ranks, Tim Collins and Anthony Quigley. They would have had the biggest input into the structure of the arrangements.

One of the fiddle players, Eimear Howley – who is classically trained with a good natural ear – also arranged some of the songs. Eimear also plays guitar when they play live. But in the recording sessions, it defaulted to me.

I think they were pleased that I was involved as a player as well as producer. That became part of the spine of the arrangements.

Along with Edel Vaughan, John's brother, Jerry, was one of the two guest singers on the album.

The world of Irish tenors is relatively alien to me. So I was concerned about what songs he might choose. I thought I could really land myself in it. So I was thrilled when he suggested *Crusader*, written by my good friend Mick Hanly, and then the classic, *John O'Dreams*.

While it was always understood that as a dance band, they would stick solidly to the beat: there is still scope for creating unusual rhythms behind the melody by injecting some

silences or gaps so that the backing instruments do not play on every beat. There's probably no one better than Dónal Lunny to appreciate the potential of the silences – between the sounds – to inject different rhythmic pulses into the music.

I would have gone after the opportunity to accentuate gaps to create contrasts. Another one of the important elements in the arrangements was the cellist, Sharon Howley, Eimear's sister. I think she's phenomenal. She has a groove reminiscent of the good old Bothy Band.

I was absolutely in awe of what she was doing – because she really drove the music. I think that Sharon, as a single element, delivers about 25% of the energy and drive in the band – which is just amazing.

The cello complements the bass line. But in contrast to the double bass which has a more punctuated style, the cello gives you those smooth legato sweeps.

The album opens with two classic sets of tunes as if the band is trying to reassure its loyal fans that just because Dónal Lunny is at the sound desk, we are not about to lose the run of ourselves.

WORKING IT OUT:
Tim Collins and
Anthony Quigley
(right) with Garry
Shannon (left)





The third track Dinky Doo, written and arranged by Tim Collins, has more of a syncopated feel to it – as though it could have been in the Bothy Band repertoire. It establishes that there will be some new elements in this album beyond what may have been expected.

One of the other noticeable developments on this album compared to its predecessors in the reduction in the volume of the drums as well as the removal of the two taps on the block that seemed to start every dance tune.

While Dónal does not claim any responsibility for the latter change, he acknowledges that drummer, Seán Griffin, is a recent addition to the band and “with all due respect to him, he’s learning various approaches to both the tunes and the songs.”

One key thing about Seán’s playing was that he is very continuous. He plays every note of the tune on the snare. Dynamically it doesn’t add a lot of punctuation.

KILFENORA FLUTES:
Anthony Quigley and
Garry Shannon

TAKING A BOW:
Eimear Howley and
Sinéad Heagney



Dónal on the cello, The Gloaming and The Afro-Celts

The cello is increasingly finding a place in traditional music. Apart from Sharon Howley in the Kilfenora, Kate Ellis also performs quite a lot now with traditional players, even though her first love is modern classical music. And then there is Ilsa de Ziah in Cork and, of course, Avril Crotty who plays on A Lifetime of Happiness, with Daoirí.

Yes, Ilsa opened for Mick Hanly and me recently. I know Kate from playing with my daughter, Cora. They play together quite a bit. Kate is more in the classical field than anywhere else. But she’s great.

She looks for things which are really different in terms of the harmonics. She explores the instrument, playing behind the bridge, to get some unusual sounds out of it – but always to good effect.

But I’d say that one reason that the cello is drifting into trad is The Gloaming, who have achieved something that no one else did. Seán Ó Riada’s achievement was to put traditional music on a par with other music forms so that it would deserve respect.

The Gloaming, whether by accident or design, have actually penetrated the world of classical listeners in a way that hadn’t been done before. So they’ve actually brought a huge audience to traditional music, and hats off to them for doing so.

A lot of what they do doesn’t appeal to me – but that’s neither here nor there. I still have great respect for what they have done.

IARLA Ó LIONÁIRD

I love Iarla Ó Lionáird’s singing, in particular. While Daoirí and Iarla are both remarkable singers, the difference between the pair of them would be that Iarla uses his voice very deliberately – much more so than Daoirí who is more instinctive.

I think Iarla has a more objective approach to it – almost on an academic level. Of course, Iarla started singing as a small boy.



Iarla Ó Lionáird

There’s a very famous recording of him at a Fleadh Cheoil, when he was about eight or nine years old. It’s beautiful: he’s like a little thrush.

At one stage, we did some rehearsals with Iarla and Moving Hearts. I was really hopeful that we could expand the band’s repertoire to include songs in Irish as well. We did a few gigs with him as a guest. But it didn’t quite gel. That was not long before The Gloaming happened. But the ‘transplant’ didn’t take. I was very sorry it didn’t.

That’s a pity especially after Iarla’s involvement with the Afro Celts, who have a fair old groove going.

They sure do. In fact Simon Booth Emmerson, the founder of the Afro Celts, had originally approached me about contributing the Irish element to the band while he’d look after the African element. But I wasn’t totally convinced by his vision for it.

But I did some work with him subsequently. I worked with him when he was co-producing an album for (the great Senegalese singer) Baaba Maal.*

I was really looking forward to meeting Baaba at the recording but he never turned up. He was in Paris. So I went over to Real World Studios near Bath for a day and overdubbed my contribution. And that was it.

But I did play with him when he came to Dublin. That was a blast because we didn’t even get a chance to discuss what keys the songs were in. You just had to go with it.

* *Firin’ in Fouta*, Mango Records, 1994.



BRILLIANT BANJO

It is complemented by John Lynch's banjo which is a really vital component. The banjo defines the notes. John is very humble about it, himself – but his timing is perfect and that's most important. Any sort of fluffy notes don't matter. It is at the front edge of the tune, all the way, and it performs that function brilliantly.

There are some phenomenal banjo players around whose precision is something I envy greatly and wish I had.

Yes, the great American singer and banjo player, Rhiannon Giddens, played Knockcrochery near Athlone last autumn – thanks to the persuasive powers of Declan Coyne from the South Roscommon Singers' Circle.

She was in the back room of a modest pub with her fretless minstrel style banjo, creating this amazing sound. To see and hear a virtuoso player filling the

Above left: John Lynch, leading the Kilfenora Céilí Band.

*Above right: Rhiannon Giddens and Franco Turrisi in the RTÉ Radio Centre recently playing tracks from *There is No Other* for broadcast (Photo: RTÉ).*

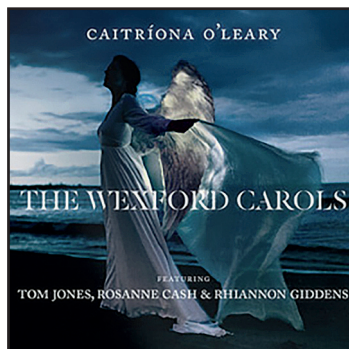


room with sound and making it really ring was really uplifting.

Yes, she's great. I played on an album* involving Rhiannon for Caitríona O'Leary. Caitríona is a beautiful classical soprano singer, who crosses over into traditional music. She recorded the Wexford carols. The other people involved were Rosanne Cash and Tom Jones with Joe Henry on production. We recorded in Westmeath in Grouse Lodge. We moved in there for a week. But Rhiannon was great and good fun.

*Rhiannon has an impressive new album out called *There is No Other* which she recorded in*

** *The Wexford Carols*, Heresy Records, 2014
Dublin towards the end of last*



year with Francesco Turrisi. Joe Henry produced this one, too.

I saw them on tour recently in Newbridge. While I was ready to be amazed by Rhiannon, it was my first time seeing Francesco live. He is a wonderful musician – an amazing percussionist, pianist and piano accordionist.

Yes. I know Francesco. He's brilliant. But I think there's an invisible threshold past which the piano accordion cannot travel in traditional music.

It's because of the evolution of music on the button accordion which has a very different feel: a very complex instrument requiring incredible focus and concentration. It's hard to believe what someone, like Mairtín O'Connor, does.





Playing for keeps

Dónal Lunny has a keen appreciation of Máirtín O'Connor's technical quality and artistic sensibility, as he plays with him now on a regular basis in a trio with fiddler, Zoe Conway, under the Zodomo banner.

This is one of the many performing line-ups which Dónal participates in along with his mentoring role at the Irish World Academy of Music at the University of Limerick.

In recent months, he has played gigs as a soloist, in a duo on a short Irish tour with former Moving Hearts bandmate, Mick Hanly; and another with former Bothy Band fiddler, Paddy Glackin (with another date Upstairs at Dolan's in Limerick on Thursday, July 4 at 8.30pm.)

He also stood in for John McIntyre, at a recent gig with Zoe Conway in Drogheda when a hand injury incapacitated the guitarist for a few weeks.

MOVING HEARTS

Earlier this month, Dónal played with Moving Hearts at a reunion concert at the Séamus Ennis Arts Centre in the Naul with special guest, Mick Hanly.

Two more gigs are to follow at the National Concert Hall in Dublin next month.

The band was also set to appear at the Liverpool Feis in July until promoter, Vince Power, announced that the festival was being cancelled due to disappointing advance ticket sales. But the band has replaced the gig with a concert in Cork Opera House on July 6. Liverpool's loss is Cork's gain.

One of my favourite Moving Hearts gigs was the open-air performance outside the Bank of Ireland in College Green, Dublin, where you played tracks from The Storm album with the two piper set-up – Davy Spillane and Declan Masterson – and the full ensemble. The two pipers playing off each other on The Lark created a magical effect.

Yes. But I had to accept though that Davy ultimately was uncomfortable with that set up because I think he felt that his scope to express himself was being constrained. So I have to go along with him on that.

For our latest excursion, we have an old friend of Davy's, the Breton flute player, Michel Bonamy, with us. (See also *Drawing on the Past* – on Page 18).



ZODOMO (above left): Dónal Lunny, Zoe Conway and Máirtín O'Connor (right).

USHER'S ISLAND

Is Usher's Island parked for a while?

Usher's Island is on the runway: it gets to fly every now and again. But it depends for the most part on the availability of John Doyle and Mike McGoldrick.

I'm bad enough with what I do. But I think they have beaten me to it every time with lack of availability.

We need to make a plan far enough ahead and stick to it. We've discussed it. And we've all agreed that that's what we should do. But it's not nailed down yet.

A SHARED DONEGAL HERITAGE (above right): Dónal Lunny and Paddy Glackin record for RTE's landmark television series, *Linte Ceoil Cheiltigh* (Photo: RTE).

USHER'S ISLAND (below): (from left) John Doyle, Andy Irvine, Paddy Glackin, Michael McGoldrick and Dónal Lunny.



Drawing on the past

Giants of music inspire Michel

The close affinity between art and music has been the subject of much academic enquiry: but the theory has become practice for a number of traditional musicians who are equally at home in both disciplines.

Previous issues of *Fonn* have referenced the work of Brian (J.B.) Vallely and Barry Kerr, while renowned Northumbrian folk singer, Ken Wilson, has also produced some fine pencil portraits of his musical contemporaries (including our own Róisín White).

Clare-based flute player, Michel Bonamy, has now joined the ranks of these 'dual artists' – with the production of an impressive series of illustrations of eight great uilleann pipers – Johnny Doran, Margaret Murphy, Martin Rochford, Liam O'Flynn, Susan Daly (with concertina maestro, Packie Russell), Sean

CREATIVE ARTIST:
Margaret Murphy
(Image: Michel Bonamy)



Reid, May McCarthy and Al Purcell – with the ninth, Séamus Ennis, to be added shortly.

Each of the portraits was drawn by hand from photographs of the subject – mainly monochrome – which Michel has rendered in colour.

The reaction to the series of illustrations has been so positive that Michel has made them available for sale as A4 prints for €30 each.

Some shops in Ennis stock the prints including Custy's Music Shop and the Ennis Gourmet Shop.

Prints can be ordered by emailing michel.bonamy29@gmail.com, or through the contact form on Michel's website www.michelbonamy.com/artwork or through his online shop on the Etsy platform.

CREATIVE ARTIST:
Michel Bonamy

MUSIC MAKER

With a background in Breton music, Michel engaged with the Irish tradition through the music of Planxty and The Bothy Band.

After emigrating to Ireland to further this interest, he won the Oireachtas flute competition in 1979.

Flute playing led to flute making in Bray with Martin Doyle – with whom Michel won the instrument making competition at the Oireachtas.

Flute making continued when he moved to Clare where he also studied uilleann pipe-making with Eugene Lambe in Fanore.

All of this industry and creativity has been underpinned by continuing playing of a variety of instruments – including the saxophone!



