

TRADITIONAL MUSIC & SONG

fomm

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Many Happy Returns

The Bothies are back!

about fonn

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 explore the boundaries of the tradition by collaborating with musicians in other genres and styles. We believe in parity of esteem for both of these movements within traditional and folk music. They are complementary – not incompatible.

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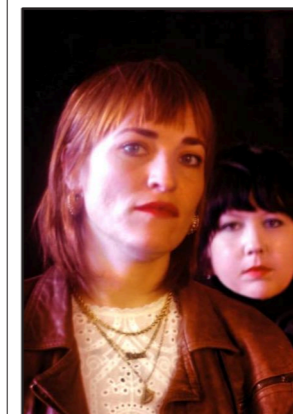
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Music should not cost the earth.

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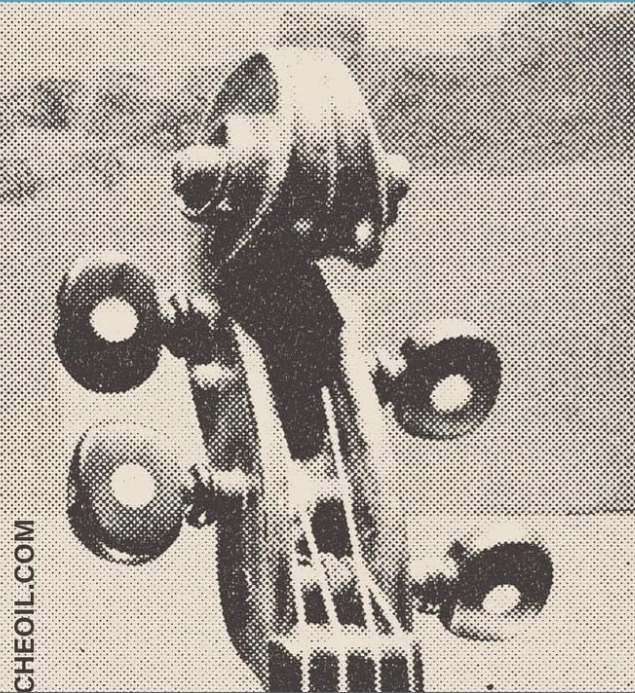
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Seán Ryan | Anne Conroy | Ciarán Ó Gealbháin | Eoin Ó Beaglaoich | Bríd Donnelly
 Katie O'Sullivan | Marie McHugh | Caoimhín Ó Raghallaigh | Éamonn Ó Meachair
 Fiachna Ó Mongáin | Ferdia Ó Mongáin | Steve Cooney | Ailean Domhnallach
 Cáit Ní Riain | George McAdam | Andrea Palandri | Seosaimhín Ní Bheaglaoich
 Deirdre & Aoife Grainbhéal | Nicole Ní Dhubhshláine | Andy Ó Súilleabháin
 Colm Murphy | Conchubhar Ó Luasa | Christy Mac Gearailt



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For she's a jolly good fellow: Lisa O'Neill

The Poet...

Lisa O'Neill appointed as Séamus Heaney fellow

Singer, Lisa O'Neill, has been appointed as one of three Séamus Heaney Centre Fellows for 2023-24.

Each year, the Séamus Heaney Centre at Queen's University nominates three fellows – drawn from the worlds of literature, music, film and television – to explore creative writing in

all its forms by working with students and contributing to the Centre's activities within the university and the wider literary community.

The other fellows named alongside Lisa are writer-performer-director, Stacey Gregg, and novelist, David Park.

The three will officially take up the fellowship in the new year.

...and the Piper

Artwork commissioned to honour Liam O'Flynn in Kill

A local initiative to commemorate the life and legacy of the late uilleann piping master, Liam O'Flynn, is under way in his birthplace, Kill, in County Kildare.

An original artwork, which will be placed in

the Parish Park, has been commissioned by a local group, which includes Liam's wife Jane, after an open call for expressions of interest.

The completed artwork will be unveiled at the next Féile Liam O'Flynn in October 2024.



Artistic agility: Muireann NicAmbhloibh.

Arts Council announces more supports for artists

The Arts Council recently announced a further €2.8m in funding under its Agility Award scheme, providing 597 successful participants with funding of up to €5,000 each.

The Arts Council Agility Award supports individual artists and arts workers across a wide range of disciplines at any stage in their careers to develop their practice.

Originally introduced as a rapid response to the pandemic in 2020, the scheme has now provided over €5.6m funding in 2023; and over €20.2m since its inception.

Among the recipients of the latest tranche of awards are traditional singer, Muireann Nic Ambhloibh, traditional fiddler, Nollaig Casey, and dancer, Siobhán Butler, as well as musician and arts facilitator, Lorna McLaughlin of the Henry Girls, who also leads the Inishowen Community Traditional Choir,



Nollaig Casey



Lorna McLaughlin

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Conor has the blas

The Irish World Academy of Music and Dance in Limerick has announced that **Conor Caldwell** is to become Co-Director of the Blas International Summer School of Irish Traditional Music and Dance.

Currently the course director of the MA in Irish Traditional Music Performance at the Academy, Dr. Caldwell will join Dr. Breandán de Gallaí in leading the 28th edition of the Blas programme next summer – which takes place from June 24 to July 5 in Limerick – ahead of Scoil Samhraidh Willie Clancy in July in Miltown Malbay.

Noted fiddler as well as acclaimed academic, Conor performed worldwide with the band, Craobh Rua, until 2019; and has released two albums. *North*, with Danny Diamond and *To Belfast* as a soloist.



Conor Caldwell

“I am excited about the opportunities that await us in 2024 when we once again open up our doors to students and visitors from around the world,” said Dr Caldwell.

“Blas offers a significant range of academic, musical and personal development opportunities for students, as well as a chance to work with some of the best and most exciting musicians.”

For more information on Blas, see www.blas.ie

Niamh in residence

Niamh Dunne has been named as the latest Traditional Artist in Residence at University College, Cork.

As part of the role, Niamh will deliver a series of concerts, workshops, and events throughout the UCC campus during the course of her one-year residency, beginning in January 2024.

An accomplished fiddle player and singer, Niamh comes from a highly acclaimed musical family.

Her father, Mickey, is a master of the uilleann pipes while her sister, Bríd, also plays the fiddle.

Niamh is a member of the group, Beoga whose album, *How to Tune a Fish*, was shortlisted for a Grammy nomination in the Best Contemporary World Music Album category.

Along with her partner, Seán Óg Graham, Niamh is a long-standing member of Karan Casey’s touring band. She is also an



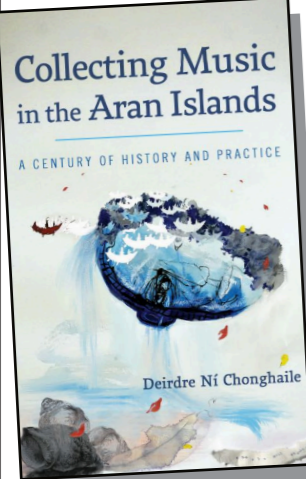
Niamh Dunne

accomplished composer – performing her own work on her solo album, *Tides*, released in 2022.

Niamh will be hosted by the Department of Music at UCC, where she will join an illustrious team of traditional artists including Karan Casey, Mary Mitchell-Ingoldsby, Colm Murphy, Máire Ní Chéileachair, Connie O’Connell, Conal Ó Gráda, Diarmuid Ó Meachair, Jack Talty and Niall Vallely.

Deirdre’s labour of love wins more acclaim

Scholar and musician, **Deirdre Ní Chongaile** has received a Special Commendation for the NUI’s Irish Historical Research Prize 2023 for her book, *Collecting Music in the Aran Islands: A Century of History and Practice*.



Published by University of Wisconsin-Madison Press in 2021, the book has previously won the 2021 Durkan Prize for Books on Language and Culture, sponsored by the American Conference for Irish Studies.

The book examines four important collections that document 150 years of music making in the Aran Islands – the Petrie and O’Curry manuscripts (1857), Séamus Ennis’s work in Aran (1945-1946), Sidney Robertson Cowell’s recordings in Aran and Conamara (1955-1956), and Bairbre Quinn’s *Bailiúchán Bhairbre* (1950s-1970s).

Aran native, Ní Chongaile raises many insightful questions about how these different collections have influenced modern understanding of musical tradition.



Deirdre Ní Chongaile

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Zoë Conway

Zoë looks forward to RTÉ CO collaboration

RTÉ has announced that fiddle player, singer and composer, **Zoë Conway**, is an Associate Artist with the RTÉ Concert Orchestra (RTÉ CO).

Described by RTÉ as “an extraordinary talent and a central figure in Irish traditional music,” Zoë has already collaborated with the RTÉ CO on a range of projects, including concerts, broadcasts, recordings, a Fleadh Cheoil na Éireann appearance and a tour of China.

“I feel privileged to bring my music to this wonderful orchestra,” said Zoë Conway, “as playing with

them is one of my favourite things to do. I just love that place where Irish traditional and orchestral worlds come together, and I feel this collaboration is an exciting development for my music and voice as a composer and performer, and an important development of our living, breathing tradition.”

“As Associate Artist,” said RTÉ, “her contribution will enrich traditional and folk elements in the RTÉ CO’s repertoire.”

Zoë will join a creative line-up that also includes, as another Associate Artist, the jazz trumpeter, bandleader and composer, Guy Barker.

The Arts Council Traditional Arts Bursary Award

The Arts Council Bursary Awards offer a maximum award of €20,000 to support individual professional artists at any stage of their career in the development of their practice in the traditional arts. It provides artists with the time and resources to think, research, reflect and critically engage with their art.

Deadline: Thursday 15 February 2024, 5.30pm

For further information, phone 01-6180200 or 01-6180243 or email: awards@artscouncil.ie



Rachel Uí Fhaoláin

Cartlann na nDaoine: Wexford song project

The North Wexford Traditional Singing Circle has extended an invitation to singers, song makers and storytellers in Wexford (or others with Wexford connection) to take part in a new project, *Cartlann na nDaoine: The People’s Archive*.

This new project involves the collecting, recording, and presenting – through film and audio – both the living and evolving song tradition of Co. Wexford across the generations.

Central to the development of the project will be the creation of a new online archive, where the recordings and information relating to the songs collected will be made available via the NWTSC website.

There will also be a special screening later this year of a short documentary which

will aim to encapsulate the essence of the project, which is being supported by Creative Ireland and the County Wexford Arts Department.

“As a group we are delighted to receive this support,” said project coordinator, Rachel Uí Fhaoláin, “which is great recognition of the North Wexford Traditional Singing Circle’s significant endeavours since 2015 to promote and preserve the Wexford song heritage.”

“We hope this project will add to the store of great songs about County Wexford,” said Rachel. “Perhaps you’ve written a new song in the traditional style in English or Irish, or you’ve penned a recitation about Wexford, we would love to hear from you.”

For more information on the project, contact Rachel at nwtscgorey@gmail.com

Na Píobairí Uilleann seeks Administrative Assistant

With a growing worldwide membership and an expanding range of events, Na Píobairí Uilleann have a vacancy for a full-time Administrative Assistant to support its education programmes.

For details on the position, contact NPU at <https://pipers.ie/job-opportunity-with-na-piobairi-uilleann/>

The deadline for receipt of completed applications is 5pm at Friday January 26 2024,



The Music Generation Cross Border Youth Folk Orchestra (Photo: Lorcan Doherty)

Cross-Border Youth Orchestra makes impressive début

Over 100 young musicians from Cavan, Monaghan, Tyrone, Fermanagh, Scotland and Ukraine have joined forces to create the Music Generation Cross Border Youth Folk Orchestra under the auspices of Music Generation Cavan/Monaghan.

The newly formed Folk Orchestra brings together young people from a variety of musical backgrounds including traditional, folk

and classical.

The orchestra made its public début on November 18 at the Hilton Park in Scotshouse where they performed the suite, *A Deep Ravine: Reflections on a Divided Ireland*, under the baton of composer, Michael Rooney.

This innovative suite offers a profound creative response to partition and the realities of life along the border.

A Deep Ravine was composed by Michael Rooney and scripted by writer.

Tommy McArdle, who were commissioned to write it by Monaghan and Cavan County Councils under the Community Strand of the Decade of Centenaries Programme, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media and Creative Ireland.

The orchestra will reprise their acclaimed performance at the Guildhall in Derry on February 4 as part of the Imbolc International Music Festival.

Lankum, John Francis Flynn nominated for Choice prizes



John Francis Flynn (Photo: Eilius Grace)

Lankum and John Francis Flynn have each been nominated in three categories in the RTÉ Choice Music Prize, which is open to artists from a variety of genres.

In two categories, they go head-to-head. Both are nominated for the Album of the Year 2023: Lankum for *False Lankum* and John Francis Flynn for *Look over the Wall, See the Sky*.

They are also shortlisted for Song of the Year: Lankum for *Go Dig My Grave* and Flynn for *Mole in the Ground*.

Lankum's third nomination is in the Irish Artist of the Year prize, while Flynn has been shortlisted in the Breakthrough Artist category – along with ØXN (which features Lankum's Radie Peat as well their producer, John 'Spud' Murphy).

Arts Council traditional arts survey

The Arts Council is undertaking a survey as part of the development of a new policy for the future of the traditional arts.

The Council has asked artists, organisations, academics and traditional arts enthusiasts to complete the survey.

Grace Toland, ITMA Director Emeritus and stalwart of the Inishowen Traditional Singing Circle, has urged members of singing sessions to use the opportunity to have their views considered.

There may be a sense that since singing sessions tend to operate on a semi-formal basis – compared to other areas of the traditional arts, their role and contribution may be overlooked.

To access the survey, go to www.artscouncil.ie/News/Traditional-arts/Traditional-Arts-Sector-Survey/

The survey should take no more than ten minutes to complete. The survey deadline is January 31, 2024.

If, after completing the survey, you would like to make a more detailed written submission, you may do so by emailing it to alan.farrell@artscouncil.ie.

FifeSing set for May

The annual FifeSing Traditional Singing Festival is planned to take place in Freuchie and Falkland from May 10 to May 12.

The website – www.springtyme.co.uk – will be updated soon with the guests and programme for FifeSing 2024.

Master Gardiner

Traditional musician, Bobby Gardiner, has received an Honorary Masters Degree from University College Cork (UCC) in recognition of his contribution to music.

An acclaimed composer, teacher, lilter and master of the button accordion and melodeon, Bobby was one of the first traditional musicians to take a third-level teaching position in Ireland.

In the 1980s, Professor Mícheál Ó Súilleabháin welcomed Bobby to UCC where he provided tuition in button accordion and melodeon for forty years.

A self-taught musician, Bobby has released eight albums as well as guesting on many more. He has toured extensively all over



Bobby Gardiner celebrates being awarded an Honorary Masters Degree from UCC.

the world, performing on stages in Europe, Asia and North America. In 2018, Waltons Music published his *Complete Guide to the Irish Button Accordion*.

Among the accolades he has received is the TG4 Gradam Saoil lifetime achievement award. His life and music have also been

celebrated in a *Sé Mo Laoch* documentary on TG4.

UCC Professor Chris Williams, said: "We are very fortunate to count Bobby Gardiner, artist, composer and educator of exceptional talent and renown as a member of the UCC community. His contribution to Irish traditional music

education and performance within UCC and beyond has been of immeasurable importance."

In response, Bobby said he was "humbled, honoured, excited and extremely grateful to UCC" for the award and to the friends and colleagues who made it happen.

Inishowen singers start new film project

Fresh from the success of their acclaimed film project, *It's A Fine Thing To Sing: Songs and Singers of the Inishowen Peninsula*, the Inishowen Traditional Singers' Circle (ITSC) has launched a new archive film project entitled *From Field to Archive*, which will document three of the Circle's monthly singing sessions during 2023-24.

Although the ITSC has an extensive collection of sound recordings and videos of individual singers, shot in the 1980s and 1990s by founder member, Jimmy McBride, which has been supplemented by further recordings of the Circle's annual International Folk Song and Ballad Weekend since 1990, few recordings exist of the ITSC's monthly



Bob Gallagher

singing sessions in McFeeley's Bar, Clonmany and the North Pole Bar, Drumfries.

So this omission is now being put right by a team of professional film-makers – cinematographers Raja Nundlall and Eleanor Bowman, Neil McGrory, on sound – led once again by director, Bob Gallagher.

After each session, the footage will be passed to the ITSC's Grace Toland (former Director of the Irish Traditional Music Archive), who



Grace Toland

will catalogue and transcribe the songs and create a detailed spreadsheet to accompany the digital files which will be transferred to the Irish Traditional Music Archive in Dublin for digital preservation and public access.

A copy of the recordings will also be kept in Inishowen, with a view to being shared online eventually.

A further dimension to the project will see the renowned song researcher,

Steve Roud (creator of the internationally acclaimed Roud Folk Song Index), comparing each of the recorded songs with the almost 25,000 entries listed in the index.

If the recorded song is a version of an existing database entry, Steve will assign the appropriate Roud number to the song, and make a corresponding note in his database that a recording from Inishowen was made in 2023, and can be heard in the Irish Traditional Music Archive. If the song is not in the database, Steve will create a new Roud number with a link to the ITMA recording.

The first of the three sessions was recorded on November 10. Two more sessions will be recorded in 2024. The project is being funded by a Traditional Arts Project Award from the Irish Arts Council.



The doctor takes a bow: Frankie Gavin at the University of Galway conferring ceremony.

Back to college for Doctor Frankie

One of the Ireland's leading fiddlers, Frankie Gavin, has received an honorary Doctorate of Music (DMus) by the University of Galway.

The award at the recent Winter Conferring recognised Gavin's distinguished career as a performer and multi-instrumentalist – which had been previously earned Frankie the TG4 Gradam Ceoil as Musician of the Year in 2018.



Clannad

Údarás le sparánacht a bhronnadh chun caoga bliain de Clannad a chomóradh

Mar chomhartha Mómóis don ghrúpa Clannad, tá Údarás na Gaeltachta ag bronnadh sparánacht ar fiú €30,000 – €10,000 sa bhliain thar 3 bliana – le cuidiú le healaíontóir Gaeltachta amháin, am a chur i leataobh dóibh féin le forbairt a dhéanamh ar shaothar úr trí mheán na Gaeilge.

Tá an scéim dírithe ar ealaíontóirí Gaeltachta a fheidhmiú in aon mheán nó réimse ealaíne.

Is iad Ealaín na Gaeltachta Teo. a bheas ag riar na Sparánachta thar ceann Údarás na Gaeltachta.

Ó bhunaigh Pádraig agus Noel Ó Dúgáin, Pól, Ciarán agus Máire Uí Bhraonáin an banna ceoil Clannad i 1970 tá clú agus cáil bainte amach acu ar fud an domhain agus go leor aitheantais bainte amach acu, dámbachtain Grammy, BAFTA, agus Ivor Novello ina measc.

Thug siad an ceol, na hamhráin agus an Ghaeilge chuig ardáin dhomhanda agus is iomaí duine ar fud an domhain a spreagadh

agus a d'fhoghlaim Gaeilge de bharr thiomantas an ghrúpa don teanga agus don chultúr trí chéile.

Tá Údarás na Gaeltachta ag tabhairt aitheantais agus buíochais don ghrúpa thar ceann mhuintir na Gaeltachta, as an bhéim a chuir siad ar an teanga, ar chultúr agus ar dhúchas na Gaeltachta thar na blianta.

Chun eolas iomlán a fháil faoin sparánacht, déan teagmháil le udaras@udaras.ie

Is é an 31 Eanáir 2024 an dáta deiridh chun iarratais chomhlánaithe a fháil.

Aileen's Bunclody song project

Traditional singer and song collector, Aileen Lambert, has unearthed a treasure trove of songs relating to Bunclody.

Over a number of years she has collected dozens of songs relating to the town and its environs and has researched and collated twenty-five which are included in her new songbook, *O Were I at the Moss House*.

The songs were collected from a range of sources and

only a small number of the songs are currently in circulation. Where there was no known air for a poem or song, Aileen has matched the song with a traditional air.

While doubt remains over the composers of some of the songs, others were composed by James Armstrong, James Brooks and Niall Toner.

While most of the songs are older and traditional in style. Aileen has also included a couple of newly

composed songs which follow the tradition of singing a place's praises and describing local landmarks.

Aileen says: "My aim with this project is to draw the attention of singers, locals and visitors to songs associated with Bunclody and the surrounding area – and get singers singing the songs!"

The airs for the songs can all be heard on a YouTube playlist which Aileen has created.



The publication was produced by Aileen in conjunction with Bunclody Festivals and with the support of the Arts Office of Wexford County Council.

Gigs for Gaza

Page 14



A Feast of Festivals

Page 16



on beat



The Bothy Band returns – after almost fifty years!

After re-uniting to film a documentary last autumn, the living former members of the Bothy Band enjoyed the experience so much that they decided to return to the stage for a limited number of concerts in 2024 – almost fifty years after they first played together.

Active during the mid-1970s, the Bothy Band has been one of the most significant influences on traditional music in the modern era.

Formed in 1974 by Dónal Lunny, the band was to be the first act for his new record label, Mulligan Records. In many ways, the Bothy Band can be seen as building on the success of Planxty – which had successfully combined a folk-rock groove with the unimpeachable traditional *bona fides* of the uilleann piper, Liam O'Flynn.

Together again: the Bothy Band (from left) Matt Molloy, Dónal Lunny, Triona Ní Dhomhnaill, Paddy Keenan, Paddy Glackin, Kevin Burke and Seán Óg Graham (replacing the late Mícheál Ó Domhnaill).

But instead of one traditional music virtuoso, the Bothy Band had three frontline players: the prodigious piping sensation, Paddy Keenan; the acclaimed flute player, Matt Molloy; and the emerging talent of Paddy Glackin on fiddle.

These brilliant lead musicians were supported by a remarkable rhythm section – with Lunny on bouzouki, Mícheál Ó Domhnaill on guitar and his sister, Triona on clavinet/harpsichord – with the siblings also serving as the band's principal vocalists.

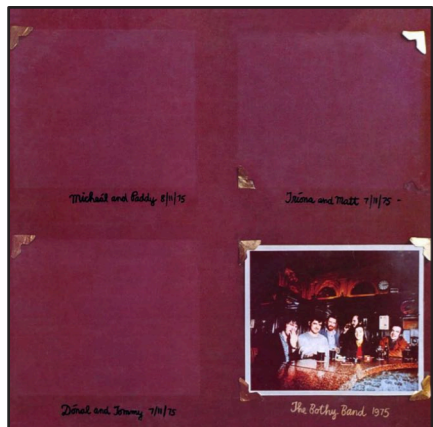
The project originally had a seventh member – the acclaimed accordion player, Tony MacMahon – and was called Seachtar (Irish for seven). But when MacMahon withdrew to take up employment as a producer with the BBC, the group needed a new name: so Mícheál Ó Domhnaill duly obliged.