Death of Paddy Fahey

Exceptional maker of wonderful tunes

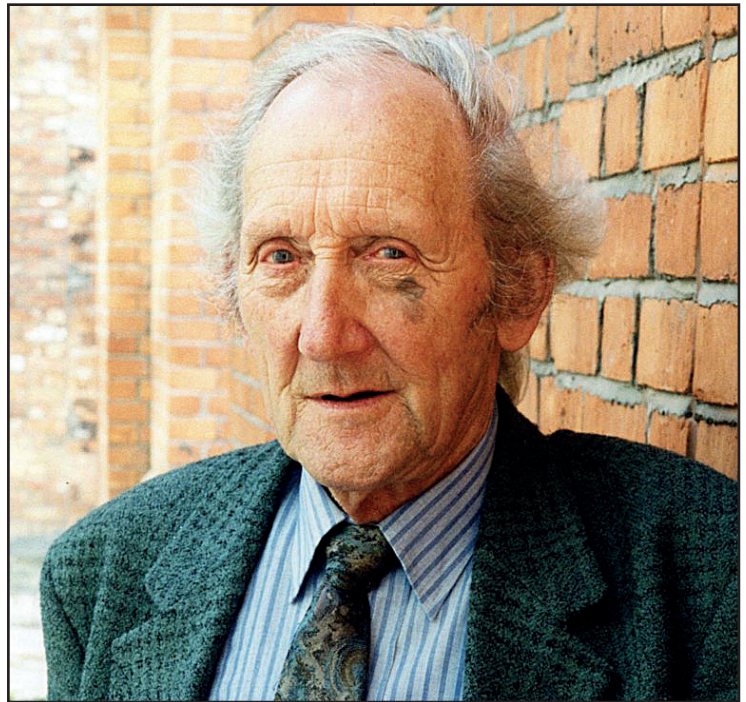
One of the most significant creators of traditional dance tunes and one of the leading fiddle players of his generation, Paddy Fahey, passed away on May 31 at the age of 102.

Born in Kilconnell in East Galway to musician parents. Paddy followed his father, Jack, into the Aughrim Slopes Céili Band in the 1940s, touring Britain and America.

By the 1960s he was beginning to make his mark as a composer of dance tunes: a jig entitled *Paddy Fahey's Fancy* was published in 1964 in the music journal, *Ceol*, edited by Breandán Breathnach. A few years later it was recorded by fiddler Martin Byrnes on the album, *Paddy in the Smoke*.

While other Fahey tunes soon began to feature in key recordings by fiddler, Séamus

PADDY FAHEY:
Composer of the Year
2001 (Photo: TG4).



Connolly and box player, Joe Burke, he achieved much wider recognition when Planxty began to play and record some of his compositions.

Fahey did not generally name his compositions – other than Paddy Fahey's – sometimes with a number added.

As a fiddler, his tunes are particularly suitable for the fiddle – with intricate passages and long phrasing. His fondness for arpeggios also set him apart from other tune makers. However, they are so perfectly constructed that other instrumentalists have been keen to adapt them.

Even though the tunes were composed in standard dance formats – jigs, reels and hornpipes, they rarely benefit from being played at dance speed. They merit being played at a slower tempo so that audiences could appreciate the intricacy of their construction.

Fahey was acknowledged with a Gradam as Composer of the Year in 2001.

Altogether he is believed to have composed over tunes – many of which have entered

the 'canon' of session and concert tunes.

Rather like his fellow East Galwayman and 2003 Gradam winner as Composer of the Year, Vincent Broderick, his tunes are being played so widely that many are assumed to be long-standing traditional tunes rather than relatively recent creations.

Among the younger generation of fiddlers, the Kane Sisters – Yvonne and Liz – make a point of including a number of Fahey tunes in their regular repertoire.

Paddy Fahey's legacy is assured. Apart from the many tunes that have been recorded by the Kane Sisters, Claire Keville and others, most have also been transcribed in musical notation by Maria Holohan for a master's degree thesis from the University of Limerick, entitled *The Tune Compositions of Paddy Fahey*. The Fahey family may also publish a book of his tunes in the future.

Paddy is survived by his wife, Anne and son, John Joe.

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FOLLOWING FAHEY:
Liz and Yvonne Kane



The treeple chaser

Rediscovered Scottish dance form inspires new Gareiss show for fleadh in Drogheda

The common perception of Scottish traditional dance has been of as tradition firmly rooted in the light dances.

The 'heavier' dances – which have long been a feature of the Irish traditional repertoire – seemed to have been rarely performed in Scotland.

But that it is changing – driven mainly by the infectious enthusiasm and persistence of dance teacher, researcher and performer, Nic Gareiss.

Known as a guest performer with Irish traditional heavy-weights, the Chieftains and the Gloaming, and as a member of two ground-breaking quartets, DuoDuo and This Is How We Fly, Gareiss has a particular interest in “hard shoe” or percussive dancing which is part of the folk dance traditions of Ireland, Canada, Spain and the US.

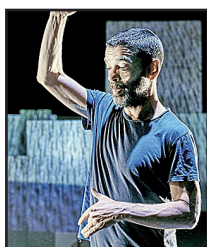
Based in Scotland for the last eight months, Nic is just completing a residency at the University of Edinburgh involving teaching and research.

His studies led him to a new dance form – *treepling* – which was described in Joan and Tom Flett's 1964 book *Traditional Dancing in Scotland* as “beating out the rhythm of the music with the feet.” It was one of the lesser-known features of Scottish dancing that had virtually disappeared.

DANCING MASTER:
Nic Gareiss (Photo:
Michael Erlewine)



MENTORS: Sandy Silva
(above) and Colin
Dunne (below)



The word “treepling” is the Lowland Scots word for trebling to indicate the striking action of the foot on the floor.

The dominant style within Scottish traditional dance which was formalised in the seven-teenth and eighteenth century shows some influences of European ballet of that period.

Both male and female dancers perform, if not actually on point, then at least with toes pointed – wearing soft slippers – to execute movements which seem designed to minimise their contact with the ground.

Treepling, on the other hand, is very much grounded in trying to engage the floor to produce sounds to match the rhythm of the music.

Gareiss's exploration of

treepling has revived interest in the dance form among Scottish traditional dancers. Early in June, he curated a mini-festival in Edinburgh dedicated to the art of treepling with support from two of his former dance tutors, Sandy Silva from Canada and Colin Dunne from Ireland.

Nic has also developed a new show, *The Art of Treepling*, which connects the Scottish dance style to other percussive dancing traditions in Ireland, Canada and the Appalachian region of the US.

Nic is looking forward to bringing the show to the Fleadh Cheoil in Drogheda in August. Irish dance fans certainly looking forward to seeing it.

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Traditional music and dance is integral to Nic Gareiss' life. "It is a mode of being in the world," he says. Because the culture is so crucial to him, he is driven to question its more arbitrary conventions.

This critical approach underpins his essential philosophy of music and dance – which in turn informs many of the choices he makes for the creative projects he undertakes as a soloist and as a member of larger ensembles.

It is also evident in his activism around issues of gender and sexuality in traditional music – which have given rise to the FairPlé campaign in Ireland and the Bogha-Frois movement in Scotland where Nic Gareiss currently resides.

REINTEGRATING MUSIC AND DANCE

Although much of traditional music in Ireland was originally composed to accompany various dance forms, much of it today is experienced by both performers and audiences without the dance element.

Concert audiences may tap feet or rock heads – but anything more energetic does not generally go down very well.

Similarly, among musicians, understatement is so prized that excessive body movement has been seen as discomforting – although a younger generation of players is now beginning to challenge that notion.

This tendency to disconnect the music from the dance is one of the conventions Nic Gareiss feels compelled to challenge.

He contends that movement is an essential part of making music – just as sound is integral to dance. He believes this reality should be embraced.

"Our bodies are always contributing in our music," he says. "By the same token, dancers always make sound, even if we are told not to listen to it."



The percussive subversive Challenging hierarchies in traditional music

SPRING IN HIS STEP
(above): Nic Gareiss at the Wheatland Music Festival in 2016 (Photo: Peggy Brisbane & Keith Reed)

"Point shoes, for instance, are quite a noisy instrument on the floor, even though you are taught to soften your landing. So I think it's important that dancers do not relinquish the sounds they make."

Nic Gareiss: a life in music and dance

Michigan-born dancer, teacher musician and researcher, Nic Gareiss, was originally sent to dance class because his parents were concerned he was reading too much.

Bitten by the bug, Nic was soon being driven to West Virginia to see Appalachian clogging, or bussed to up to Québec to explore French Canadian dance traditions before coming to Ireland to study sean nós dancing with Seosamh Ó Neachtáin.

This led to an MA in Ethnochoreology from the Irish World Music Centre at the University of Limerick – to add to degrees in anthropology and music from Central Michigan University.

His thesis for his MA at Limerick was the first piece of scholarship to query the experience of sexual minorities within Irish dance. It was based on a number of structured interviews with LGBTQ+ competitive step dancers,

Though currently based in Scotland, Gareiss has been a frequent contributor to traditional music and dance in Ireland.

He was commissioned by the Cork Opera House in 2011 to create and perform two new solo percussive dance pieces to celebrate the 75th birthday of composer Steve Reich.

He received a Traditional Arts Commission from the Arts Council to create a fiddle and dance duo show with Caoimhín Ó Raghallaigh. The resulting piece, *Mice Will Play*, had a sell-out run at the Project Arts Centre during the 2013 Dublin Fringe Festival.

His collaboration with Caoimhín has continued in the band, *This Is How We Fly*.

The current disconnect between music and dance may have its origins in the historical collection and re-recording of folk culture, Gareiss suggests.

Technological limitations meant that the first organised attempt to record the culture – through written staff notation by collectors like Edward Bunting – captured only the music but not the dance.

The same was true when live sound recording began in the first half of the twentieth century, influenced by figures like Séamus Ennis and Alan Lomax.

Although the recent improvements in access to video technology may redress the deficit, Gareiss recognises that the historical bias towards music is still engrained in the culture.

While the international success of shows like *Riverdance* (and the various spin-offs) has given traditional dance much needed validation among home audiences, Nic's ambition for his chosen art form will not be satisfied by merely increasing the popularity of dance. He aims to go further: to re-assert the key role of dance within the creative process.

Given his natural antipathy towards hierarchies, he rejects any suggestion that the music

TWO BY TWO: DuoDuo (from left) Nic Gareiss, Maeve Gilchrist, Natalie Haas and Yann Falquet (Photo: Krysta Brayer).



is meant to serve the dance. Instead he prefers to see the creative process as an interaction between sound and movement in which neither is automatically dominant or subservient in relation to the other.

PERCUSSIVE DANCE

This basic philosophy informs his preferred dance styles and the settings in which he performs. Generally Nic is attracted to percussive dance styles – the heavy dances – where the action of the foot striking the floor adds to the soundscape.

While many percussive styles emphasise a clean sharp strike, Nic also likes subverting

that convention by sprinkling sand underfoot so that he can slide his foot through it to create a softer sound – like a drummer using brushes on a snare drum.

His conviction that dancers should be heard as well as seen, has led Gareiss to participate in two musical projects where dance is an integral part of the creative process.

DUO DUO

Rather than responding to the music after the instrumentalists have finalised the composition or the arrangement, Gareiss is involved as a co-creator of the work of two quartets, *This Is How We Fly* (TIHWF) – with

FOUR IN MOTION: This is *How We Fly*: (from left) Seán Mac Erlaine, Nic Gareiss, Caoimhín Ó Raghallaigh and Petter Berndalen.



“There has been this division between music that is somehow thought of as good for listening and music that is somehow thought of as good for dancing. Ultimately music for listening is generally seen as of higher value in the hierarchical ladder of prestige. That is a scary thing, too, because it perpetuates this Cartesian notion of the separation of mind and body.

I think that what *This Is How We Fly* and DuoDuo are trying to do is not only to have percussive dance be integral to the soundscape of the band but also to have movement be part of that. Somehow if there is a moving body on the stage, then fiddle players or cellists with their arm movements or harpists with their fingers on the strings, all become a little more aware of their own moving bodies.”

Caoimhín Ó Raghallaigh, Seán Mac Erlaine and Petter Berndalen – and DuoDuo – with Maeve Gilchrist, Yann Falquet and Natalie Haas.

In both ensembles, Nic not only uses the sounds made by his feet to contribute to the overall texture of the music, he often takes the ‘lead’ within the composition, as indeed does percussionist, Petter, in TIHWF.

So this focus again subverts a long-standing convention within traditional music that the percussionist’s main role is as an accompanist punctuating the rhythm (except, perhaps, for the token bodhrán solo which is often included in a set to give other instrumentalists a break!)

Indeed the line-up of the newer ensemble, DuoDuo, also challenges conventional wisdom further by bringing together three instruments which would not normally be considered as ‘leaders’ in traditional ensembles – the Celtic harp, guitar and cello – along with Nic’s percussive dance.

The quartet has just completed a North American tour with further gigs likely in the autumn.

As the name indicates, DuoDuo consists of two pre-existing partnerships with backgrounds in traditional and folk music on both sides of the Atlantic.

Nic has been a regular collaborator with Edinburgh-born harpist, Maeve Gilchrist,

DUO: Caleb Teicher (left) and Nic Gareiss (Photo: Hillary Rees)



since they met while teaching at the Shasta Fiddle Summit in Northern California.

Indeed they are due to work together again in Ireland soon at the Cairde na Cruite International Harp Festival at An Grianán in Termonfeckin on July 4 – along with the with the RTÉ Con Tempo Quartet.

THIS IS HOW WE FLY

Meanwhile, This Is How We Fly are about to record a third album – to follow their eponymous debut album in 2013 and *Foreign Fields* in 2017.

The gestation of the new album has been facilitated by the band’s status as artists-in-residence at the Solstice Arts Centre in Navan – which as well as two concert performances also included a variety of multi-disciplinary projects involving the four musicians collectively and individually.

Seán Mac Erlaine has been commissioned to produce a new piece of music – inspired by the River Boyne – as part of a multi-media project.

Petter Berndalen has supervised the creation of a set of drums by a local artist using local materials.