So the Bothy Band made its début public appearance in February, 1975 on the steps of the Moyne Building in Trinity College, Dublin, with the enthusiastic audience encamped on College Park.

The band's manager at the time was Gerry Harford, a luminary of the College's Folk Music and Dance Society while another student, Syd Bluett designed the band's distinctive logo.

Following this auspicious début, the band was in high demand for gigs and festivals. At this point, Paddy Glackin was reluctant to continue on the path of becoming a full-time touring musician and opting instead for a post in the Arts Council before becoming a producer in RTÉ. So another unique stylist from Donegal, Tommy Peoples, became the band's new fiddle player.

on beat:
The bothy band



Tommy Peoples

Later the same year, the Bothy Band released its eponymous first album – confirming its growing reputation as a groundbreaking force in traditional music – described by commentators in terms like ‘a game-changer of an album’ and ‘incendiary.’

Their second album, *Old Hag You Have Killed Me* – with Kevin Burke replacing Peoples – followed in 1976 to further critical acclaim. In 1977, they recorded what would be their last studio album, *Out of the Wind – Into the Sun* while a live concert album, *After Hours (Live in Paris)* was issued in 1979, when, after just over four years together, the Bothies disbanded.

The band has reformed occasionally for one-off performances of a set of tunes rather a full concert. They featured at the Gradam Ceoil awards celebrations in 1999 (when Matt Molloy was honoured as Traditional Musician of the Year) and again in 2002 (when Paddy Keenan took the award) – though on neither occasion did the complete line-up

appear: with Keenan an absentee in 1999 and Dónal Lunny replaced by his brother, Manus, in 2002.

Despite their relatively short existence as a band, they have left an indelible mark on how ensembles play traditional music: the influence of the Bothy Band can be heard in many of bands that followed – not only in terms of their instrumental arrangements but also in terms of the ‘groove’ – the syncopated rhythm patterns that drive the tunes.

Of course, the individual members of the band have also remained active in music – contributing to a range of substantial projects.

Dónal Lunny has become a much sought after producer, working on recordings by, among others: Altan, Paul Brady, Capercaillie, Clannad, Jimmy Crowley, De Danann, Séamus Ennis, Daoirí Farrell, Mick Hanly, Frank Harte, Andy Irvine, Dolores Keane, The Kilfenora Céilí Band, Makem and Clancy, Christy Moore, Carlos Núñez, Sinéad O’Connor, Planxty and Liam Weldon.

As a performer, Dónal has played in Planxty reunions (with Matt Molloy and Bill Whelan added to the original line-up) and many other projects including Coolfin, Patrick Street, Mozaik (with Andy Irvine), Ushers Island, Zodomo and the Atlantic Arc Orchestra.

Matt Molloy joined the Chieftains when Michael Tubridy opted to return to civil engineering. Matt also recorded a number of albums

THE BOTHY BAND REUNION GIGS

Royal Concert Hall, Glasgow,
January 22

Waterfront Hall, Belfast,
February 25

National Concert Hall, Dublin,
April 9 & 10, August 21 & 22

Festival Interceltique, Lorient
August 16

on beat:
The bothy band



THE BOTHY GRADAMS

- Tommy Peoples (*Ceoltóir* 1998 and *Cumadóir* 2013)
- Matt Molloy (*Ceoltóir* 1999)
- Paddy Keenan (*Ceoltóir* 2002)
- Kevin Burke (*Ceoltóir* 2016)
- Paddy Glackin (*Ceoltóir* 2022)
- Dónal Lunny (*Saol* 2017)
- Triona Ní Dhomhnaill (*Cumadóir agus Comharcheoil*, 2019 and *Grúpa Ceoil* 2022 as a member of *Skara Brae*)
- Mícheál Ó Domhnaill (*Grúpa Ceoil* 2022 posthumously as a member of *Skara Brae*)
- Tony MacMahon (*Saol* 2004)

in his own right (including the highly acclaimed *Matt Molloy, Paul Brady, Tommy Peoples*).

Tommy Peoples continued to burnish his reputation as a fiddle player and as a composer until his death in 2018. He performed in duos and trios as well as with the Kilfenora Céilí Band. He also published *Ó Am go hAm - From Time to Time*, a fiddle tutor with 130 original tunes.

After several joint projects with Mícheál Ó Domhnaill, Kevin Burke founded Patrick Street (with Andy Irvine and Jackie Daly) while the Ó Domhnaill siblings together

went on to form Relativity and Nightnoise, before Mícheál’s untimely death in 2006.

Triona has not only been recognised as a talented composer but has also performed as a duo with her sister, the award-winning vocalist, Maighread Ní Dhomhnaill, and as a four-some under the name, T with the Maggies – with Mairéad Ní Mhaonaigh (Altan) and Moya Brennan (Clannad) joining the two sisters in the line-up.

As a measure of the quality of the musicianship of the Bothy Band – individually and

The Bothy Band (c.1976): (from left) Kevin Burke, Matt Molloy, Paddy Keenan, Triona Ní Dhomhnaill, Mícheál Ó Domhnaill and Dónal Lunny.

collectively – and its continuing influence on traditional music, it is worth noting that every member of the band – including all three fiddle players and even the seventh member of the band’s earlier brief incarnation as Seachtar – have all been recipients of at least one TG4 Gradam Ceoil award (Tommy Peoples and Triona Ní Dhomhnaill have two) – a remarkable acknowledgement of the profound impact of the band and its constituent parts.

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The Bothy Band • Cécile Corbel • Ímar
Celtic Odyssey #3 • Julie Fowlis • Noon
Zoë Conway • Calum Stewart • Fleuves
Rura • Ruth Keggin • Project SMOK • Seo Linn
NoGood Boyo • Cathy Bennett • Mec Lir • DigaBestr
Matt Molloy • Valtos • Ryan Young • Emily Jane White
Duncan Chisholm • An Danna Dub • Silvia Quesada • ...

53^{me} EMVOD AR GELTED



The gig for Gaza in the 3Arena, Dublin.

Trad and folk community support fundraisers for Gaza

The traditional and folk music community has been to the fore in Ireland in responding to the appalling humanitarian crisis unfolding in Gaza.

Concerts, recitals and sessions have taken place right around the country in venues large and small

in order to raise funds for various charities concerned with medical aid and disaster relief. So far over €250,000 has been raised.

The biggest gig to date took place in Dublin's 3Arena, with a line-up that included Lankum, Damien Dempsey, Lisa O'Neill,

Pauline Scanlon, Síle Denvir, Niamh Dunne and the Mary Wallepers.

Meanwhile Dublin's Olympia Theatre hosted a fundraiser featuring Mary Black, Frances Black, Aoife Scott, Cormac Breathnach, Ultan Conlon, Róisín El Cherif, Steo Wall, Mundy and many more.

In a fund-raiser at the Sugar Club, the line-up included Bonny Men, Aoife Scott, Jiggy, Kíla, Paddy Casey,

In Kilkee, Karan Casey, Declan O'Rourke. Kevin Burke, Dónal Lunny and Nuala Kennedy headed an all-star line-up.

Nuala was also involved in the Ennis concert – which featured a host of Clare-based musicians including Tara Breen and Pádraig Rynne, Steo Wall, John Faulkner, Siobhán Peoples and Blackie O'Connell, Máire Ní Ghrada and Maeve Donnelly.

In Sligo's Coolera House, Steve Cooney, Dermot Byrne, Moxie, Leonard Barry, Andy Morrow, Rick Epping,

Niamh Farrell and Séamie O'Dowd featured on the bill.

Séamie also played Aonach Mhacha in Armagh with Máirtín O'Connor and Cathal Hayden, as well as the Smyth family.

In Inishowen, Ríoghnach Connolly, Lí Ban, Róisín McGrory and the Henry Girls led a fund-raising event with the latter also due to be involved in an upcoming event in Derry.

In Belfast, sean nós singer Róisín Chambers, The Rapparees and The Sinéad McKenna Band joined rappers, Kneecap, at the Devenish Centre, while Beóga, John Spillane, Pauline Scanlon, Barry Kerr and Gráinne Holland headed an impressive line-up at St. Comgall's.

In Limerick, Emma Langford was joined by The Whileaways, Green-shine, Róisín El Cherif, Annie Cheevers and more.

Among the singing circles holding fundraisers for Gaza were the Clé Club and Bray Singers' Circle.

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Contributions towards the Gaza Emergency Regional Fund will support Médecins Sans Frontières / Doctors Without Borders' (MSF) emergency response

One gig at a time Lankum cut French tour

Lankum has announced that the band's tour of France will be reduced to two dates – Paris on February 12 and Rennes on February 24. Eight other dates from February 11 to February 23 have been cancelled due to “ongoing personal circumstances affecting the band.”

“These circumstances are not compatible with touring dates and cities, and as a result, for the rest of 2024 we will reluctantly only be available for one off concerts,” they said.

The band added that the decision was all the harder in view of the incredible response to their recent album, *False Lankum*. But the “well-being of the band remains steadfastly our primary concern,” they said.

While the band completed two short tours at

the end of 2023, “they just confirmed to us that touring is simply not an option for us currently,” they said.

As the band apologised for having to disappoint ticket-holders, they added that they would be back at some point in the future but could not commit to anything more concrete at this time.

Finally they stressed that Lankum would continue to play one-off concerts, and were not planning any further cancellations this year.

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A feast of festivals: Dublin, Derry Letterkenny and Glasgow

Fans of live traditional music must be bracing themselves for a surfeit of sensational concerts, stimulating sessions, wonderful workshops, films and talks as four major festivals loom in January and February.

First out of the blocks is Glasgow's Celtic Connections which runs from January 18 to February 4. Letterkenny Trad Week, kicks off a day later running from January 19 to 31.

Dublin Tradfest runs from January 24-28 and will be immediately followed by the Imbolc International Music Festival in Derry – featuring many folk and traditional acts – from January 28 to February 4.

▲ **On the double:** Galician piper, Carlos Nuñez, is set to play in both Glasgow and Dublin (Photo: Javier Salas).

▼ **Allison Russell:** Heading to Celtic Connections and Dublin Tradfest.

◀ **Angélique Kidjo:** Grammy winner.



Bothy Band in Glasgow

The indisputed headline act of Celtic Connections this year is the Bothy Band – with five of the original six members along with later member, Kevin Burke, and new member, Seán Óg Graham, standing in for the late Mícheál Ó Domhnaill.

After the band came together in October for a television documentary, they enjoyed the experience so much that they were happy to accept a long-standing invitation from Celtic Connections to consider performing a full concert again.

So on 22 January, the Bothy

Band will perform at Glasgow Royal Concert Hall for what will be their first public concert since 1979.

“The Bothy Band were the single most influential act of their time and set a marker down for the exceptional traditional music which followed,” said Donald Shaw, Creative Producer for Celtic Connections.

“To have one of the most beloved bands of all-time,” he added, “accept our long-standing invitation to play Celtic Connections and to see them come together for the first time in four decades, is one of the highlights of my festival career.”

A hundred years after the death of Scottish school teacher and revolutionary socialist, John MacLean, the Celtic Connections programme will include a centenary



concert with a glittering cast – including Karine Polwart, Eddi Reader, Siobhan Miller and Billy Bragg – reflecting on MacLean's life and legacy through music and poetry.

As part of the festival's continued hosting of world music stars, four-time Grammy Award winner, Angélique Kidjo, will also celebrate 40 years of making music by bringing her irresistible mix of West African roots and Afro-beat grooves to the stage in Glasgow.

Over 40 acts will perform over the course of 18 days of the festival, including Martin Hayes and the Common Ground Ensemble; Lankum; Allison Russell; Breton harpist, Alan Stivell; Galician piper, Carlos Nuñez; Cherish The Ladies; Altan; The Daoirí Farrell Trio; John Francis Flynn;

Archie Fisher; Dougie MacLean; The Breath; and Talisk.

They will be joined by Aoife O'Donovan; Julie Fowlis; the Kinnaris Quintet; Dàimh; Ross Ainslie and Ali Hutton; Mike McGoldrick; Lau; Brighde Chambeuil; Tim Edey; Goitse; Niall Vallely, Niwel Tsumbu and Liz Knowles; and many more.

Here Comes the Sun

Celtic Connections will also feature a special appearance by Citadels of the Sun – a two-part creative collaboration emerging from the many musical and historical connections between Ireland and India. The initial collaboration in 2019 was commissioned by the Earagail Arts Festival and continued at the Rajasthan International Folk Festival in Jodhpur that year.

▲ **From Donegal to Rajasthan:** Citadels of the Sun

The name refers to a parallel structures in both cultures: Mehrangarh fort (fort of the sun) in Rajasthan, and Donegal's own sun fort, Grianán of Aileach,

For details of the full Celtic Connections line-up, see www.celticconnections.com.

Letterkenny

Though still called Letterkenny Trad Week, the festival now lasts for almost a fortnight. Among the line-up confirmed so far are Iarla Ó Lionáird with Cormac McCarthy and Matthew Berrill, Luka Bloom, Pádraig Rynne's Notify, Rónan Ó Snodaigh and Myles O'Reilly, Scullion, Brigid Mae Power, Arcanadh, Jack Houston, Coirm, Nodlaig Ní Bhrollaigh, Ceol Connected and more.

▼ **Duo:** (left) Rónan Ó Snodaigh and Myles O'Reilly. **Trio:** (right) Talisk.



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JULIE FOWLIS CARLOS NÚÑEZ
ALTAN LÚNASA
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MAIRÉAD NÍ MHAONAIGH
ALISON BROWN EILEEN IVERS
AOIFE O'DONOVAN MARY BLACK
ERIC & ULRICA BIBB ALLISON RUSSELL
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KÍLA YANKARI LIAM Ó MAONLAÍ
FREDDIE WHITE BRIAN KENNEDY
AOIFE SCOTT FRANCES BLACK KAIA KATER
KATHERINE PRIDDY PADDY KEENAN MARY KEENAN
MAÍRTÍN O'CONNOR TRIO MAURICE LENNON TRIO
CATHY JORDAN & FEARGAL MURRAY LUMIERE WALLIS BIRD
EDWINA GUCKIAN SÉAMUS & CAOIMHE UÍ FHLATHARTA
NEIL MARTIN & STEPHEN REA LOUISE & MICHELLE MULCAHY
GERRY O'CONNOR STEO WALL NIAMH DUNNE BRENDA CASTLES
ERIN HENNESSY SHARYN WARD PADRAIG RYNNE TARA BREEN JIM MURRAY
THE RAINES NUALA KENNEDY TONY BYRNE BRID HARPER ZOË CONWAY & JOHN MCINTYRE
LAOISE KELLY SÍLE DENVIR TIMOTHY O'GRADY STRANGE BOY DAGOGO HART
ANGELINA CARBERRY TARA HOWLEY ALANNAH THORNBURG AISLING LYONS
OISÍN MORRISON NIAMH FARRELL & VARO CUAS & PADRAIG JACK DAVID HOWLEY
THE DEADLIANS ISPÍNÍ NA HEIRAEANN SIVE BRIGID MAE POWER
FARAH ELLE NIAMH BURY NIWEL TSEMBU SHANE HENNESSY
INDECÉLTIC DUBLIN PRIDE TRAD GEILÍ AND MORE...

tradfest.com

Dublin Tradfest Concert Schedule

January 24
 1.00 pm *Button Factory*
Emma Corbett
 7.00 pm *Castle Hall at Dublin Castle*
Paddy Keenan & Guests
 7.00 pm *Draíocht*
Padraig Rynne, Tara Breen & Jim Murray
 7.30 pm *National Musuem, Collins Barracks*
Women of Note
 8.00 pm *Donabate Parish Hall*
Remembering Ronnie with Phelim Drew
 8.30 pm *Dublin Castle*
WeAreGriot Presents Sthory

January 25
 1.00 pm *National Musuem, Collins Barracks*
Angelina Carberry
 7.00 pm *Castle Hall at Dublin Castle*
Steo Wall, Niamh Dunne & Sharyn Ward
 7.30 pm *National Stadium*
**Ralph McTell, Lúnasa, Declan O'Rourke,
 Tom Paxton & Camille O'Sullivan**
 7.30 pm *St. Patrick's Cathedral*
Julie Fowlis
 7.30 pm *Pepper Canister Church*
Maurice Lennon Trio
 8.30 pm *Button Factory*
Trad is Amach - Dublin Pride Trad Céilí
 8.30 pm *The Grand Social*
The Raines
 8.30 pm *Séamus Ennis Arts Centre*
Janis Ian - In Conversation

January 26
 1.00 pm *Malahide Castle*
Niwel Tsumbu
 1.00 pm *Swords Castle*
Indeceltic
 1.00 pm *National Musuem, Collins Barracks*
Tara Howley
 5.00 pm *Malahide Castle*
Michelle Mulcahy
 5.00 pm *Swords Castle*
Liam Ó Maonlaí
 7.00 pm *Castle Hall at Dublin Castle*
Alannah Thornburgh
 7.30 pm *Pepper Canister Church*
Altan
 7.30 pm *National Stadium*
Féile Kíla le Práis with Yankaro



7.30 pm *St. Patrick's Cathedral*
Allison Russell
 8.00 pm *The Grand Hotel Malahide*
Stockton's Wing
 8.30 pm *Button Factory*
Strange Boy
 8.30 pm *Séamus Ennis Arts Centre*
Ralph McTell - In Conversation
 8.30 pm *The Grand Social*
Ispíní na hÉireann
January 27
 1.00 pm *National Musuem, Collins Barracks*
Oisín Morrison
 1.00 pm *Malahide Castle*
Sive
 1.00 pm *Swords Castle*
Nuala Kennedy, Tara Breen & Tony Byrne
 1.00 pm *Millbank Theatre*
Brid Harper
 4.00 pm *Pepper Canister Church*
Cuas/Padraig Jack
 5.00 pm *Swords Castle*
Zoë Conway & John McIntyre
 5.00 pm *Malahide Castle*
Laoise Kelly
 5.00 pm *Millbank Theatre*
The Remedy Club
 7.00 pm *Castle Hall: Dublin Castle*
David Howley
 7.30 pm *Pepper Canister Church*
Máirtín O'Connor Trio
 7.30 pm *St. Patrick's Cathedral*
Carlos Nuñez
 7.30 pm *National Stadium*
**Transatlantic Women: Mairéad Ní
 Mhaonaigh, Alison Brown, Aoife
 O'Donovan & Eileen Ivers**

8:30 pm *The Grand Social*
The Deadlians
 8:30 pm *Séamus Ennis Arts Centre*
**Timothy O'Grady: I Could Read the Sky
 (with music by Louise Mulcahy, Michelle
 Mulcahy & Cathy Jordan)**

January 28
 1.00 pm *Malahide Castle*
Farah Elle
 1.00 pm *Swords Castle*
Síle Denvir
 1.00 pm *Millbank Theatre*
Brian Kennedy
 1.00 pm *Skerries Mills*
Aisling Lyons
 1.00 pm *Donabate Parish Hall*
Gerry 'Banjo' O'Connor & Friends
 2.00 pm *Pepper Canister Church*
Brigid Mae Power
 2.00 pm *Séamus Ennis Arts Centre*
Brenda Castles & Friends
 4.00 pm *Donabate Parish Hall*
Gerry 'Banjo' O'Connor & Friends
 5.00 pm *Malahide Castle*
Niamh Bury
 5.00 pm *Swords Castle*
Cathy Jordan & Feargal Murray
 5.00 pm *Millbank Theatre*
Freddie White
 5.00 pm *Skerries Mills*
Shane Hennessy
 6.00 pm *Pepper Canister Church*
Lumiere
 6:00 pm *St. Patrick's Church, Donabate*
**Ocean Child: The West Ocean String
 Quartet with Louise & Michelle Mulcahy
 & Stephen Rea**
 7.30 pm *National Stadium*
**A Celebration of Janis Ian: Mary Black,
 Eric & Ulrika Bibb, Wallis Bird, Aoife Scott,
 Mairéad Ní Mhaonaigh, Nuala Kennedy,
 Toshin, Séamus & Caoimhe Uí Fhlatharta**

As well as these concerts, Tradfest will also include the Smithwicks Sessions offering intimate free ticketed gigs in some of Temple Bar's pubs.
 Arts and craft workshops for children will also be provided at The Ark cultural centre.
 For tickets for Tradfest, see <https://tradfest.com/whats-on/events/>

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Ross Ainslie: Scots visitor at the William Kennedy Festival.

WKPF appeals for sponsorship

The William Kennedy Piping Festival – which takes place in Armagh City every November – has appealed for a major sponsor to help fund the festival in future.

While the WKPF team are already planning a special programme to mark the festival's thirtieth edition on November 14-17, the issue of funding is very much in their minds following the refusal of the Arts Council of Northern Ireland to provide any support for last November's event (see *Fonn* Vol 2.3).

While the team will continue to seek Arts Council support in the future, they are also open to developing a relationship with a significant commercial or philanthropic sponsor who might be interested in supporting this internationally acclaimed music festival.

In the meantime, the team remains very grateful to Armagh City, Banbridge and Craigavon Borough Council, to Armagh City Hotel and to the local pubs – Red Ned's Bar and The Hole In The Wall Bar in Armagh – and to Madden's Bar in Belfast for their support.

Grant for Instruments

On the plus side, the Armagh Pipers Club was recently awarded £13,962 towards the purchase of new musical instruments, in a grant scheme operated by the Arts Council of Northern Ireland for the Department for Communities.

The Club is very grateful for this investment which will allow them to expand the range of instruments that can be loaned to their students. The Club plans to buy 22 instruments – including accordions, banjos, flutes, concertinas and fiddles – with 90% of the cost being covered by the grant.

on beat:
festivals



Fastnet Festival begins to take shape

The picturesque village of Ballydehob in County Cork will come alive with music and song at the eleventh edition of the annual Fastnet Maritime and Folk Festival from June 14 to 16.

Among the artists confirmed so far are Martyn Wyndham Read, Matt Cranitch and Jackie Daly, Rosie Stewart, Richard Grainger, Jim Mageean, Carole Etherton, Pat Sheridan, Dick Miles, Andrew Mackay, Andy Kenna and Merfolk Shanty Singers.

The Doon Road quartet – comprising Pat Fleming on accordion, Conor Daly on fiddle, Fionn O Hanlon on bouzouki and Simon Crehan on guitar – will draw on their repertoire of Sliabh Luachra music, while the Cork Singers' Club will also be present in force.

Première

The festival will include the world première of a maritime play, *Mermaid, The Tragic Tale*, a story of alienation and belonging, written by Terri Leiber and presented by Creative Co-op at Levi's Corner Bar on June 16 and again after the festival weekend on June 18 and 19.

Song competition

A unique feature of the festival will be the Maritime Song Competition, sponsored by the Irish Music Rights Organisation (IMRO), with cash prizes totalling €250. Entrants will perform their compositions live in Ballydehob on Sunday, June 16.

Full details of the competition (including deadlines for the receipt of songs) are available from Richard Miles, Cooragurteen, Ballydehob or dickmiles77@gmail.com.