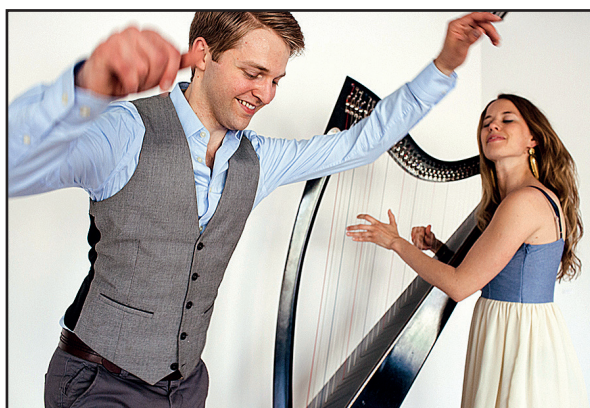
Caoimhín Ó Raghallaigh is working on a new solo album while Nic Gareiss delivered a collaboration with American dancer, Caleb Teicher – making music only with sounds created by the human body.

“It was a fun challenge. At first I was worried whether the audience’s ears would be OK listening mainly to percussive footsteps for an hour or so.

“But we found other ways of making sounds – whether by humming, whistling, clapping or singing to create some other textures that we could move to. It was hugely enjoyable.”

Apart from his extensive roster of collaborations with other performers, Gareiss has won critical acclaim for his thrilling solo performances – as he hovers in the air like a humming bird with flying feet instead of wings to punctuate the rhythm.

DUO: Nic Gareiss (left) and Maeve Gilchrist (Photo: Michael Newsted)



Stepping up

Exploring the liberating power of traditional music and dance

Before his latest show, *The Art of Treepling*, Nic Gareiss' most recent solo work was *Solo Square Dance* – which embodies a number of ideas about the history and role of public dancing in society, about the relationships between the community and the individual and about the role of gender within the conventions of traditional dance.

Making use of traditional and original step dance movement from Ireland, Canada, and the Appalachian region of the US, the conceptual trigger for the creation of the hour-long show was the 1935 Dance Halls Act in the Irish Republic, which banned citizens from dancing in homes.

"As a result of pressure from the clergy, the Government passed this law that meant that people would have to rent a parish hall in order to dance because they were banned from having a house dance," says Gareiss.

While the primary motive of the clergy appears to have been to exert social control, there was also a secondary benefit of commercial revenues.

"The parish halls were well lit and were supervised. So here was a way of controlling what otherwise might have been

SO HIGH SOLO:
Nic Gareiss
(Photo: Con Kelliher)

**APPALACHIAN
MINSTREL:**
Bascom Lamar Lunsford



"Studying ethnochoreology at Limerick has not only been about working for a degree: but it has also been about discovering a way of interacting with the world as a mover – using the study of what is human through dance. That fascinates me."



unwieldy sensuous bodies rubbing up against each other," suggests Gareiss. "I think it reveals something so powerful about what dance can do when we interact together with music."

His historical research into dance bans uncovered similar measures in Canada and the US – including one in Elmore City, Oklahoma (which inspired the film, *Footloose*) and in Pound, Virginia – which until as late as 1999 refused dance permits "to anyone who is not a proper person, nor to a person who is not a person of good moral character."

Gareiss was intrigued by what these institutions "were afraid of when bodies are in motion together."

Visually the show was inspired by a piece of archival footage called *Clog Dancing on the Porch* featuring dancer Bascom Lamar Lunsford from North Carolina, who tries to show a film crew what it would be like to be in a square dance.

"So he's swinging himself around and calling out the cues," says Gareiss. "I saw that

and thought it was very lonely and very beautiful.

"I connected with it because I'm usually moving as a singular dancing body alongside people holding instruments. But it also reminded me of the ways individual soloistic dance practices can bring entire communities together."

So in *Solo Square Dance* not only does one dancer incorporate elements of a dance form that usually involves at least eight people: the same singular dancer also performs movements that would be typically executed by participants of different genders.

In this way the piece also raises issues about other kinds of prohibitions in traditional dance based on conventions (or perhaps more accurately stereotypes) about how gender determines how dancers are expected to move.

Ultimately the many layers of the performance crystallise into one unifying question: to what extent can dance act as a vehicle for social transformation?

Stepping out

Confounding the naysayers Confronting the 'nae-gayers'

When Nic Gareiss first visited Scotland ten years ago, he was told by a very prominent Scottish traditional musician at a session that in Scottish music, they were 'nae-gayers.'

"Those were the words he used: 'nae-gayers!' This was – and is – absurd to me," he notes. "Not only because historically we know that gender diversity and sexual diversity has always existed: but also personally in terms of first-hand evidence as I had met many 'gayers' – in more ways than one – in the Scottish traditional music scene."

BOGHA-FROIS

As an openly gay man working within traditional music, Nic is a firm supporter of Bogha-frois: LGBT+ Voices in Folk. Taking its name from the Scots Gaelic word for rainbow, Bogha-frois is a project that tries to provide support LGBTQIA+ traditional musicians and dancers.

It was the brainchild of Pedro Cameron, a traditional musician who performs under the name Man of the Minch

"Initially it was just a workshop," explains Nic Gareiss.



"But then it transformed into a large concert during Celtic Connections in Glasgow.

'As I watched the gig, I was thinking to myself that the conversations we were having were so rich and really valuable that it was really disproving the statement about the 'nae-gayers.'

"Not only were they not 'nae' about it: but there were lots of us – well regarded people who would be considered to be at the forefront of thinking about traditional music and dancing in different ways.

"I wanted to curate a series of these conversations where people would have time and space to voice their thoughts about the intersections of their identities and their music and dance.

"So I created a blog series that I run once a month where one of the voices – an LGBTQ+ identified Scottish musician or dancer – is featured.

(See: *FirstfootingScotland.tumblr.com*)

"I have been running the series on the blog that I keep for my residency at the University of Edinburgh. It is great that



this rich community has emerged out of this concert."

FAIRPLÉ

Nic has followed the emergence of FairPlé with interest – which is also challenging many of the conventions around gender within traditional music.

"I have shown solidarity with FairPlé by supporting the events taking place when I am in Ireland.

"Karan Casey is incredible. She is a crusader. You can quote me on that. She is also the first traditional musician I ever met from Ireland who has spoken about same-gender love onstage, in her song, *Down in the Glen*."

MUSICIANS WORKING FOR GENDER JUSTICE:

Pedro Cameron of Bogha-Frois (far left) and Karan Casey of FairPlé (left).

"I think it's really crucial that queer folks, people of different racial and ethnic backgrounds and women are all in solidarity along with all marginal communities. The conversations about equality have to be intersectional. Otherwise we will end up fighting with each other for power which will put us all back in the same position we were in in the first place."

Fairplé – the practical campaigners

In seeking to challenge the historical legacy of gender prejudice in traditional music, women have learned from first-hand experience that it is not enough to be the equal of their male counterparts, they generally have to be better.

So the FairPlé campaign is not only about seeking a more just future free from gender bias, it also aims to equip women with practical skills and strategies to deal with the present state of the culture more effectively.

The most recent FairPlé event at the Duncairn in Belfast had a very practical orientation – offering hands-on training and advice from (mainly) women in the know to women contemplating building a more sustainable life within traditional and folk music.

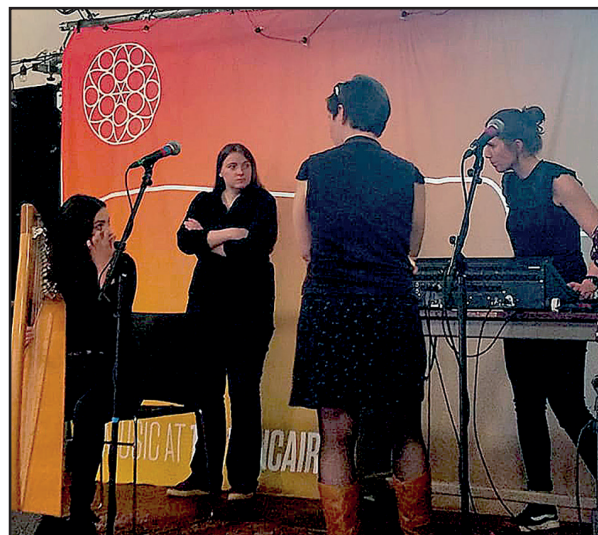
In the first workshop entitled *Doing it Yourself: being a self-*

MAKE MUSIC WORK:
(Across right) Niamh Ní Charra and seminar joint organiser, Kate de Barra (Photo: Maurice Leydon)

PUTTING THE QUESTIONS:
(Below right) Seminar joint organiser, Jane Cassidy (Photo: Maurice Leydon)



SOUND ADVICE:
Musician and sound engineer, Úna Monaghan leads a workshop (Photo: Bernadette Morris)



sufficient musician without burning out, Julie Hough from the band HAVVK and Eithne Ní Catháin (otherwise known as Inni-K) provided many useful insights into handling the multi-layered pressures of a career in music today.

Meanwhile, artist, composer and sound engineer, Úna Monaghan (with a degree in astro-physics from Cambridge University in her back pocket) provided an introduction to live stage set-ups for traditional and folk artists – so that they can present themselves in the best possible light (and sound!)

The workshops were followed by three roundtable discussions. The first – chaired by traditional singer, Jane

Cassidy – focused on sources of support from relevant public bodies like the Arts Councils in Northern Ireland and the Republic and charitable bodies like Help Musicians (Northern Ireland). Jo Wright from the Arts Council in Northern Ireland, Paul Flynn from the Arts Council in the Republic and Nikki McRae from Help Musicians were on hand to outline the various types of financial and other assistance that is available and how to go about applying for it.

The second reprised two of the papers given at the FairPlé seminar in NUI-Galway – one by Úna Monaghan and the other by Joanne Cusack (See *Fonn* No. 3, Spring 2019). They were joined by Catríona Hawksorth who outlined the experience of women in folk and traditional music in Scotland.

The final roundtable explored ideas of the workplace in traditional music – which can include venues (including back-stage areas), rehearsal studios, tour buses and so on.

Contributing to the discussion were Eibhlín Ní Dhocartaigh from Cultúrlann Uí Chanáin in Derry, tour manager, Una Molloy, musician Niamh Ní Charra and singer Fil Campbell.





DRUMHEADS: Colm Phelan (left) and Robbie Walsh



International Bodhrán
Summer School
Áras Chrónáin,
Clondalkin, Dublin
July 15-19

This takes some beating Colm and Robbie – the bodhránistas

Búla Buzz, the summer school for would-be bodhránistas will run again this year from July 15-19 at Áras Chrónáin in Clondalkin in West Dublin.

Búla Buzz began in July, 2017 when two of Ireland's leading bodhrán performers and teachers – Robbie Walsh and Colm Phelan – got together to create a special summer school to cater for bodhrán enthusiasts from around the world of all ages and standards.

The summer school is arranged around a series of classes given by Colm and Robbie – both former All-Ireland bodhrán champions

– together with other top bodhrán players and teachers.

This year's tutors include two more former All-Ireland champions – Eamon Murray from Beoga, and Martin O'Neill – along with Tommy Hayes (Stockton's Wing) and Jim Higgins (Altan and Lúnasa).

The summer school also includes special workshops relating to the instrument where students can try out what they have learned in class with nightly sessions and night time concerts during the week.

Master bodhrán maker, Rob Forkner from Austin, Texas will present a special bodhrán making course – teaching the essential skills and providing a unique insight into the making of a top-class bodhrán. This course is already fully booked.

The summer school will also host two concerts: Siobhán O'Donnell and Kieran Munnely will play on July 16 while on July 18 Colm Phelan will be joined by his band-mates from the award-winning Goitse to launch their latest album.



BODHRÁN TUTOR:
Eamon Murray, of
Beoga

NEW ALBUM: (right)
Goitse



Smithsonian Folkways to release historic recordings

Smithsonian Folkways Recordings has acquired the historic Stinson Records catalogue comprising nearly a hundred albums that include foundational recordings by Woody Guthrie and Lead Belly as well as works of pioneering 20th century artists in blues, jazz and beyond, including Burl Ives, Josh White, Mary Lou Williams, Coleman Hawkins, Meade Lux Lewis, and Art Tatum.

With roots dating to 1935, the Stinson Trading Company was founded in New York by Charles Stinson and Irving Prosky. By 1939, Prosky was the sole owner of the business, and in 1943 he partnered with Herbert Harris.

During World War II, Harris and Prosky partnered with Moses Asch, the owner of Asch Records and future founder of Folkways Records.

The two companies operated as one for a short time, producing American folk, blues and jazz records that have inspired generations of musicians.

This partnership dissolved after the war, splitting important master tapes between both labels.

The acquisition will reunite the Guthrie and Lead Belly recordings created during a brief partnership in the 1940s between Stinson Records and Asch Records.

In the coming months Smithsonian Folkways plans to make these recordings available for the first time in decades as the catalogue becomes digitised. It also plans physical releases.

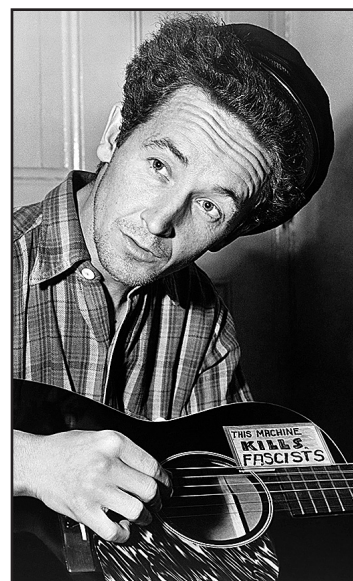
Like all the recordings owned by the label, these new acquisitions will be available in perpetuity.



GETTING IT TOGETHER: Woody Guthrie (Photo: Library of Congress)

RE-UNITED: Lead Belly

HAUL ON THE BOWLINE: Stinson 1962 release features A.L. Lloyd, Ewan MacColl and Harry H. Corbett



Grier Collection to be freely available online – ITMA



The ITMA/TG4 pop-up archive (Photo: ITMA)

The Irish Traditional Music Archive is to make a digital version of the 19th century Stephen Grier Collection freely available online. Courtesy of Hugh Maguire, the manuscripts, containing over 1,000 tunes, will be accessible to the general public for the first time on the ITMA website.

Interest in the Grier collection has grown in recent years with Sligo fiddle-player, Séamus McGuire and Leitrim flute-player, John Lee, releasing an album, *The Legacy of Stephen Grier*, last year.

The official launch of the collection online will take place during the Willie Clancy Summer School in Miltown Malbay, Co. Clare, at the ITMA/TG4 Pop-Up Archive on Wednesday 10 July,



Knowles and Risk launch Sustainable Touring Arts Coalition

Renowned fiddlers, Liz Knowles and Laura Risk, have launched an international campaign to develop and promote practical measures to make the music industry more environmentally responsible.

While the primary appeal of the Sustainable Touring Arts Coalition (STAC) is to fellow performers, it also seeks to engage concert promoters, record labels, travel planners and audience members in the conversation about how the industry can address the need for action to protect the planet.

"The arts sustain us as humans," declares the STAC mission statement. "But sustainability on this planet takes more than just art. We want to do both."



“We, as artists, believe in the value of sharing music and dance with audiences around the world,” continues the Sustainable Touring Arts Coalition’s mission statement.

“The arts bring connection, inspiration, education, and new ways of thinking which in turn sustain our relationships, our communities and the things that make us human. But bringing art to the world is hard on the planet.

“We want to find concrete solutions within our industry to support environmentally sustainable touring by collaborating with festivals, venues, booking and management agencies, record labels, service industries, artists, and audience members.

“We believe that environmental sustainability should be an integral part of day-to-day decision-making in our industry.

“We would like to engage in creative and productive conversations across the industry about how we might best share our responsibilities to our planet while continuing to make the arts an accessible resource for people around the world.”

ASKING QUESTIONS IS KEY

Making the transformation from having a general sense of concern to becoming a sustainability activist is relatively easy, according to Liz Knowles, if you are prepared to ask questions.

“Looking at my travels from a sustainability perspective,” she says, “I am struck by how many times I should have just asked.

“It is not in my nature – and maybe not in yours – to ask for things that aren’t already on offer. Maybe, like me, you were brought up with a sense that asking for too much (or too often) is impolite. Frankly, sometimes it is just uncomfortable to ask for what you need.

3 STAC INITIATIVES



TRAVEL

Understand & quantify the impact of different modes of transport.

Present alternatives to flying.

Suggest & purchase offsets.

Maximize routing to lessen carbon impact.



PLASTIC

Reduce & eliminate single-use plastics.

Offer alternatives to the ubiquitous plastic water bottle on stage.

Encourage & prioritise re-usable and/or compostable serving utensils and plates.



FOOD

Prioritize healthy, locally sourced options for catering.

Make good food choices on the road while traveling.

Make vegetarian options available, appealing & accessible.

Address food waste and composting.



LIZ KNOWLES

Highly accomplished as both a traditional fiddler and a classical violinist, Liz Knowles is equally at home on the Riverdance stage and as a soloist with the New York Pops. Liz was a member of Cherish the Ladies and now performs with another all-star female band, the String Sisters.

Liz has always produced her own albums as well as co-producing albums for many other artists. One of her most recent musical collaborations has been as a member of the Martin Hayes Quartet.

“But when it comes to sustainability, I don’t think we have the luxury of time. So I have started asking questions. I have started asking for what I prefer. And I have started asking for more,” adds Knowles.

As well as establishing a presence on the internet and social media, STAC has begun to make its presence felt at various public fora.

For example, Liz Knowles took part in a panel discussion on sustainability in folk and traditional music at the 2019 Folk Alliance International Conference (FAIC) in Montréal earlier this year.

Under the title, *It’s Easy Being Green*, the panel brought together a range of industry figures including Marie



LAURA RISK

Originally from California, now living in Montréal, Laura Risk performs and teaches Scottish and Québécois fiddling internationally and has over a dozen albums to her credit as a performer. She has also produced seven albums.

As well as performing and creating music, Laura has conducted extensive research. She holds a PhD in Musicology from McGill University, for which she received the 2017 Governor General’s Gold Medal and has published articles in *Ethnomusicology* and *MUSICultures*.

Zimmerman, director of the Hillside Festival in Canada, with its reputation for deploying various sustainable practices; Joey Diana Gates from SolKitchen, a solar-powered festival catering facility; and Peter Noble of the Bluesfest Group of Companies in Australia.

Encouraged by the positive interaction at the FAIC event, Liz Knowles and Laura Risk are looking for more opportunities to engage with audiences and industry professionals on practical initiatives to promote sustainability.

In the meantime, Liz and Laura continue to post blogs on their dedicated website: www.sustainabletouringarts.org





CURATOR: Mairéad Ní Mhaonaigh

Ó Ghlúin go Glúin From Generation to Generation

The Donegal fiddle tradition is renowned all over the world as one of the leading styles in Irish fiddle playing. Within this Donegal style there is a rich diversity of local accents and subtle variations.

Having lost a number of influential figures in the Donegal tradition in the last year – like Tommy Peoples and Vincent Campbell – fiddle players, Tara Connaghan and Mairéad Ní Mhaonaigh will curate a special fiddle session during this year's Donegal International Folk and Roots Weekend in July.

At this session some of the leading exponents of the Donegal fiddle tradition from around the county will provide a taste of the styles and the repertoire which are integral to the transmission of this great heritage.

Among the many highly talented local musicians joining Tara and Mairéad for this special event at the Regional Cultural Centre in Letterkenny at 1pm on Sunday July 14 will be:

Nia Byrne, Jimmy Campbell, Peter Campbell, Oisín Duffy, Séamus Gibson, Bríd Harper, Frank Kelly, Danny Meehan, Derek McGinley, Eilidh McGinley, Martin McGinley, Róisín McGrory (Harrigan), Dinny McLaughlin, Aidan O'Donnell, Ciarán Ó Maonaigh, Brandon Shovelin, Séamus Sweeney and Jamesie Wrey.



TRANSMISSION OF TRADITION: Donegal fiddle player, Bríd Harper.



Art on way to Belfast Tradfest



An exhibition of linocuts and woodcuts of masters of the Irish traditional music – past and present – is to be mounted at Belfast TradFest. The exhibition will run from Monday 29 July to Friday 2 August at Ulster University in York Street.

The artwork has been produced by the Irish Music Legends project – based in Mirandola near Modena in Italy. The project is the brainchild of Italian uilleann piper, Nicola Canovi, whose commitment to traditional music is well known and appreciated in Ireland.

Belfast Tradfest's Artistic Director, Dónal O'Connor, said: "I'm thrilled that the guys from Irish Music Legends have agreed to travel from Italy to exhibit their work during Belfast TradFest. I think it's stunning."

Pictured above: flute player, Harry Bradley (left) and uilleann piper, Máire Ní Ghráda.

Culture Night at ITMA Armagh Pipers Club to visit HQ

This year the Irish Traditional Music Archive will mark Culture Night on September 20 by showcasing young and experienced musicians and singers from Ireland and abroad in a series of seven 30-minute concerts that will take place between 5pm and 10pm in the first floor Reading Room in its headquarters in Merrion Square, Dublin. The running order for the evening is:

- 5.00–5.30pm Concert 1: Armagh Pipers Club,
- 5.45–6.15pm Concert 2: Armagh Pipers Club,
- 6.30–7.00pm Concert 3: Armagh Pipers Club
- 7.15–7.45pm Concert 4: Armagh Pipers Club
- 8.00–8.30pm Concert 5: Mohammad Syfkhan and Saileog Ní Cheannabháin,
- 8.45–9.15pm Concert 6: Mohammad Syfkhan and Saileog Ní Cheannabháin
- 9.20–10.00pm Concert 7: Varo



As seats are limited, early booking is advised through Eventbrite.

BELFAST TRADFEST PRESENTS



Lúnasa



ulaíod



RÍOGHNACH CONNOLLY

SAT 27 JULY 2019 **LYRIC THEATRE, BELFAST**
DOORS 8PM | TICKETS £24.50
BOOK YOUR TICKETS AT www.BelfastTradFest.com

#BelfastTradFest #BelfastTradFest LYRIC THEATRE Belfast Tradfest

BELFAST TRADFEST PRESENTS

R. L. O'MEALY ANNUAL CONCERT

FEATURING

- Jarlath Henderson
- Mary Bergin
- Harry Bradley
- Kevin Crawford
- Finlay McDonald
- Gareth McLees
- John McSherry
- Francis McIllduff
- Seamie O'Dowd
- Eamon Murray



MON 29 JULY 2019 **THE DUNCAIRN, BELFAST**
DOORS 8PM | TICKETS £12.00
BOOK YOUR TICKETS AT www.BelfastTradFest.com

#BelfastTradFest #BelfastTradFest THE DUNCAIRN CENTRAL AND CULTURAL HUBS Belfast Tradfest

Northern Exposure

Belfast Tradfest: reborn to reach new heights

The newly rebranded Belfast Tradfest will bring a host of leading traditional musicians and singers together for a week of concerts, masterclasses, workshops, talks and sessions – running from July 27 to August 2.

Among the impressive line-up of artists who will contribute to the various events will be three bands with strong Ulster links – Lúnasa, Connla and Ulaíod – along with a host of individual performers including six TG4 Gradam Ceoil winners – Mary Bergin, Harry Bradley, John Carty, Conor Connolly, Edel Fox and Michelle Mulcahy – BBC Radio 2 Folk Award winner, Jarlath Henderson, Scottish piping master, Finlay McDonald, uilleann piper John McSherry, Liz and Yvonne Kane, and Séamie O'Dowd.



CRAFTSMAN: Jarlath Henderson

Concert performers, Ríoghnach Connolly (of the Afro Celt Sound System and the Breath), Niamh Dunne and Eamon Murray (from Beoga), John Joe Kelly (of Flook), Oisín MacDiarmada (of Téada) and Kevin Crawford (of Lúnasa) will also contribute to master classes and to the programme of free sessions which will run every afternoon, evening and night in multiple venues – bringing together different



MASTER PIPER: Finlay MacDonald

- 7 evening concerts
- 36 afternoon events including lectures, talks, demonstrations, workshops and walks,
- 28 free traditional music sessions every afternoon, evening and night
- 3 album launches
- 2 céilidhe
- masterclasses in 17 different instruments as well as traditional singing and set dancing



RARE TALENT: Mary Bergin

combinations of performers for some highly promising collaborations.

For those with a desire to do more than tap their feet to the music, two céilidhe will be called by Rónan Eastwood, who will also offer set dancing classes throughout the week.

The first céilí takes place on July 31 in the Oh Yeah Music Centre, in association with Belfast Pride, with music from Edel Fox, Ciarán Kelly and Teresa Clarke.]

The second céilí on the following afternoon is a free family event in the foyer of Ulster University in York Street with music from Harry Bradley, Conor Connolly and Brian McGrath.

Tradfest also includes an extensive programme of lectures, demonstrations and talks, covering aspects of the music's history as well as the practical tips on performing – many given by the artists, themselves.

So Tradfest provides opportunities to engage with leading figures in traditional music in a range of settings – like a formal concert, a more informal session and up close in a talk or workshop – where they can explain the impact of a particular performer on their own style or repertoire, or highlight their approach to composition or arranging, or provide coaching tips on playing or singing.