Martyn Wyndham Reed



Rosie Stewart

Mícheál Ó Súilleabháin: Between Worlds

An international film première and a campus retrospective event recently celebrated the remarkable contribution of composer and academic, Mícheál Ó Súilleabháin, to Boston College's acclaimed Irish music programmes.

Alongside the screening of *Mícheál Ó Súilleabháin: Between Worlds* in December, Boston College hosted a retrospective on Ó Súilleabháin that included personal and professional reflections from his family, a talk by the filmmaker Maggie Breathnach, and an appreciation of his contributions to Boston College.

Ó Súilleabháin, who died in 2018, was notable for his exploration of the connections between classical and traditional Irish music, as a pianist, arranger, and composer.

He developed a distinctive keyboard interpretation of Irish tunes that blended with his own compositions, which contained traditional Irish idioms and encompassed jazz and classical influences.

He recorded 12 full-length albums and his collaborators included the Irish Chamber Orchestra, RTÉ Symphony Orchestra, and Van Morrison.

Ó Súilleabháin established the Irish World Academy of Music and Dance at the University of Limerick, which offers highly innovative post-graduate and undergraduate degree programmes in areas such as music therapy, contemporary dance performance, Irish traditional music performance, ethnomusicology, and ritual chant and song.

In 1990, Ó Súilleabháin – then a member of the University College Cork faculty – spent time at Boston College as a visiting professor in ethnomusicology, along with his then



The late Mícheál Ó Súilleabháin playing in Boston College's Gasson Hall in 2005 (Photo: Justin Knight).

wife, singer Nóirín Ní Riain. During his semester in Boston, he organised a major Irish fiddle festival and inspired the creation of Burns Library's Irish Music Archives.

The film, *Between Worlds*, features footage shot in Boston and around the College campus, including interviews with several Boston faculty and staff members.

"From the early days of Irish Studies at Boston College, co-founders Adele Dalsimer and Kevin O'Neill sought ways to add music to the programme," said Irish Music Librarian Elizabeth Sweeney.

"In the spring of 1990, through collaboration between Irish Studies and the Music Department, Mícheál taught courses in Irish music, brought guest artists to the classroom, and organised a landmark

fiddle festival in Gasson Hall.

"From the audio tapes of the festival's final concert he produced a critically acclaimed CD, *My Love is in America*, and he helped establish an archive of Irish music," she added.

"The momentum that he created during just six months at Boston College would continue to inspire future programmes, courses, and archiving projects."

"Since Mícheál laid the foundations for our Irish Music Archives in Burns Library, as well as the Gaelic Roots concert series – which we record and preserve – we are very proud to host the international première of this wonderful documentary film on his life and legacy in partnership with the Éire Society of Boston," said Burns Librarian Christian Dupont.

Irish symbolism in Irish-American song sheets

The use of Irish symbolism in Irish-American song sheets as a means to promote identity and culture among Irish emigrants was the subject of a talk by Dr. Helen Lawlor in Na Piobairí Uilleann's *Notes and Narratives* series recently.

From the mid 19th century Irish emigrants arrived to the USA in waves of post-famine emigration. Ireland almost immediately became mythologised and romanticised as the land now out of reach: physically, politically and emotionally.

Helen Lawlor's talk traced the changing

fate of the Irish as a socio-cultural and political group in the USA of growing importance through the mid 19th to early 20th century.

Popular Irish symbolism including the harp and icons of Gaelic culture were adopted by song writers in Vaudeville, Tin-Pan Alley and commercial publishing houses to reflect on the Irish experience in the USA.

The talk drew on the song sheet collection housed at the Princess Grace Irish Library, Monaco to illustrate the presentation of Irishness in the USA – along with performances of songs from

the collection by Helen and Dubh Linn: Aido, Fionnuala and Ray Lawlor.

A video recording of the talk is available on Na Piobairí Uilleann's online channel NPU-TV – which is accessible through the website: pipers.ie.



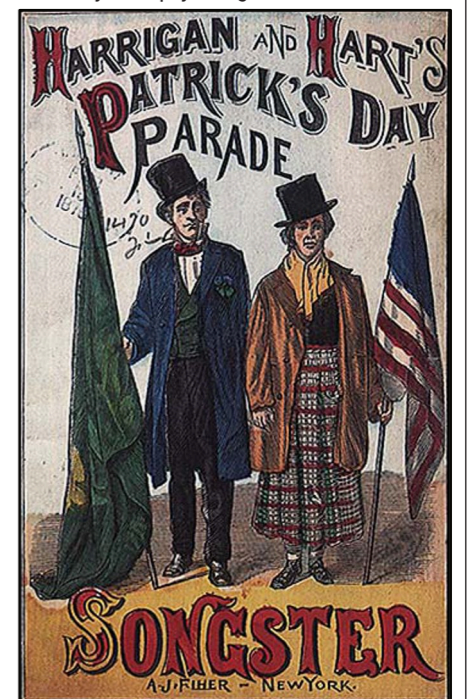
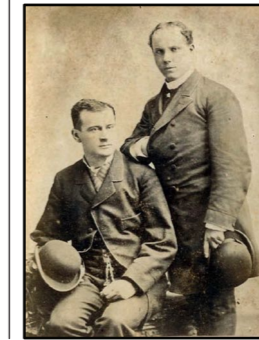
▲ Helen Lawlor, pictured at the Princess Grace Irish Library in Monaco.

◀ Vaudevillians, Ned Harrigan and Tony Hart

◀ Harrigan's Hibernian Tourists' Songster

▼ Harrigan & Hart's Patrick's Day Parade Songster

▲ Murray & Murphy's Songster.



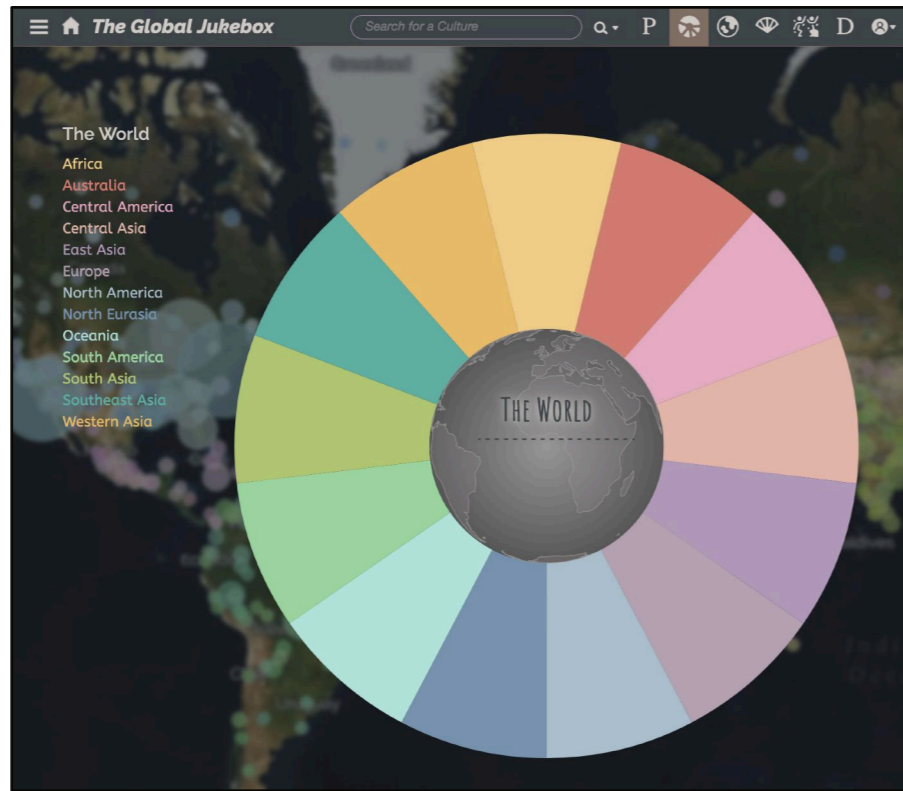
Lomax's global jukebox

A huge treasure trove of songs and interviews recorded by the legendary American song collector and folklorist, Alan Lomax, from the 1940s into the 1990s have been digitized and made available online for free listening in the Global Jukebox.

The Association for Cultural Equity (ACE), the not-for-profit founded by Lomax in 1983, is bringing the Jukebox to fruition with new tools and technologies drawing on recent work in ethnochoreology and ethnomusicology; new methods in musical analysis; and the rewards of collaborative research.

The Jukebox offers pathways to learning and a place to ponder the world's cultural heritage. It encourages the exploration of old and contemporary forms of music, dance and conversing.

As an expanding, interactive website, the Jukebox aspires to be a resource for teachers, students and scholars, and a



▼ John Lomax (left)
Alan Lomax (centre)
Woody Guthrie (right)

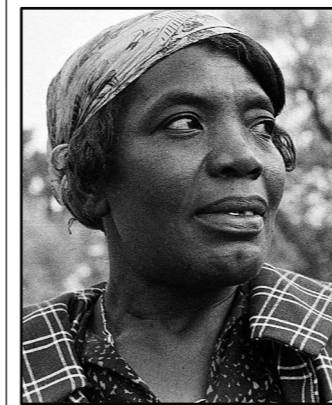
source of data and ideas for scientists.

ACE has posted over 17,000 recordings. "Everything that we've digitised of Alan's field recording trips are online on our web site," said Executive Director, Don Fleming. "It's every take, all the way through. False takes, interviews, music."

Alan Lomax spent decades travelling the world, recording a wide range of musical genres – but most notably blues, work songs, sea shanties, ballads, gospels and spirituals.

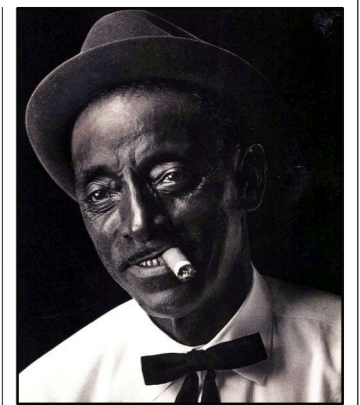
Born in Texas in 1915, Lomax began accompanying his father, John, a leading musicologist, on folklore research trips as a teenager. At age 25, he set out on his own song collection project across the American south, along with his wife and a research team.

Travelling through Louisiana, Mississippi, Alabama, Georgia and other southern states, the Lomax team unearthed blues and folk songs performed by previously undiscovered African-American musicians



One of the best-known areas of Lomax's research are his recordings of traditional African American culture – which, aside from contributions from Lead Belly, Muddy Waters, Jelly Roll Morton and Mississippi Fred McDowell, also include:

- *John Henry*, sung by prisoners at the Mississippi State Penitentiary, Parchman Farm, in 1947;
- *Come Up Horsey*, a children's lullaby sung in 1948 by Vera Hall, whose mother was a slave;
- *In a Shanty in Old Shanty Town*, performed by Big Bill Broonzy, 1952;
- *Story of a Slave who asked the Devil to take his Master*, told by Bessie Jones in 1961.



including Huddie 'Lead Belly' Ledbetter and Muddy Waters.

During the mid-1940s, Lomax started working with Columbia Records, producing albums of folk music and hosting a radio show where he shared some of the music uncovered by his research, noting that: "the essence of America lies not in the headlined heroes, but in the everyday folks who live and die unknown, yet leave their dreams as legacies."

He also showcased a number of other performers – who have acquired 'legendary' status like Woody Guthrie and Pete Seeger.

The show has often been credited with igniting the folk music revival in the US in the 1950s and 1960s, inspiring many musicians and singers like Bob Dylan and Joan Baez.