TRADITIONAL SINGERS: Maurice Leyden and Jane Cassidy

BELFAST TRADFEST PRESENTS

The Belfast Harp Festival of 1792

HOSTED BY LYNETTE FAY (BBC RADIO ULSTER)

MICHELLE MULCAHY

RÍOCHNACH CONNOLLY

OISÍN MACDIARMADA

EDEL FOX

CONOR CONNOLLY

BRIAN MCGRATH

JOHN JOE KELLY



TUES 30 JULY
2019

CULTÚRLANN MCADAM Ó FIAICH
DOORS 8PM | TICKETS £12.00
BOOK YOUR TICKETS AT www.BelfastTradFest.com

#BelfastTradFest

CULTÚRLANN

Belfast Tradfest

BELFAST TRADFEST PRESENTS

Sean Maguire - Omós

FEATURING

LIZ & YVONNE KANE

JOHN CARTY

NIAMH DUNNE

OISÍN MACDIARMADA

HARRY BRADLEY

BRIAN MCGRATH

EAMON MURRAY



WED 31 JULY
2019

AN DROICHEAD, BELFAST
DOORS 8PM | TICKETS £12.00
BOOK YOUR TICKETS AT www.BelfastTradFest.com

#BelfastTradFest

AN DROICHEAD

Belfast Tradfest

BELFAST TRADFEST PRESENTS

SONGS OF THE PEOPLE

HOSTED BY LYNETTE FAY (BBC RADIO ULSTER)

FEATURING

JARLATH HENDERSON
 NIAMH DUNNE
 EAMON MURRAY
 DIANE CANNON
 SEAMIE O'DOWD
 CONOR CONNOLLY
 JANE CASSIDY
 MAURICE LEYDEN

THURS 1 AUGUST 2019 OH YEAH CENTRE, BELFAST
 DOORS 8PM | TICKETS £12.00
 BOOK YOUR TICKETS AT www.BelfastTradFest.com

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BELFAST TRADFEST PRESENTS

Skin, Wind & Reed

FEATURING

FINLAY MCDONALD
 JOHN MCSHERRY
 MARY BERGIN
 GARETH MCLEES
 HARRY BRADLEY
 WILLIE DRENNAN
 JOHN JOE KELLY
 KEVIN CRAWFORD



THURS 1 AUGUST 2019 STRAND ARTS CENTRE, BELFAST
 DOORS 8PM | TICKETS £12.00
 BOOK YOUR TICKETS AT www.BelfastTradFest.com

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HARPS AND FLOWERS: Michelle Mulcahy

Belfast Tradfest's Artistic Director, Dónal O'Connor, believes that providing access to the performers in a variety of settings not only strengthens the interaction with the audience but also facilitates the transmission of the music – in all its dimensions – to the younger generations from whom the players and singers of the future will emerge.

This is very much in line with the principles on which the Belfast Summer School of Traditional Music was founded: namely, to offer an affordable, high quality educational experience reflecting the musical soundscape of Belfast and Ulster generally.

UNIQUE TO ULSTER

So along with the Belfast Traditional Music and Dance Society and Comhaltas Ceoltóirí Éireann, Tradfest also includes representation from the Royal Scottish Pipe Band Association of Northern Ireland.

One of the unique characteristics of the Belfast event is that in addition to the familiar array of



ARTISTIC DIRECTION:
Dónal O'Connor

instruments seen at most traditional music events in Ireland, audiences can also experience highland pipes, fifes and Lambeg drums.

But the week will also offer opportunities for hundreds of traditional music students, of all ages, to learn from the established stars in a series of masterclasses covering 17 instruments as well as voice training – to be held at the Ulster University's York Street campus.

NEW NAME NEW AMBITION

The transformation from the very successful summer school into Tradfest is more than just a change of name.

It reflects an ambition to expand both the scope and duration of the original idea of the school. "It is also easier to say," adds Dónal.

While not losing sight of its original educational mission, the expansion into a broader cultural festival also aims to increase opportunities to tap into additional sources of funding and sponsorship which are essential to ensure that artists of high quality continue to participate in the various activities associated with Tradfest.

ACOUSTICS MEETS LOGISTICS

With support from the public purse curtailed as a result of the cuts imposed by the Conservative Government in Britain, the Tradfest organisers have to explore other funding streams in the commercial sector to sustain the event.

The spirit of Tradfest will extend across the city with concerts, talks and workshops taking place at a variety of venues including EastSide Arts Centre in East Belfast, Cultúrlann McAdam Ó Fiaich in West Belfast, The Duncairn Centre in North Belfast and An Droichead in South Belfast – with the heart of



STRINGS ATTACHED: Singer and fiddle player, Niamh Dunne

the summer school and a packed programme of free sessions and events located in Belfast's Cathedral Quarter.

HISTORY AND HERITAGE

As well as showcasing living performers with a strong connection to Ulster – either by birth, heritage or adoption: the festival also highlights key Ulster figures and events in the history of traditional music like the venerated piper, Richard Lewis O'Mealy who was still

being recorded as late as the 1940s and who is to be celebrated in a concert that will include performances from modern-day piping masters from Ulster and Scotland.

The fiddle players will take the spotlight in a special concert to honour the legacy of the great Belfast fiddler, Seán Maguire, whose death fourteen years ago robbed traditional music of one of its most influential figures.

The Belfast Harp Festival of 1792 – a seminal moment in the development of music in Ireland associate with the pioneering collector Edward Bunting – will also be commemorated in another of the evening concerts.

Full details of all the concerts, workshops and talks – as well as the free sessions – are available on the Tradfest website – www.belfasttradfest.com. (Note: The Connla gig on has already sold out).

With such a rich and intensive programme of performances and lectures, traditional music fans will be spoilt for choice.

f



LAUNCHING BELFAST TRADFEST: Young musicians, Lisa Robinson and Caitlin Scott, with Joanne Wright, Traditional Arts Officer of the Arts Council of Northern Ireland and two members of the Armagh Rhymers.

BELFAST TRADFEST PRESENTS

Connla

FRI 2 AUGUST 2019

THE POINTS, BELFAST

DOORS 8PM | TICKETS £12.00

BOOK YOUR TICKETS AT www.BelfastTradFest.com

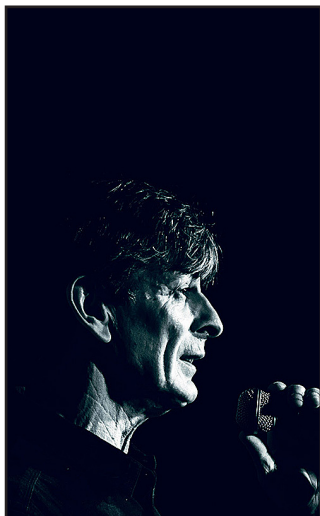
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VERSATILE VIRTUOSO: John Carty – equally at home on banjo, fiddle and guitar.



FIDDLE MASTER: Kevin Burke – winner of an NEA National Heritage Fellowship in the US and Gramam for Musician of the Year in Ireland



SINGER OF SONGS, TELLER OF STORIES: Seán Keane

Fleadh returns to Drogheda

Class acts to join week-long celebration of traditional music

Fleadh Cheoil na hÉireann is returning to Drogheda from August 11 to August 18 – following last year's highly successful event which attracted an estimated 450,000 visitors to the banks of the Boyne.

For the many musicians and singers who have won through from the various qualifying rounds organised by Comhaltas Ceoltóirí Éireann, the solo and group competitions in various age categories represent the core of the Fleadh – with the senior céilí band contest providing a fitting finale on August 18 in the Concert Dome..

But for most festival goers, the fleadh is a rich programme of concerts, sessions, workshops and talks featuring exceptional musicians – as well as chance encounters on the streets as shop doorways and public spaces invite pop-up recitals



**Fleadh Cheoil
na hÉireann
DROGHEDA**

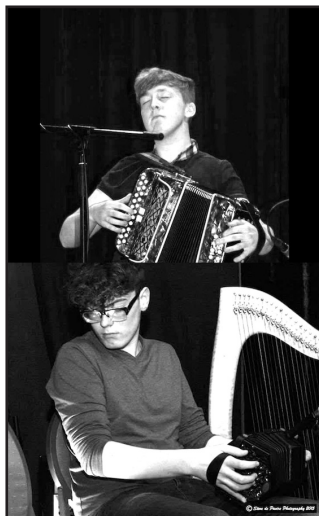
from enthusiasts young and old.

Among the bands lined up so far for the Fleadh are the Martin Hayes

Quartet on August 12 in the Augustinian Church (after a warm up the night before in Monkstown Church, Dublin); the Seán Keane band in St. Peter's Church on August 12; with Garadice in the same venue on August 15.

Cherish the Ladies will appear on August 14 in the Concert Dome; local trio Kern on August 15 in the Droichead Arts Centre; and a triple bill of Stockton's Wing, Horslips, and Four Men and A Dog on August 13 in the Concert Dome.

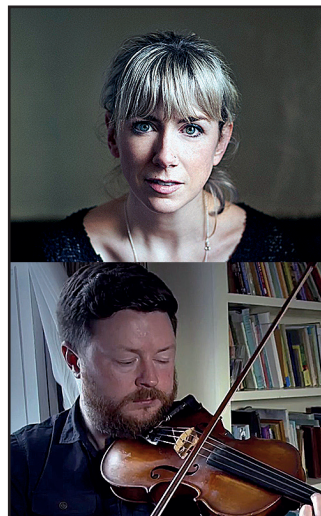
Damien Dempsey and his band will share the stage with Téada and Séamus Begley in the Concert Dome on August 10 on the opening night.



DUO FROM THE TOP DRAWER: All-Ireland champions, John McCann (above) and Sárán Mulligan (below),



TRIAD : Zoe Conway and John McIntyre meet the power and precision of Cormac Begley



HEADING FOR THE HIGHLANES: Muireann Nic Amhlaoibh and Dónal O'Connor



GARADICE: (from left) Padraig McGovern (pipes), Eleanor Shanley (vocals), Dave Sheridan (flute) and John McCartin (guitar).

Fiddler, Zoe Conway, and guitarist, John McIntyre, will be doing double duty – first with the RTÉ Concert Orchestra on August 11 in the Concert Dome and again with concertina maestro, Cormac Begley, on August 13 in St. Peter's Church.

Eleanor McEvoy will be joined by Damon Butcher on August 11 in St. Peter's Church for the Thomas Moore Project – a modern adaptation of the songs of the poet.

St Peter's Church will

also host Rita Connolly and Shaun Davey and their band on August 16.

Other duos appearing include former Danú singer and flute player, Muireann Nic Amhlaoibh, and Uilaidh fiddler, Dónal O'Connor, in the Highlanes Gallery on August 13; fiddler, Fíona Nic Conmara, and concertina player, Tim Doyle, in the Highlanes on August 15; and All-Ireland champion accordion and concertina duo, Sárán Mulligan and John McCann, in the Highlanes on August 17.

JOHN CARTY

The featured performer at the Flanagan Brothers Award Concert is multi-instrumentalist, John Carty, winner of the Gradam for Musician of the Year in 2003.

John will be joined by friends and family who have shared in his music-making over the years – as well as students from the Irish World Academy of Music and Dance at the University of Limerick.

Among John's guests will be Patrick Street band-mate



D(YN)AMO: Damien Dempsey will kick off the Fleadh along with Téada and Séamus Begley.



OFFERING MOORE: Eleanor McEvoy to perform songs from the Thomas Moore Project with Damon Butcher



SINGER OF SONGS, TELLER OF STORIES: Seán Keane



ROUND THE HOUSE AND MIND THE DRESSER: Cherish The Ladies combine American and Irish plays



THREE MEN AND A NOTE : Louth band Kern combine traditional airs with contemporary songs



#SÉAMUS100: Róisín Elsafty to sing songs collected by Ennis from Colm Ó Coadhain



#SÉAMUS100: Fleadh to mark centenary of birth of Séamus Ennis



RIPPLES IN THE ROCK POOLS: Rita Connolly in partnership with Shaun Davey



TREEPLE JUMPER: Making hard shoe dancing look easy: Nic Gareiss



LAUNCHING THE FLEADH: (from left) Jim Lockhart, Sibéal Ní Chasáide, Zoe Conway, Sárán Mulligan, Nathan Carter and Barry Devlin (Photo: Comhaltas Ceoltóirí Éireann/Fleadh Cheoil)

Kevin Burke, who will also play a solo gig in the Highlanes Gallery on August 16.

SÉAMUS ENNIS

The Fleadh will mark the centenary Séamus Ennis' birth with a special event, *Mise an Fear Ceoil Séamus Ennis: Talk, Tunes and Song* – part of the #Séamus100 series being co-ordinated by the Séamus Ennis Arts Centre in the nearby village of the Naul in North County Dublin.

Director of the National Folklore Collection, Ríonach Uí Ógáin, will focus on Ennis' relationship with Colm Ó Caodháin of Glinnisce in Conamara, who was the source for over 200 songs and tunes collected by Ennis when he was working for the Folklore Commission in the 1940s.

Ríonach's presentation will be illustrated in song by Róisín Elsafty, and on the pipes by Peter Browne, at the Droichead Arts Centre on August 14.

TREEPLING

Inspired by the discovery that Scotland was once

home to a tradition of hard shoe percussive dancing (or treepling), renowned dancer and choreographer, Nic Gareiss from Michigan, will perform a new solo step dance show combining traditional music and dance elements from Scotland and Ireland, Canada, and the Appalachian region of the United States under the title *The Art of Treepling* at the Droichead Arts Centre on August 17 (see page 20).

Among the many other events planned for the week of the Fleadh Cheoil are a series of lunchtime concerts – each of which will feature two or more generations of the same family playing together.

Confirmed so far for the Muinteras slots are families with piping influences: the Carberry family, the Vallely family and the O'Brien family.

In addition to concerts and recitals, organised singing sessions – which were another of the hits of the 2018 fleadh – will again feature this year – drawing on the remarkable singing tradition in Drogheda, itself,

as well as from various singing circles right around the island of Ireland.

Already earmarked to host two of the afternoon sessions in the Boomerang Café are the Chapel Gates Singers from Cooraclare and the North Wexford Singing Circle from Gorey.

Firmly established fleadh favourites like the open air performance area, Gig Rig, as well as Fleadh TV (under the direction of Dónal O'Connor), will contribute to the buzz by the Boyne along with Scoil Éigse and a range of youth events.