Lomax's work extended far beyond America's Deep South, into other areas and cultures of America, the Caribbean, Asia and Europe, including Ireland.

Lomax's work in Ireland included a number of recordings – made mostly along the west coast on the recommendation of Séamus Ennis – of singers and musicians like Bess Cronin, Aggie Whyte, Cítí Ní

Gallchóir and Margaret Barry, as well as Ennis, himself.

By the 1970s Lomax had developed new methodologies for recording, filming and cataloguing music as part of his vision of for creating an easily accessible 'global jukebox.'

The first incarnation of the archive was set up by ACE at New York's Hunter College.

Subsequent advances in web technology meant that the archive could move online offering free universal access to photographs, audio recordings, transcriptions of Lomax's radio programmes and a selection of clips from his films and video work.

"He believed that all cultures should be looked at on an even playing field," according to his daughter, Anna Lomax Wood. "Not that they're all alike. But they should be given the same dignity, or they had the same dignity and worth as any other."

To dive into the extensive Lomax audio archive, click on <https://theglobaljukebox.org/> where you can search the collection by artist, date, genre, country and a range of other categories.

▲ Bessie Jones (left)
Mississippi Fred McDowell (right)

► Alan Lomax

▲ Anna Lomax Wood



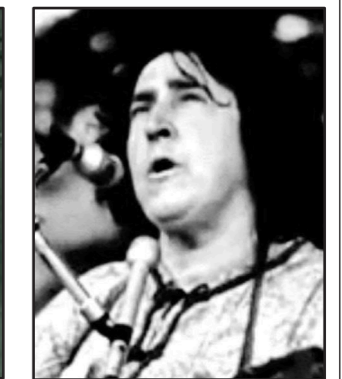
For the Record: Bess Cronin



For the Record: Aggie Whyte



Ar Téip: Cítí Ní Gallchóir



For the Record: Margaret Barry

legacy:
Tom munnelly

A new film on the late song collector Tom Munnelly – *Tom Munnelly: Fear na nAmhrán* – was broadcast on Christmas Eve by TG4 featuring contributions from singers Christy Moore, Thomas McCarthy, Paddy Glackin, Maighréad Ní Dhonnaill and Lisa Lambe, as well as Tom Munnelly's wife, Annette.

Produced and directed by Sorcha Glackin, the new film tells the story of Munnelly's friendship with the Traveller tradition bearer, John Reilly, whose songs, like *The Well Below The Valley*, were initially popularised by Planxty.

It also highlights his relationships with Clare singers like Junior Crehan, Nora Cleary and Tom Lenihan, whose songs and stories he collected.

Born in 1944 in Dublin, Munnelly lived in Miltown Malbay, Co. Clare, from 1978, and made the largest field-collection of Irish traditional songs ever compiled by one person, comprising over 20,000 songs.

After recording and collecting songs as a hobby, Munnelly was eventually engaged as a full-time folklore collector and archivist with the Department of Irish Folklore, at University College Dublin, with a focus on songs in English.

As well as writing and teaching about his passion, Tom also played a prominent role in a number of cultural bodies including the Willie

► **Songsters:** (from left) Tom Lenihan, Tom Munnelly and Junior Crehan (Photo: National Folklore Collection, UCD).



Tom Munnelly: Fear na nAmhrán – new film

Clancy Summer School, the Clare Festival of Traditional Singing, the Folk Music Society of Ireland and the Arts Council.

Tom was the founding Chairman of the Irish Traditional Music Archive from 1987 to 1993.

He was made an honorary Doctor of Literature by the University of Galway – not bad for a man who only received a primary school education.

Shortly before his death in

2007, his achievements were the subject of a commemorative publication, *Dear Far-Voiced Veteran: Essays in Honour of Tom Munnelly*.

He was posthumously inducted into the Hall of Fame – alongside the late John Reilly – at the inaugural RTÉ Radio 1 Folk Awards in 2018.


The film is available to view online at <https://www.tg4.ie/en/player/play/?pid=6343092111112>

▼ **Collector supreme:** Tom Munnelly.



OUR DEAR DARK MOUNTAIN WITH THE SKY OVER IT

THE JAMES WHITESIDE COLLECTION



OUR DEAR DARK MOUNTAIN WITH THE SKY OVER IT
THE JAMES WHITESIDE COLLECTION
SEAN MCELWAIN

Available Now

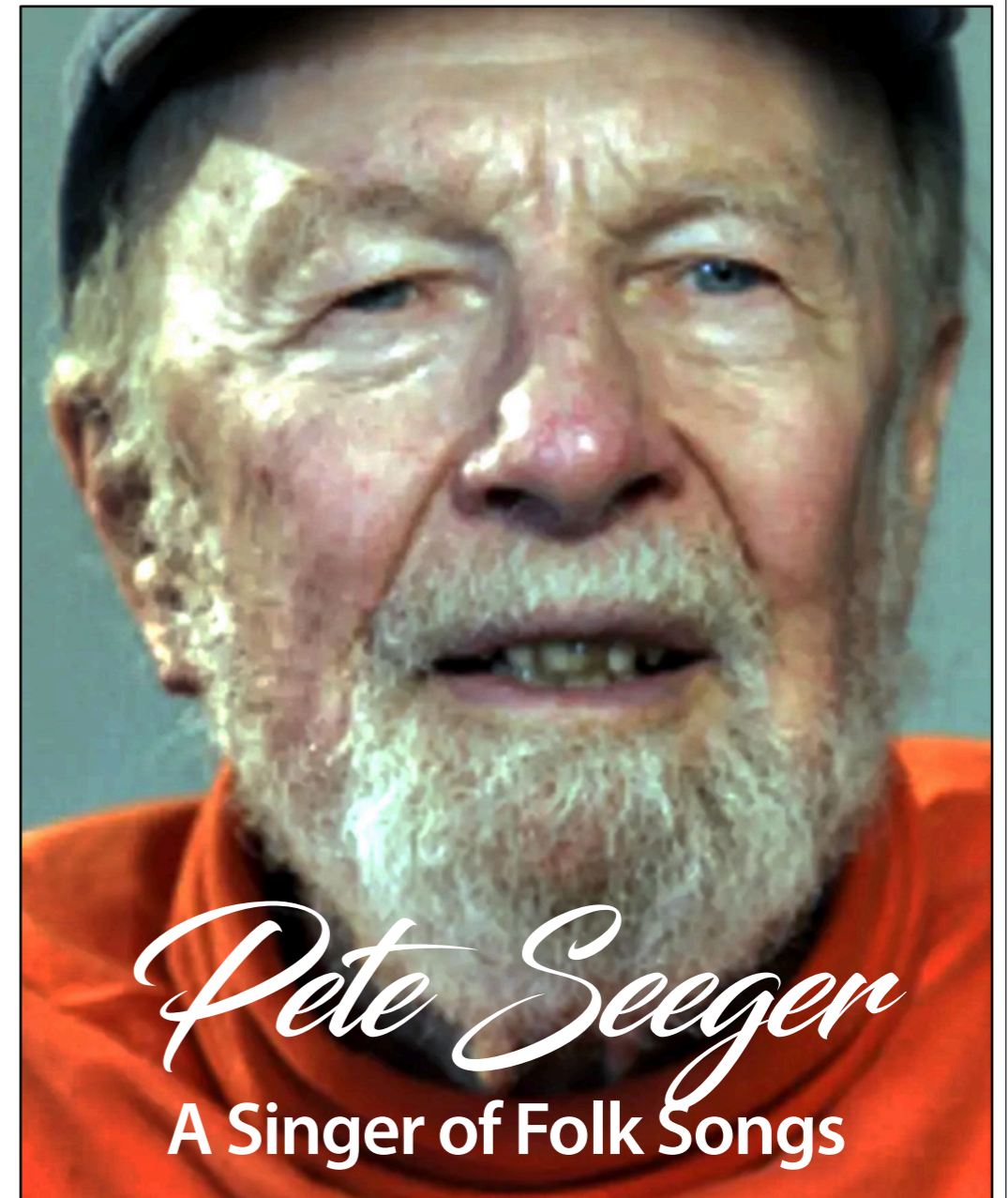
This beautifully crafted book, written by **Seán McElwain**, explores the music collection of Slabh Beagh collector James Whiteside.

Complete with commissioned illustrations, photography, poetry and archival materials, it presents for the first time Whiteside's music manuscript, rediscovered after an absence of over 100 years.

Website: www.oddm.ie

'There are few treasures of the tribe which can be said to compare with this extraordinary document, enhanced significantly by the magical manner of its discovery.'
Patrick McCabe (novelist/playwright)

major scéal



January 27, 2024, will mark the tenth anniversary of the death of the remarkable American singer, Pete Seeger. In this article, David Livingstone, examines the cultural impact of the music, songs and books of Pete Seeger by considering eleven of the most remarkable aspects of his life and legacy.

Spanning eight decades Seeger's career encompassed many key historical developments. He is responsible for some of the iconic songs which have not only helped define American culture, but even beyond.

He was also a pioneer in a number of fields, using his music to propagate political convictions, ecological themes, civil rights, world music, education and so on.

He had his finger on the pulse of a number of developments in American history and culture.

He was also friends with a number of prominent musicians and artists and influenced generations of younger musicians and activists.

major scéal:
pete seeger

Family: Constance de Clyver and Charles Seeger with young Pete on his knee (Photo: National Photo Company/Library of Congress).

Family

Pete Seeger was born in 1919 into a family that was a powerhouse of talent, musically and beyond.

Charles Seeger (1886-1979), his father, was a renowned musicologist who held a number of prominent university positions. His political convictions, obviously on the left, were also instrumental in forming his son's ideological worldview.

His mother, Constance de Clyver (1886-1975), was also a musician, although not as accomplished by far as his stepmother, Ruth Seeger, (1901-1953) (mother to Mike and Peggy).

Charles' younger brother, Alan Seeger (1888-1916), was a poet, who died in World War I, most famous for his classic poem, *I Have a Rendezvous with Death*.

Mike Seeger (1933-2009) was the most musically gifted of the siblings (at least according to Pete), playing the banjo, guitar, violin, autoharp and a range of additional folk instruments. His band, The New Lost City Ramblers, which came to prominence in the late 1950s, was a key group in the folk revival.

Peggy Seeger (1935) is very much alive and still perform-



▲ The young Pete Seeger.



ing and writing. She recently published a remarkable autobiographical book, *First Time Every: A Memoir*. She has written and popularised thousands of songs, but is arguably most well-known for her feminist anthem, *Gonna Be an Engineer*. <https://www.youtube.com/watch?v=8IGVxBb5uYk>

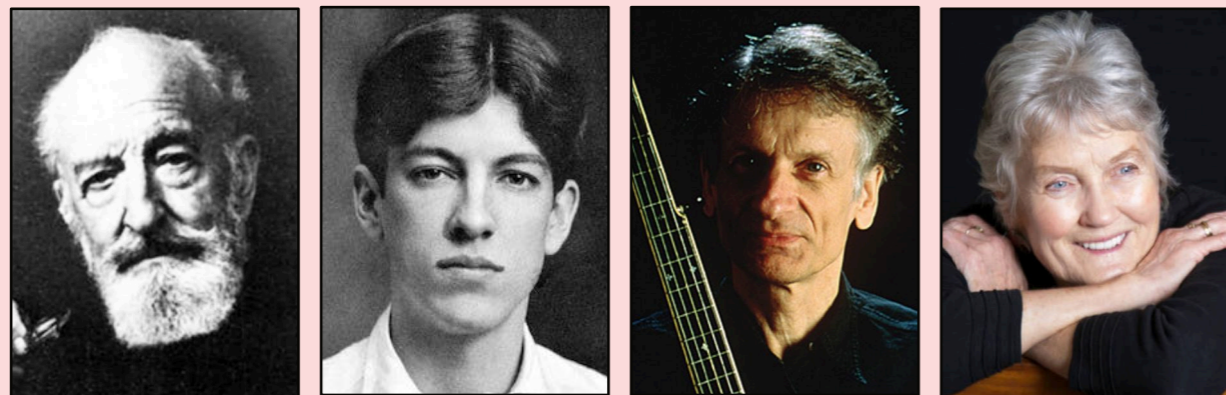
Her marriage to the British folk singer Ewan MacColl is recalled, amongst other things, by his song, *The First Time Ever I Saw Your Face*, written by him for her and made into a major hit by Roberta Flack.