GREEN FLEADH

The Green Fleadh initiative – which was a prominent feature of last year's event – will again encourage local businesses to sign up to various measures to reduce food waste, energy and water use, and to increase recycling. These include the provision of reusable Green Fleadh branded plastic glasses and shuttle buses linking all Fleadh venues, the campsite and the town centre.



MARTIN HAYES QUARTET: (from left) Dennis Cahill (guitar), Doug Wieselmann (bass clarinet), Martin Hayes (fiddle) and Liz Knowles (viola d'amore)

Marble City Sessions

Hayes curates Kilkenny programme

As if the densely packed programme at the Fleadh Cheoil na hÉireann in Drogheda isn't already posing some impossible choices for traditional music fans, along comes the Kilkenny Arts Festival in the same week with its Marble City Sessions – curated by Martin Hayes.

After appearing at Fleadh on August 12, the Martin Hayes Quartet decamps to Kilkenny. The foursome will play St. Canice's Cathedral on August 14.

Martin Hayes and Dennis Cahill will also anchor the Festival finale concert in St. Canice's Cathedral on August 17

when they will be joined by concertina maestro, Cormac Begley; sean nós singer and harpist Síle Denver; multi-instrumentalist, Steve Cooney; Canadian dancer Sandy Silva; and Gloaming bandmate, Iarla Ó Lionaírd.

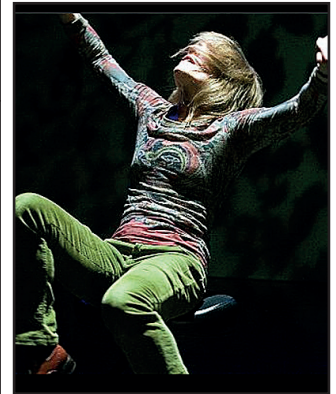
Sandy will also perform on August 16 at the Watergate Theatre, accompanied by Steve Cooney, for a performance that takes traditional dance forms in new directions.

Two sister duos – Louise and Michelle Mulcahy and Triona and Maighread Ni Dhomhnaill – are to join forces for a rare intergenerational collaboration on August 13 at the Set Theatre.

Last – but certainly not least – is *Sounds Like Freedom*, a musical celebration of the struggle for civil rights in Ireland and America.

The concert is the brainchild of concertina-player Niall Vallely who will be joined by singer Karan Casey, harpist Úna Monaghan, fiddler Aidan O'Rourke and New York's Harriet Tubman Trio named in honour of the celebrated liberationist. The trio's blend of jazz, funk, and rock will add a new energy to the performance of songs of protest and rebellion.

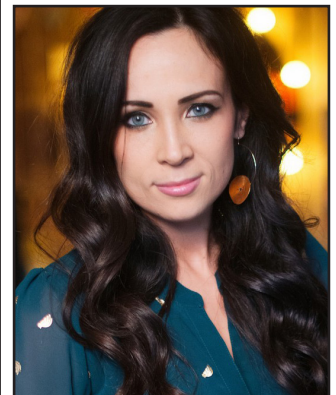
Sounds Like Freedom takes place on August 15 in the Set Theatre.



STEPPER: Dancer Sandy Silva



SISTER: Triona Ní Dhomhnaill



SISTER: Louise Mulcahy



SONGSTER: Karan Casey



MASTERS: (right): Martin Hayes (fiddle) (left) and Dennis Cahill (guitar) Photo: Bryan Ledgard - <https://www.flickr.com/photos/ledgard/6001371933/> CC by 2.0)

FIDDLER: (left): Yvonne Casey



SINGER AND HARPIST: (left): Síle Denvir



SINGER: (left): Lisa O'Neill



Masters of Tradition

Or master of trilocation – in the case of Martin Hayes

After Drogheda and Kilkenny comes Bantry in the heart of West Cork – home to the Masters of Tradition festival – which runs from August 21 to August 25.

Like the Marble City Sessions, fiddle virtuoso, Martin Hayes, is again in the artistic director's chair – from where he has assembled an impressive cast of artists who will collaborate with each other in various line-ups during the five days of the festival.

Apart from his regular partner, Dennis Cahill on guitar, Hayes will call upon the following:

Cormac Begley (concertinas); Floriane Blancke (harp, piano, fiddle and vocals); Dermot Byrne (on accordion); Liam Byrne (on

viol de gamba); Yvonne Casey (fiddle); Steve Cooney (guitar); Síle Denvir (harp and vocals); Padraic Keane (uilleann pipes); Philip King (vocals); Páraic Mac Dhonnacha (banjo); Liam O'Connor (fiddle); Timothy O'Grady (writer); Lisa O'Neill (vocals), Sandy Silva (dance); Mohammad Syfkhan (bouzouki) and Scullion.

In addition to the scheduled performances and talks, the Masters of Tradition festival is noted for its free Secret Concerts – where the venue is the only advance information provided for audiences. These surprise events add to the magic of one of the most enjoyable festivals on the traditional music calendar.

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Showcase for traditional and world music

Although Music Network has a remit that covers a wide range of musical genres, it is proving to be an effective vehicle for bringing traditional musicians of the highest quality to audiences in venues right around Ireland.

Among the more recent acts to feature on the Music Network touring roster are the Grammy-award winning blue-grass/oldtime star, Rhiannon Giddens from North Carolina – in partnership with Dublin-based Italian musician, Francesco Turrisi – previewing their acclaimed new album, *There Is No Other*.

Another transatlantic act, De Temps Antan, from Quebec, brought their storming high-energy playing – with band members, Éric Beaudry, David Boulanger and Pierre-Luc Dupuis, taking turns to supply the percussion via the sound boards at their feet.

Music Network also serves traditional music particularly in facilitating some imaginative collaborations between leading musicians who have not performed together before.

While the musicians' initial commitment is to a particular tour or to the production of a specific piece of music, these often mark the beginning of more enduring partnerships.

FOUR FOR THE ROAD:
(from left) Laoise Kelly, Nell Ni Cróinín, Tara Breen and Josephine Marsh.

MN
Music Network

MUSIQUE QUEBECOIS:
De Temps Antan, (from left) David Boulanger, Pierre-Luc Dupuis and Éric Beaudry
(Photo: Fonn).



Crunching numbers

Four musicians, twelve gigs, thirteen days...

Music Network will bring together four leading musicians – Tara Breen (fiddle), Laoise Kelly (harp), Josephine Marsh (accordion) and sean nós singer, Nell Ni Chróinín for a tour of Ireland (with a short hop to London) in September.

They will perform a programme of traditional tunes and songs, together with new music specially composed by Josephine for a commission by Music Network.

The tour will consist of twelve gigs over thirteen nights from September 11 to September 23 in Dublin, Ennis, Baile Mhúirne, Wexford, Portlaoise, Listowel, Limerick, Dún Laoghaire, London, Letterkenny, Sligo and Clifden. Tickets range in price from €10 to €20 depending on venue and £15 in London.

More information (including booking tickets) is available from the Music Network website – www.musicnetwork.ie/ concerts.

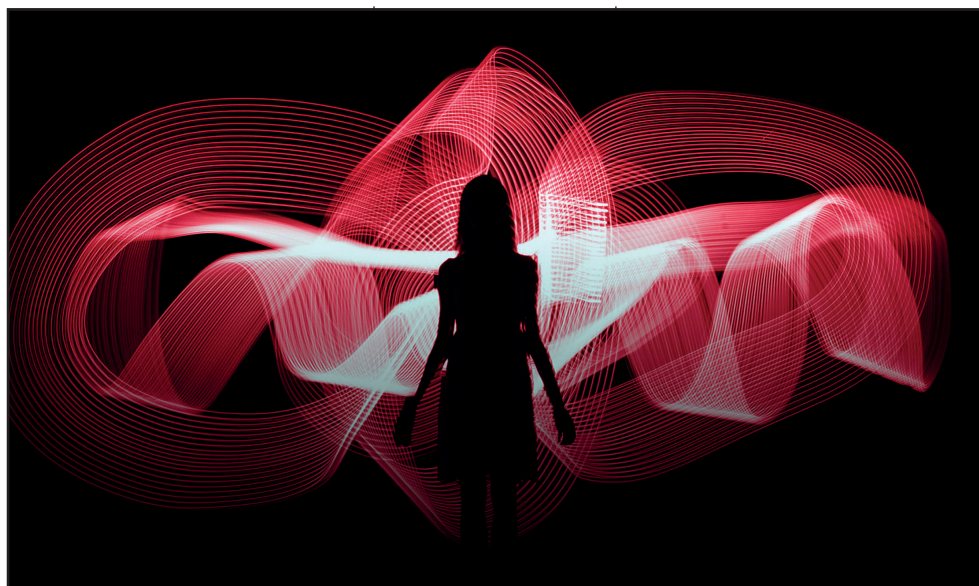


Ross Ainslie

PIPING MASTER

Music Network's touring programme for Spring 2020 will facilitate another exciting new collaboration between Scottish piping virtuoso, Ross Ainslie, and acclaimed Irish musicians, Dónal O'Connor (fiddle), Jack Talty (concertina), and Jim Murray (guitar) for a similar concert tour in the New Year from January 14 to January 26.





Tradition Now

NCH series celebrates music from the edge

The National Concert Hall's annual Tradition Now event will run again in October.

The progressive traditional music programme, which is run in partnership with the Arts Council, takes a unique look at progressive traditional music in a fast-moving Ireland.

Tradition Now will see Lisa O'Neill, Ye Vagabonds and Scots piper, Brighde Chaimbeul, present a special evening of folk music on October 5 – curated by Geoff Travis of Rough Trade and River Lea Records in the first of two main stage events for the series.

The second main stage concert on October 6 sees protest song, traditional music and jazz collide in a special double-bill.

Genre-defying multi-instrumentalist and vocalist, Sam Amidon, presents a programme of his own music with a cast of improvising musicians,

while Niall Vallely will lead an impressive array of performers – including New York jazz stars, The Harriet Tubman Trio – in his *Freedom Now* presentation – which premieres in Ireland at the Kilkenny Arts Festival.

“Both Irish and African American musics have a long history of speaking out against oppression and injustice,” says Vallely. “The music in this collaboration will draw on both of these traditions.”

HIGHLAND PIPER:
(below): Brighde Chaimbeul



As well as the two shows in the main auditorium, Tradition Now will showcase a number of other performers at the cutting edge between traditional music and other genres.

Composer, harper, sound engineer and first Liam O'Flynn Award recipient, Úna Monaghan will present a concert of her compositions for harp and electronics in the Studio on October 1.

An exploration of Barry Kerr's original compositions in collaboration with Steve Cooney will fill the Studio on October 2 as they present a programme of story, song and music deeply rooted in the Irish tradition.

On October 4 the Studio will also host a further collaboration between Laoise Kelly and Tiarnan Ó Duinnchinn on Irish harp and uilleann pipes, respectively.

Their acclaimed album *Ar Lorg na Laochra/On the Shoulders of Giants* is an homage to the sources of their repertoire, encompassing many of the genres of tunes and airs to be found in the corpus of manuscripts from different parts of Ireland from the 17th to the 19th century.

A NIGHT TO REMEMBER

The focus moves away from the Concert Hall building on October 3 to the Pepper Canister Church in Dublin's Mount Street for a special event to mark the centenary of Séamus Ennis' birth in 1919, with a unique combination of fiddle, uilleann pipes and organ.

Séamus' daughter, Catherine, the internationally acclaimed organist, based in London, will join fiddle master, Paddy Glackin, and Neil Martin from Belfast, who plays traditional music on the uilleann pipes and classical music on the cello with equal facility. This promises to be a truly memorable night.

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Shannon is flying

The virtuoso button accordion player from County Clare, Sharon Shannon, has recorded and toured with many leading musicians from traditional and other genres.

Sharon Shannon's 12 studio albums have broken new ground in mixing traditional Irish with reggae, country, Native American, bluegrass, rap, dance, African and French Canadian.

With multi-platinum album sales, Sharon has won the Meteor award two years running for the most downloaded song – *Galway Girl*.

The original breakthrough in her career came in the late 1980s she was asked to join The Waterboys. Her first gig with the band was the on main stage at Glastonbury.

Shannon's debut solo album was to become the biggest selling record by a traditional artist in Ireland.

Her music has also fea-

tured in several movies and theatre productions. Sharon is currently the youngest ever recipient of the Meteor Lifetime Achievement Award.

A vegetarian for many years, Sharon recently adopted a vegan diet and is passionate about animal welfare, giving much of her spare time to this cause.

Sharon will be playing Whelan's in Dublin on July 12 (Doors open at 8pm Tickets: €27.50) and de Barra's Folk Club in Clonakilty, Co. Cork on August 23 (Doors open at 9pm) Tickets €25 from tickets.ie).

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.

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A Quarter of Sessions

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Armagh Pipers Club

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

Details of music and singing sessions at the Armagh Pipers Club will be 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

July 19
Music and singing session

August 16
Music and singing session

September 20
Music and singing session

Ballinasloe Singing Circle

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

Breaking for summer.

The usual session in September will be suspended in favour of the Singers Seisiún at the Féile

Cheoil Larry Reynolds on September 8 at 5.30pm in Gullane's Hotel, led by Johnny Johnston, Declan Rynne and Liam Loughrey.

Belfast Singing Circle

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

July 3
Singing session

August 7
Singing session

September 4
Singing session



Birr CCÉ

Birr Co.Offaly
First Friday of each month from 9.30pm.

July 5
Traditional music session at Kelly's, Green Street.

August 2
Traditional music session at Nolan's, Connaught Street.

September 6
Traditional music session at Craughwell's, Castle Street.

Date to be announced:
'Trad for Trocaire' Night

Boyle Traditional Singing Circle

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

July 20
Singing session

July 25
Special session with guest, **Aoife Murray**, as part of Boyle Arts Festival

August 17
Singing session

September 21
Singing session

Bray Singing Circle

Tennis Club, Vevay Rd, Bray.
Third Saturday of each month from 9pm. Admission €3

July 20
Singing session

July 27
Singing tour (see Clé Club)

August 17
Singing session

September 21
Singing session

Carlow Singers Session

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

Breaking for Summer

September 3
Singing session

Cavan Traditional Music Session

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

Chapel Gates Singers Club

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

Breaking for Summer

September 27
Singing session

Clé Club

July 3
Special session to mark the ICTU Biennial Conference, Club na Muinteoirí, 36 Parnell Square, Dublin 1

July 27
Come by the Hills:
A singing tour of County Wicklow (including visits to Avondale, Kilmacurragh Botanical Gardens and the Courthouse Arts Centre,

Tinahely (in conjunction with Bray Singing Circle and North Wexford Traditional Singing Circle). Contact: cleclub@gmail.com for more information.

September 18
Clé Club returns to its usual home in Liberty Hall for a singing and music session commencing at 8pm. Admission €5

QUARTER SESSIONS : Clew Bay Folk Club

Clew Bay Folk Club

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

Breaking for Summer

September 14
Singing session

Cork Singers Club

*An Spailpín Fánach, South Main Street, Cork
Every Sunday*

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

County Wexford Traditional Singers Circle

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

Breaking for Summer

September 27
Singing session

Croonerista Social Club

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

July 12

Singing session

August 9

Singing session

September 13

Singing session



Crown and Shamrock Sessions

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

Taking a break in July

September 5
A night of songs and stories

August 1

A night of songs and stories

Crusheen Singers Club

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

July 17

Singing session

September 18
Singing session

August 21

Singing session

An Cumann Dearg Folk Club

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

July 3

Music and singing session

September 11

Music and singing session

August

No session

*Telling the story of socialist
struggle and political
activism in music and song*



De Barra's Folk Club

*55 Pearse Street, Scartagh, Clonakilty, Co. Cork
Every Monday from 9.30pm.*

July 1 9.30pm

Traditional Music Session

August 19 9.30pm

Traditional Music Session

July 4 9pm

John Spillane (see opposite)

August 23 9.00pm

Sharon Shannon

July 8 9.30pm

Traditional Music Session

August 26 9.30pm

Traditional Music Session

July 15 9.30pm

Traditional Music Session

September 2 9.30pm

Traditional Music Session

July 22 9.30pm

Traditional Music Session

September 5 9pm

John Spillane

July 29 9.30pm

Traditional Music Session

September 9 9.30pm

Traditional Music Session

August 1 9pm

John Spillane

September 16 9.30pm

Traditional Music Session

August 5 9.30pm

Traditional Music Session

September 23 9.30pm

Traditional Music Session

August 12 9.30pm

Traditional Music Session

September 30 9.30pm

Traditional Music Session

Derry Traditional Singers Circle

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

July 4
Singing session

September 5
Singing session

August 1
Singing session with
special guest Joe
Gallagher

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.

July 2
Singing session

September 3
Singing session

August 6
Singing session

Edenderry CCÉ

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

July 17
Traditional music and
singing session

September 19
Traditional music and
singing session

August 15
Traditional music and
singing session

*Musicians, singers and
listeners welcome.*

CÉILÍ AT THE CROSSROADS

Clarecastle/Ballyea Comhaltas

Legacy of Clare CONCERT

*A concert of traditional Irish music, song,
stories, poetry & dance featuring
Oliver O'Connell, Mickey Dunne, Elaine Hogan
& Richard Dwyer with sean nós dancers*

The Abbey Hall, Clarecastle

Sunday, July 14 @ 8.00pm

Proceeds to Clarecastle & District Day Care Centre



John Spillane

Originally from Wilton in Cork, John Spillane's first musical influences and adventures were in rock music. After a number of years playing with a local jazz vocal group, he finally made the leap into traditional music in 1992 with the band Nomos, playing acoustic guitar and fretless electric bass in a line-up that included emerging concertina maestro, Niall Vallely, fiddler Liz Doherty, Frank Torpey on bodhrán and Gerry McKee on bouzouki. Spillane also contributed songs.

After touring extensively and with two acclaimed albums under Nomos' belt, Spillane eventually decided to pursue a solo career.

Ennis Singers Club

The Copper Jug, Lifford, Ennis.
Second Friday of each month from 9pm.

Breaking for Summer

September 13
Singing session

Falcarragh Song Circle/

Ciorcal na nAmhráin, An Fal Carrach

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

July 17
Singing session

September 18
Singing session

August 21
Singing session

Feakle Singers Club

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

July 13
Singing session

September 14
Singing session

August 10
Singing session

QUARTER SESSIONS : An Góilín

An Góilín

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

July 5

Club night - singing session
Fundraiser for Hannah
Rose

Breaking for Summer

September 6

Club night - singing session

September 13

Club night - singing session

September 20-22

Frank Harte Festival
(see below)

September 27

Club night - singing session



Frank Harte Festival

Friday September 20- Sunday September 22

The Teachers' Club, 36 Parnell Square, Dublin 1
with invited guests

The High Seas (Caitlín Nic Gabhann, Ciarán Ó
Maonaigh, Cathal Ó Curráin) *Donegal and Meath*

Sinéad Caher *Belfast*

Tony Fitzpatrick *Dublin*

Kathy Hobkirk *Scotland*

Dan Milner *USA*

Conchubhar Ó Luasa *Cork*

Friday September 20

8pm Welcome and official
opening

9pm Singing session
featuring invited
guests €5*

Saturday September 21

11am Singing Workshop
with Kathy Hobkirk
& Máire Ní Chroínín
€10*

1.30pm The Unstoppable Irish
(The changing
fortunes of the Irish
in New York)

Illustrated Talk
presented by Dan
Milner. Free.

3pm Singing session. Free

8pm Grand Concert
featuring the invited
guests €20*

Sunday September 22

11am As I was a walking
through Dublin City
Singing and walking
tour. Booklet €3.

3pm Final singing session
and final farewell to
invited guests €3*

* included in the special weekend ticket costing €35

Howth Singing Circle

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

Breaking for Summer

September 5

Singing session.



Inishowen Traditional Singers' Circle

Clonmany, Co. Donegal

Second Friday of each month from 9.30pm

Breaking for Summer

September 13

Singing session

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

July 9

Traditional music and
singing session

August 13

Traditional music and
singing session

September 10

Traditional music and
singing session

Fear an Tí: Tony Crozier

Killala Bay Folk Club

Lynn's Far Side Café, Killala, Co. Mayo
First Friday of each month from 9.00pm

July 5

Session

August

No session

September 2

Session

*Listeners, musicians, poets,
singers, story tellers welcome*

Killeshandra Traditional Music Session

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

Kilmaley/Lisroe Singers' Club

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

July 20
Singing session

September 21
Singing session

August 17
Singing session

Kilshanny House Singing Circle

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

July 7
Singing session with
special guest **John Condon**

September 1
Singing session with
special guest **Joe Gallagher**

August 4
Singing session with
special guest **Ceara Conway** (see right)

Kinvara Singers Circle

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

Breaking for Summer

September 2
Singing session

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*

Breaking for Summer

September 26
Singing session

Navan Singers Circle

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

July 9
Singing session to be
confirmed

September 10
Singing session to be
confirmed

August 13
Singing session to be
confirmed



Ceara Conway

Ceara Conway

Ceara Conway is an Irish artist and singer working in performance, song and traditional folk practices.

She has earned a reputation for producing innovative experiential performance works that utilise elements such as live singing, appropriated texts, testimonies and visual art to explore social and cultural experiences of power and loss in response to issues such as cultural colonialism, exile and migration.

She is currently planning her debut album, *Caoín*, to be produced by Jack Talty, if her Kickstarter funding campaign reaches its €8,500 target. *Caoín* will feature traditional laments from Ireland, Lebanon, Portugal, Georgia and Africa as well as contemporary laments composed by Ceara.

She has completed numerous commissions, residencies and public art works including *Dóchas/ Hope* (2018) for Oireachtas na Gaeilge and Waterways Ireland, *Thin Places* (2015) for King's College, London; *Vicissitudes* (2013) for Derry City of Culture and *Making Visible* for the Irish Museum of Modern Art (2014).

She has received a number of awards and bursaries from the Arts Council of Ireland, Ealaíon na Gaeltachta, Galway and Limerick City/County Councils as well as a Paul Brady scholarship from the Irish World Academy of Music at UL.

Ceara also works with the Arts Council as a Creative Associate Artist and as a part time arts coordinator for the Embrace Art and Disability programme and the Artists in Schools programme with the Clare County Arts Office.

The Night Before Larry Got Stretched

The Cobblestone, Smithfield, Dublin 7

First Sunday of each month from 9pm.

Breaking for Summer

September 1

Singing session (with guest to be confirmed)

North Wexford Traditional Singing Circle

French's Traditional Bar, Main Street, Gorey, Co. Wexford

Last Tuesday of each month from 9.00pm Admission free

No regular sessions in July and August

July 27

Come by the Hills: Singing tour in conjunction with Clé Club and Bray Singers Circle (see *Clé Club* entry for more or contact North Wexford Traditional Singing Circle via Facebook)

September 14-15

Traditional Singing Weekend, Ashdown Park Hotel, with special guests, **Tom Dennehy, Niamh Parsons and Vincent Strunks**

September 24

Singing session

Phoenix Folk Club

Downey's Pub, Ballyfermot Road, Ballyfermot

Every Thursday from 9.00pm

Na Píobairí Uilleann – Session with the Pipers

The Cobblestone, Smithfield, Dublin 7

First Tuesday of each month from 9.30pm

Admission €13 (Conc. €9)

July 2

Fiachra O'Regan Pipes
Colm McGonigle Concertina
George McAdam Banjo
Conor Ó Gallachóir Songs

August 6

Ciarán Mac Fheidhlimidh Pipes

Ciarán Ó Maonaigh Fiddle
Mícheál Darby Ó Fátharta Melodeon

Róisín Elsafty Songs
(see top right)

September 3

Jimmy O'Brien Moran Pipes

Dan Gurney Accordion
Christina Dolphin Flute
Cárthach Mac Craith Songs

September 28

Ace and Deuce of Piping Concert Liberty Hall, Dublin 1

The line-up will be announced on July 17.

Róisín Elsafty

Sean-nós singer, Róisín Elsafty from Conamara is the daughter of one of the finest sean-nós singers in the West of Ireland, Treasa Ní Cheannabháin.

Róisín made her first recording with her mother in 1996 with *L'art du sean-nós* for the French label Buda Musique and has appeared on several other albums with other artists.

She released her own solo album in 2007, *Má bhíonn tú liom Bí liom*, produced by Dónal Lunny and featuring, among others, box player, Máirtín O'Connor; harpist Siobhán Armstrong; and Ronan Browne on various whistles, flutes and uilleann pipes.



Róisín has continued to perform with Armstrong and Browne.

Róisín and her family have links with the Palestine solidarity movement in Ireland, and she has recorded a song called *An Phailistín (Palestine)* in Irish and Arabic in support of Palestinian civil rights.



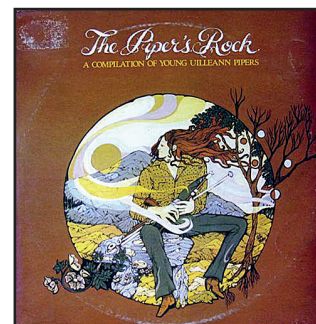
Jimmy O'Brien Moran

Inspired by Liam O'Flynn and Planxty in the early 1970s. Jimmy O'Brien Moran has been passionate about the pipes ever since and has been a regular teacher of the advanced classes at the Willie Clancy Summer School.

He has also taught at the Waterford Institute of Technology, UCD and the University of Limerick where he did his Ph.D.

He also taught as Fulbright Visiting Professor and made a close study at Boston College where he studied the Hudson music manuscripts.

Jimmy has recorded a number of albums: he was one of seven young pipers featured on *The Pipers' Rock* (Mulligan Records, 1978). The other six were Davy Spillane, Máire Ní Ghráda, Robbie Hannan, Gay McKeon, Mick O'Brien and Eoin Ó Riabhaigh. He also played on Scullion's debut album and toured as an early member of the band. He has released two solo albums and played on many other recordings.



Na Píobairí 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

July 18

Richie Piggott

50th Anniversary of US Tour

by Irish Champion

Performers

*traditional music: its evolution
as a musical ensemble
instrument*

September 19

Mick O'Connor

Flute players I have known

– Personal Reminiscences

(see below)

August 15

Aidan Coffey

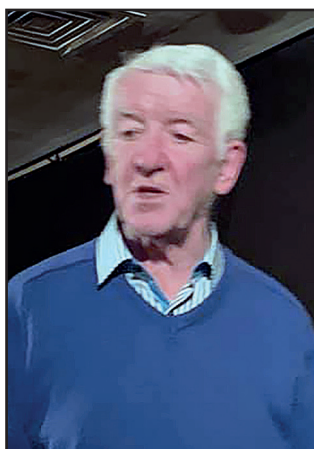
Developments in the use of
the button accordion in Irish

Mick O'Connor

Flute player and music collector. Mick O'Connor, is originally from Dublin's Liberties and grew up around the corner from the Pipers Club. He was immersed in music.