Pete Seeger's wife, Toshi (1922-2013), has not always received the credit she deserves, having been, amongst other things, the director (although

referred to as 'Chief Cook and Bottle Washer' in the credits) of Pete's amazing television show from the 1960s, *Rainbow Quest*. She also made a number of other films, connected with both her husband and a range of other topics and was deeply involved in their environmental efforts.

Tao Rodríguez-Seeger, their grandson, is a folksinger in his own right continuing to further the family legacy. His performance, alongside his grandfather and Bruce Springsteen, of Woody Guthrie's *This Land is Your Land* at President is a must-see. <https://www.youtube.com/watch?v=HE4H0k8T-Dgw>

▼ Family: (from left) Charles Seeger, Alan Seeger, Mike Seeger and Peggy Seeger.



The Almanac Singers in 1942: (from left) Woody Guthrie, Millard Lampell, Betty Lomax Hawes, Pete Seeger, Arthur Stern, Sis Cunningham.

major scéal:
pete seeger



Colleagues
Et Friends

Pete Seeger was influenced by – and, in turn, impacted – a number of major cultural figures of the twentieth century.

His early co-operation with John and Alan Lomax (arguably the most important ethnomusicologists ever) had a profound impact as he became a tireless propagator of songs, not only from the United States and the British Isles but from all over the world.

His interest in the banjo, in particular, was primarily due to the influence of the renowned folk musicians, Bascom Lamar Lunsford and Uncle Dave Macon.

A number of these figures Seeger was friends and colleagues with a range of folk/country musicians: Woody Guthrie, Lead Belly, Josh White,

Burl Ives, to name just a few of his early collaborators.

A number of these figures were part of his first band, The Almanac Singers, while his band, The Weavers, finally achieved chart success in the 1950s.

Guthrie, in particular, was instrumental in his formation as the Oklahoman introduced the squeaky-clean Seeger to life on the wrong side of the tracks, taking him along on a hitchhiking tour of America and teaching him how to busk on the street.

Guthrie's career was tragically shortened by Huntington's disease, his family curse. His friend, however, continued to play and celebrate his songs, becoming the most

The Almanac Singers

Based in New York, the Almanac Singers were active between 1940 and 1943. Founded by Millard Lampell, Lee Hays, Pete Seeger, and Woody Guthrie, they achieved national success after the American Youth Congress meeting in Washington in 1941. Others who sang with the group included Peter Hawes, Butch Hawes, Bess Lomax Hawes, Sis Cunningham, Cisco Houston, Arthur Stern, Josh White, Jackie Alper, Burl Ives, Jaime Lowden, Charles Polachek and Sam Gary.



▲ The Weavers – then and now: (from left in both images) Pete Seeger, Lee Hays, Ronnie Gilbert and Fred Hellerman.



▲ Pete's banjo

▼ Contemporaries: (from left) Woody Guthrie, Huddy 'Lead Belly' Ledbetter, Josh White and Burl Ives.

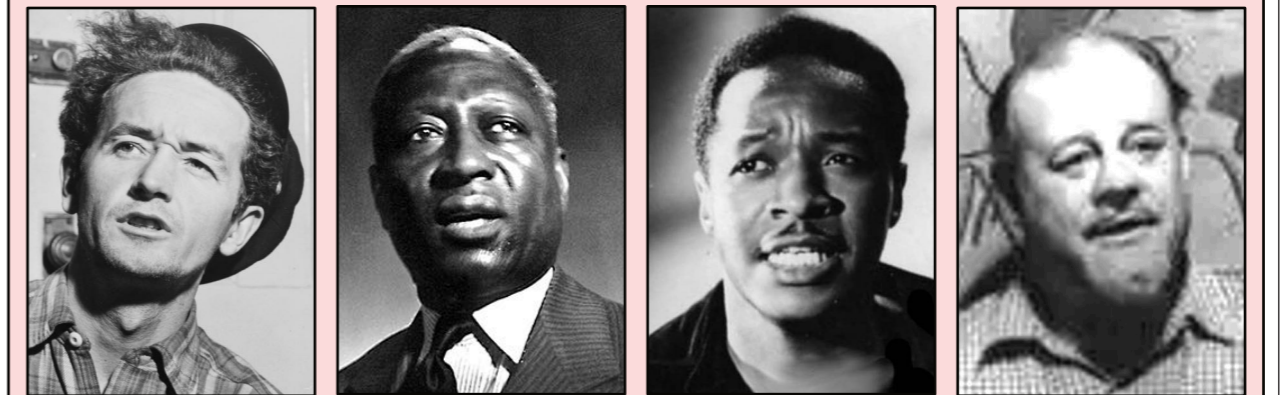
dedicated interpreter of his work.

Seeger was also inspired to inscribe the words, *"This Machine Surrounds Hate and Forces It To Surrender,"* on his banjo, a gentler, more pacifist variation of Guthrie's fiery, fighting words *"This Machine Kills Fascists"* written on his battered guitar.

Seeger consequently championed and supported several more generations of folk, country and rock musicians including Bob Dylan, The Kingston Trio, Peter Paul and Mary, Tom Paxton, Malvina Reynolds, Woody's son Arlo, Bruce Springsteen, Billy Bragg and many, many others.

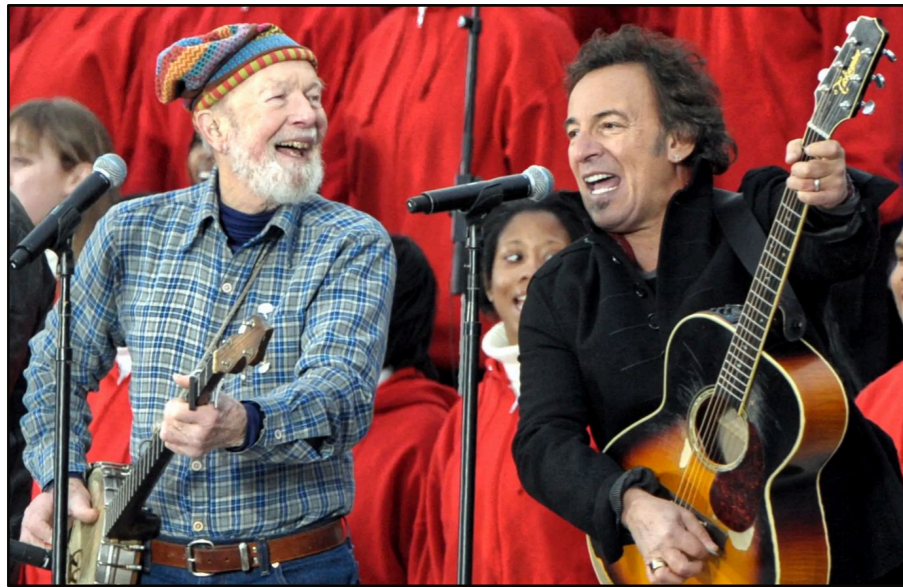
He helped establish the most famous folk festival in the world in 1959 – The Newport Folk Festival, which still exists up until the present.

The Seeger family was also instrumental in discovering the African-American guitarist and folk singer, Elizabeth Cotton, most famous for her song, *Freight Train*.



major scéal:
pete seeger

Pete Seeger and Bruce Springsteen at the Lincoln Memorial in Washington in January, 2009, during an inaugural concert for Barack Obama. (Photo: USA Today)



Performances Et Concerts

Pete Seeger recorded around one hundred albums despite the fact that this was not his primary musical interest. He was much more interested in playing live, whether that be for a crowd of thousands at a festival or for a small classroom of children.

His concerts were always a shared experience, involving getting his audience to sing along with him.

Seeger had very little need to show off his considerable musical skills, but was instead passionately dedicated to including the audience in the show, something along the lines of a church service.

Each of the concerts was unique, with a different audience, with Seeger often

▼ Bob Dylan with Pete Seeger at the Newport Folk Festival in 1963.



responding to the feel of the crowd. The sing-along style helped the audience become children once again, losing the awkward worry about the sound of one's voice.

Seeger described it in his own words as follows:

"They are not concerts so much as singalongs. My main purpose is to show people how good it is to sing together, and my main purpose on this record is to show future song-leaders some of the techniques they can use in teaching songs without everyone's nose being buried in a sheet of paper"

Pete Seeger Interview on Democracy Now in '04 (2004):
<https://www.youtube.com/watch?v=0gIhFYpQIxA>

Seeger would also frequently feed his audience members the lines of the songs as he played. He was able to get almost any kind of audience to get involved and would willingly perform for anyone who asked.

He had this remarkable ability to help people lose self-

consciousness, stemming from his own complete lack of vanity or affectation.

His concert approach and his concept of a song leader can be seen clearly in a clip of him performing one of his classic songs, *If I Had a Hammer*, as well as in numerous other ones. <https://www.youtube.com/watch?v=GVyVqnlFTdA>

Gene Marine in his article, *Guerrilla Minstrel*, included in *The Pete Seeger Reader** describes Seeger's distinct approach accurately:

"And today, when we respond to Pete Seeger's presence on a stage, it is, I think, for a similar reason: we know that he is singing what he thinks, what he feels, what he is right then and there – and we feel the liberating impulse to respond to openness with openness, to unshakeable honesty with what-ever honesty we can command in return."

Along with Woody Guthrie, Seeger was really the person who defined the notion of a folk singer or singer-song-writer as we view him or her today. Prior to these two, country music was more or less apolitical in its approach and philosophy.

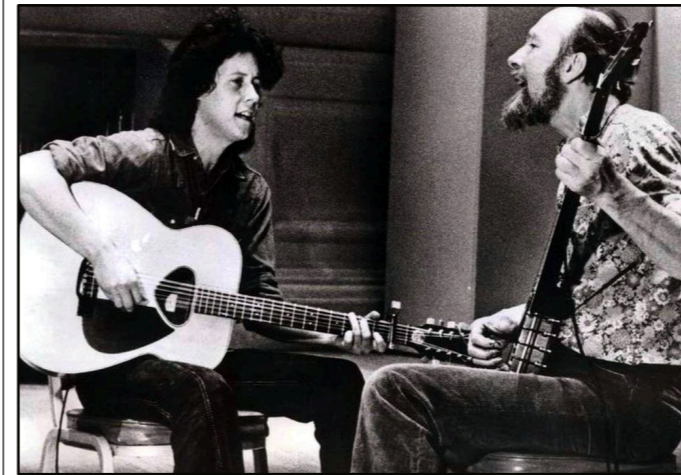
Seeger was also instrumental in establishing the notion of a so-called 'hootenanny' – an informal jam session of folk musicians – back in the early 1940s with the Almanac Singers.

This musical gathering is, of course, a direct precursor to the contemporary open mic, where so many folk singers and performers have received their first opportunity to perform.

Seeger also famously defined classical music as music performed by others and folk music as music played by people themselves.