He has been a member of many traditional music ensembles over the years – including the Castle Céilí Band. He has always been particularly keen to highlight Dublin's contribution to the development of traditional music.

His role was recognised in 2017 when he won the TG4 Gradam Cheoil for Special Contribution – completing a family double – since his son, the fiddler



Liam O'Connor had won the Gradam for Young Musician of the Year in 2002.

Mick, of course, is delighted that Liam will take over as Director of the Irish Traditional Music Archive in August.

Rainbow Singers Circle

McHugh's Pub Glenfarne, Sligo

Last Sunday of each month from 5pm until 8pm

Breaking for Summer

September 22

Singing session with special guest, **Eamon Mac Donncha (right)** from the Rathcairn Gaeltacht in County Meath.



The Session with The Pipers

Traditional Music Recitals

First Tuesday of Every Month

THE COBBLESTONE

SMITHFIELD, DUBLIN 7

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

NPU na píobairí uilleann
Sharing the Sound of Ireland

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

arts council
scholarship
ealaíon

funding
traditional arts
arts council.ie

QUARTER SESSIONS : Rambling House Session

Rambling House Session

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

July 4

Music, song, dance, poetry
and stories from the floor

September 5

Music, song, dance, poetry
and stories from the floor

August 1

Music, song, dance, poetry
and stories from the floor

Rhode CCÉ

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

July 5

Singing session

September 6

Singing session

August 2

Singing session

Ring of Gullion CCÉ

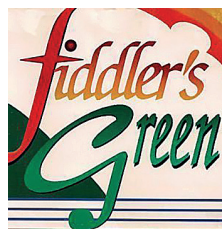
The Welcome Inn, Forkhill. Co. Armagh
Every Tuesday from 9.30pm

Rostrevor Folk Club

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

Breaking for Summer

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



Fiddlers Green Festival

JULY 21 - 28, ROSTREVOR

Among the artists playing this year are:
**Clannad, Zodomo, Peggy Seeger, Declan O'Rourke,
The Sands Family, Kevin Burke, Catherine McGrath,
Kieran Goss & Annie Kinsella and Tim Edey**

The Kate Murphy Music School runs alongside the festival.
Tickets for all of the events are available online from:
<https://fiddlersgreenfestival.eu/shop/>

Seisiún Ceoil as Gaeilge

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

Shanaglish Singers Club

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

July 26

Singing session

September 27

Singing session

August 30

Singing session

Skibbereen Singers Club

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

July 5*

Singing session

September 6*

Singing session

August 2*

Singing session

* dates to be confirmed

Sliabh Liag Singers Circle

Ciorcal Ceol Sliabh Liag

Evelyn's Bar, Carrick, Co. Donegal
Last Friday of each month from 9.30pm

July 26

Singing session

September 27

Singing session

August 30

Singing session

Sligo Traditional Singers' Circle

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

July 17

Singing session – change
of date to fit in with South
Sligo Summer School in
Tubbercurry.

September 11

Singing session

August 14

Singing session

Advance Notice:
Frank Finn Festival
Weekend, Rosses Point,
October 4-6

Song Central

Chaplin's Bar, Hawkins Street, Dublin 2
Second Sunday of every month from 6.00pm

July 14
Singing session

August 11
Singing session

September 8
Singing session

South Roscommon Singers Circle

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

Breaking for Summer

September 7
Singing session

Spancilhill Singers Club

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

July 4
Singing session

August 2
Singing session

September 6
Singing session

Sperrins Singing Circle

Ponderosa Bar, Glenshane Pass, Co. Derry
Third Friday of each month from 9.00pm

July 19
Singing session with
special guest, **Rita
Gallagher**

August 16
Singing session

September 20
Singing session

Sult na Sollan/Sallins

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

July 19
Music and singing session

August 16
Music and singing session

September 20
Music and singing session

Sunflower Folk Club, Belfast

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

July 4
Special guest: **Brigid O'Neill**
(see below) with singers
from the floor

July 18 and July 25
No club

August 1
Special guest: **Caludo**
(Switzerland) with singers
from the floor

August 8
Special guests: **Peter Byrne**
and **Conor Mahony** with
singers from the floor

August 15
Special guests: **Macdara**
Yeates (see right) with
singers from the floor

August 22
Special guests: **Chris Miles**
with **Gearaidh Matthews**
(Scotland) with singers
from the floor

August 29
Special guests: **Aodan 'Jaff'**
Mac Seafraidh and **Jackie**
Jefferies with singers from
the floor

September guests to be
confirmed



Macdara Yeates

'Macdara Yeates is a man with a particular fascination with our storytelling tradition, and its close ties to our singing tradition. He's consequently bringing together storytellers, singers, and actors for this year's festival under the umbrella of a diverse programme he's called *Abair*. In the Irish language, *abair* means both "to say" and "to sing". It's a fitting title that encapsulates the spirit of what he's trying to do. As a member of contemporary traditional band Skipper's Alley, he's had the chance to view our traditions from near and afar, as the band toured extensively.'

Irish Times, March 9 2019



Brigid O'Neill

With the release of her recent debut album, *Touchstone*, produced in

Belfast by Gareth Dunlop, Brigid O'Neill showcased her extensive repertoire – blending elements of country-folk and blues with a flavour of jazz.

Benefitting from an Arts Council of Northern Ireland Artist Career Enhancement Award in 2016, the County Down native has been selling out shows across Northern Ireland in the last twelve months, as well as singing with Eddi Reader, Frances Black, Mary Coughlan and Duke Special.

QUARTER SESSIONS : Tower Singing Circle

Tower Singing Circle

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

July 8 Singing session	August 26 Singing session
July 22 Singing session	September 9 Singing session
August 12 Singing session	September 23 Singing session

Trim Singing Circle

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

July 19 Singing session	September 20 Singing session
August 16 Singing session tbc*	* Check Trim Singing Circle's page on Facebook

Tuam Singers Club

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

July 15 Singing session	September 16 Singing session
August 19 Singing session	

Tullamore CCE

The Townhouse, High Street, Tullamore
Last Monday of each month 9.30pm. Admission free.

July 29 Traditional music and singing session	September 30 Traditional music and singing session
August 26 Traditional music and singing session	

Tunes in Tutty's

Tutty's Bar, Hollywood, Co. Wicklow
Every Thursday from 8.30pm.

Traditional 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

July 5 Singing and story-telling session	September 6 Singing and story-telling session
August 2 Singing and story-telling session	Advance Notice: Garry McMahon Traditional Singing Weekend, October 18-20

West Offaly CCE

Crank House, Banagher Co.Offaly
Last Sunday of each month from 5pm-7pm.

July 28 Traditional music session	September 29 Traditional music session
August 25 Traditional music session	

Whelan's Kila Sessions

Whelan's, 25 Wexford Street, Dublin 2
Every Tuesday until August 20
7.30pm-9.30pm Admission free

Different members of Kila will come together for an
informal session in Whelan's front window – with special
guests dropping by.

July 2 Session	July 30 Session
July 9 Session	August 6 Session
July 16 Session	August 13 Session
July 23 Session	August 20 Session

If you wish to see your singing or
music sessions included in the
listings for October-December,
please send the details to
ssheils@me.com by September.



Armagh November 15-17

The William Kennedy Piping Academy aims to bring a new dimension to the teaching and appreciation of uilleann piping through a comprehensive and immersive tutorial programme, covering all aspects of performance as well as the making and maintenance of uilleann pipes under the direction of universally respected tutors.

The Academy is designed for musicians over the age of 18. Students under 18 will be considered with parental consent and on a case by case basis.

The course is intended for those who have a good grasp of uilleann pipes already – intermediate to advanced students only. There is a separate introduction/beginners uilleann pipes class available.

Students should be comfortable learning by ear. Ideally students will also be able to read and write music. However, this is less important. A sound recording device can be used by students in classes.



We hope to create a friendly and supportive environment for learning. However, it is up to the individual to ensure they turn up to classes, meals and events in time and make full use of the unique opportunities the Academy provides.

The course costs £120 and includes the following:

Academy Tuition: There will be eight hours' tuition divided into 4 x 2 hour sessions. This year's tutors are Mickey Dunne, Pádraic Keane, Tommy Keane, Emer Mayo, Pádraig McGovern (*below right*), Brian McNamara, Diarmaid Moynihan, Néillidh Mulligan, Máire Ní Ghráda (*below left*), 'Blackie' O'Connell, Tiarnán Ó Duinnchinn, Seán Potts, Mark Redmond, Kevin Rowsome and Cillian Vallely.

Pipe-Making and Maintenance Class: a one-to-one session in our dedicated uilleann pipe workshop with pipemaker, Éamonn Curran.



Lecture on Lord Rossmore: by Dr. Seán McElwaine with Tiarnán Ó Duinnchinn.

Pipers and Their Pipes: a live interview/question-and-answer session with Mickey Dunne and Néillidh Mulligan.

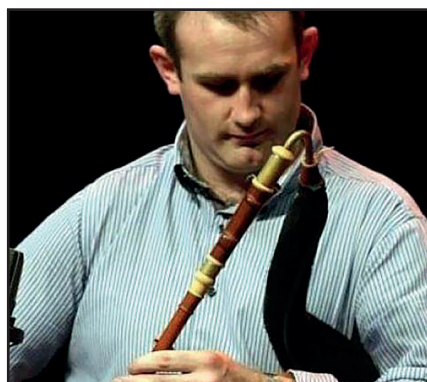
Meet The Pipemaker: a live interview with Robbie Hughes.

Meals: Dinner will be provided on Friday and Saturday evening, and lunch on Saturday and Sunday.

Festival Pass: Free entry to all ticketed concerts at the William Kennedy Piping Festival.

Accommodation: Accommodation is not included in the package this year. But the festival will be able to offer assistance to anyone who requires it.

Participation on the course is by online application only (www.wkpf.org) before Friday November 9. All queries to info@wkpf.org



a Quarter of Festivals

JULY

Blas International Summer School of Irish Traditional Music and Dance, Limerick *June 24–July 5*

Cairde na Cruite, International Festival for Irish Harp, Termonfeckin, Co. Louth *June 30–July 5*

Clonmel Junction Festival
Clonmel, Co. Tipperary *July 1-7*

Howth Tradfest Howth, Co. Dublin
July 5-7

Willie Clancy Summer School, Miltown Malbay, Co. Clare *July 6-14*

Ceol na Coille Summer School of Irish Traditional Music, Letterkenny, Co. Donegal *July 8-12*

Earagail Arts Festival, July 10-28
incorporating Donegal International Folk & Roots Weekend, Letterkenny, Co. Donegal *July 10-14*

Carrick Water Music Festival, Carrick-on-Shannon, Co. Leitrim *July 10-14*

Fleadh Cheoil na Múmhan, Ennis, Co. Clare *July 14-22*

South Sligo Summer School, Tubbercurry, Co. Sligo *July 14-20*

Mickey McCann Mouth Music Festival
Dromore, Co. Tyrone *July 19-21*

Claremorris Folk Festival, Claremorris, Co. Mayo *July 20-21*

Joe Mooney Summer School, Drumshanbo, Co. Leitrim *July 20-27*

Fiddler's Green International Festival
Rostrevor, Co. Down *July 21-28*

Ulster Fleadh, Castlewellan, Co. Down *July 22-28*

Meitheal Residential Summer School, Ennis and Limerick *July 22-27*

Scoil Acla Summer School, Achill Island, Co. Mayo *July 28-August 3*

Belfast TradFest, Belfast *July 27-August 2*



AUGUST

Bantry Fleadh, Dungannon, Co. Tyrone *August 2-3*

Ballyshannon Folk & Traditional Music Festival, Ballyshannon, Co. Donegal *August 2-4*

O'Carolan Harp & Traditional Music Festival, Keadue, Co. Roscommon *August 2-5*

James Morrison Traditional Music Festival, Riverstown, Co. Sligo *August 2-5*

Féile Cheoil Chill Chartha, Kilcar, Co. Donegal *August 5-10*

Feakle International Folk Festival, Feakle, Co. Clare *August 7-12*

Kilkenny Arts Festival, Kilkenny *August 8-18*

Fleadh Cheoil na hÉireann, Drogheda, Co. Louth *August 11-18*

Masters of Tradition, Bantry, County Cork, *August 21-25*

SEPTEMBER

Iúr Cinn Fleadh/Newry City Music Festival, Newry, Co. Down, *September 5-8*

Fingal Fleadh, Swords Castle, Co. Dublin *September 5-8*

Féile Cheoil Larry Reynolds, Ballinasloe, Co. Galway *September 6-8*

Gig'n the Bann Cross Community Music & Dance Festival, Portglenone, Co. Antrim *September 12-15*

Gerry Whelan Memorial Weekend, Cootehill, Co. Cavan *September 13-15*

Clonakilty International Guitar Festival, Clonakilty, Co. Cork *September 16-22*

Johnny Doherty Music & Dancing Festival, Ardara, Co. Donegal *September 27-29*