This has done a great deal, in my mind, to empowering 'ordinary' people to pick up instruments and 'play' as opposed to 'perform' music.

▼ Generations: Woody Guthrie's son, Arlo (left), and Pete Seeger.



Songs

Pete Seeger repeatedly referred to himself as a singer of folk songs as opposed to a folk singer. His approach to songs and music was distinct to say the least.

His repertoire consisted of thousands of songs, from traditional ballads, to his own songs, to those by his contemporaries. He would use these songs to teach history, discuss politics, organise various events – especially union events and ecological issues – educate and entertain children, etc.

Concerning his approach to songs, Seeger quoted his father, calling it the folk process:

"Our songs are, like you and me, the product of a long, long human chain, and even the strangest ones are distantly related to each other, as are we all. Each of us can be proud to be a link in this chain. Let's hope there are many more links to come. No: Let's make damn sure there are more links to come"

His most famous songs are often a product of a long chain. His song, *Turn, Turn, Turn* – made into a hit by the Byrds in 1965 – came from the book of Ecclesiastes in the Bible.

Seeger took very little credit for his arguably most well-known and influential song,



major scéal:
pete seeger

► Outside the Box:
Malvina Reynolds



We Shall Overcome, only supposedly changing the word 'will' to 'shall.'

He, in his own account, took part of the lyrics for *Where Have All the Flowers Gone* from a Cossack song quoted in the Russian novel, *And Quiet Flows the Don*, which he put to the melody of a traditional Irish folk song.

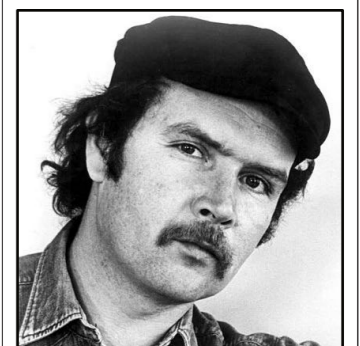
Additional hits of his were written by contemporaries such as Tom Paxton (*What Did You Learn In School Today*), Malvina Reynolds (*Little Boxes*) and of course Guthrie's songs, most famously *This Land Is Your Land*.

Bruce Springsteen released an album of Seeger 'covers' *We Shall Overcome: The Seeger Sessions*, to much critical and popular acclaim in 2006, none of which, except for the title track, were actually written by the older musician.

This did not bother Seeger a bit, who was extremely pleased about the album – not because of the attention drawn to him, but due to another generation growing an acquaintance with the songs and with the folk process.

▼ The Byrds - who had a No. 1 US chart hit in 1965 with *Turn! Turn! Turn! (To Everything There is a Season)* - which Pete Seeger wrote in 1959.

▲ Tom Paxton (Photo: State Library and Archives of Florida).





▲ Pete Seeger appears before the House Un-American Activities' Committee in 1955.

▼ Pete Seeger entertains at a Valentine's Day in Washington DC in 1944 with US First Lady Eleanor Roosevelt, among the listeners.



Politics

Seeger's politics have often overshadowed much of his work. Seeger, along with most of his fellow musicians from the early days, was a leftist.

He joined the Communist Party USA in 1941 only to leave it in 1949. Throughout his career, Seeger has been an untiring supporter of a range of left-wing causes, particularly union labour movements.

In 1955, at the time of the Red Scare and McCarthyism, he was even called in front of the House Un-American Activities Committee, where he famously defended his actions with the following words:

"I am not going to answer any questions as to my association, my philosophical or religious beliefs or my political beliefs, or how I voted in any election, or any of these private affairs. I think these are very improper questions for any American to be asked, especially under such compulsion as this."

– as quoted in *Dunaway, David King. A Pete Seeger Discography. Lanham: The Scarecrow Press, Inc., 2011.*

He asked the committee if he would be allowed to play and sing one of his songs for them, but was denied.

Although found guilty by the committee, he never had to serve prison time.

He was, however, blacklisted for a number of years and had great difficulty finding work either performing or recording.

Seeger toured the Soviet Union along with a number of other Communist countries in 1964 and later admitted to a definite naivety in his view of them.

From being vilified in the 1950s, Seeger came full-circle when awarded the Presidential Medal of the Arts in 1994.

Songs are funny things. They can slip across borders, proliferate in prisons, penetrate hard shells. I always believed that the right song at the right moment could change history.
Pete Seeger



Pete Seeger: making a difference

Why did Pete Seeger, who has died aged 94, matter? Because for over 75 years he stood true to his original vision, he never wavered. Even when his beliefs had a huge impact on his life and career: he never sold out. He wasn't just a folk singer, or an activist: he was both.

Pete believed that music could make a difference. Not change the world, he never claimed that – he once said that if music could change the world he'd only be making music – but he believed that while music didn't have agency, it did have the power to make a difference.

Billy Bragg – quoted in The Guardian January 28, 2014



Billy Bragg



Protester, Organiser Et Educator

Seeger kept busy during the blacklist years by basically taking whatever he could get. He performed at countless union events and a range of schools from primary to university level.

His union involvement dated back even earlier, of course, and continued up until his final days.

The union songs from his days with The Almanac Singers were mostly written by Woody Guthrie, including the classic *Union Maid*, but became a permanent part of Seeger's repertoire.

His sympathy for working-class movements was not by any means limited to his native country as evidenced by his popularisation of *The Bells of Rhymney* by the Welsh poet, Idris Davies, chronicling the plight of Welsh coal miners https://www.youtube.com/watch?v=vK_eVaLeiQ0:

Oh, what will you give me?
Say the sad bells of Rhymney.
Is there hope for the future?
Cry the brown bells of Merthyr.
Who made the mine owner?
Say the black bells of Rhondda.
And who robbed the miner?
Cry the grim bells of Blaina.

Seeger released a number of albums for children and was always ready and willing to perform for a pittance for school kids.

Perhaps his most permanent contribution to education was his performance of Tom Paxton's song, *What Did You Learn in School Today?* (<http://www.youtube.com/watch?v=VucczIe98Gw>) – the lines of which are still painfully relevant today.

What did you learn in school today,
Dear little boy of mine?
I learned our country must be strong
It's always right and never wrong
Our leaders are the finest men
And we elect them again and again.

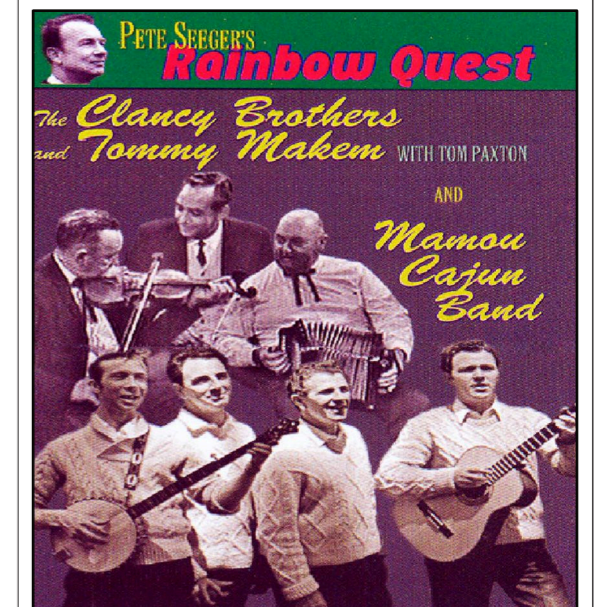
He returned to the public eye in the early 1960s with his involvement and support for the Civil Rights movement. His songs, like *We Shall Overcome* and *We Shall Not Be Moved*, became important anthems of the time, often sung by African Americans and their sympathisers during protests, sit-ins and get-togethers.

Martin Luther King Jr. immediately took a liking to the first-mentioned song and quoted from it a number of times during his sermons; the song was finally sung at his funeral by thousands of distraught, but still undaunted, mourners.

Incidentally, The Almanac Singers back in the 1940s were ground-breaking in being racially mixed at times, with their inclusion of Leadbelly, Josh White and others.

Seeger's remarkable television programme, *Rainbow Quest*, which aired from 1965 to 1966 also had an multi-cultural, interracial cast of musicians including African Americans, Latinos, British, Irish, Cajuns, Native Americans and others.

Pete Seeger was once again full front and centre during the Occupy Wall Street movement in 2011, tirelessly singing songs and encouraging both young and old to action.



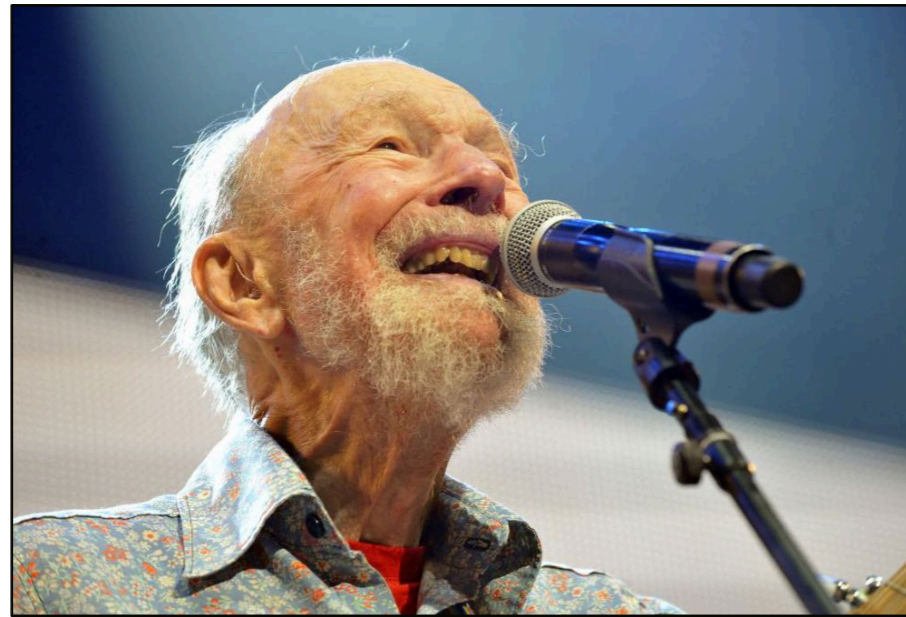
World Music

Seeger was a champion of World Music before the term even existed. He travelled all over the world performing and learning about the folk customs of various countries and traditions.

He was often disappointed to see foreign musicians playing American songs instead of exploring their own rich, and often neglected, traditions. He used his own platform to popularise and adapt a number of foreign songs he came across on his travels.

One of the most famous of these is *Wimoweh* or *The Lion Sleeps Tonight*, a South African Zulu song which Alan Lomax introduced to Seeger and which consequently became a hit for The Weavers.

The camp-fire standards, *Michael Row the Boat Ashore* and *Kumbaya*, both of Gullah origin, African American creole culture, were popularised by Seeger.



Pete Seeger singing at the Farm Aid 2013 concert at Saratoga Performing Arts Center in New York. (Photo credit: AP Photo/Hans Pennink)

He has also been instrumental in encouraging the revival of interest in folk music in the British Isles and many other countries, including the Czech Republic, the tradition of which the present author is most familiar with.

Seeger also helped propagate the calypso music tradition of the Caribbean with the publication of a manual on how to play the steel drum and a consequent follow-up film directed by his wife. He recorded and sang a number of songs in Spanish, Hebrew and many other

languages. He would almost always try to learn a song in the language of the country he was visiting.

Many of his greatest hits have also become extremely influential in translation, the most famous example of which is Marlene Dietrich's German version of *Where Have All the Flowers Gone* from 1962.

Returning to my own adopted country, the Czech version of *We Shall Overcome* was sung famously on Wenceslas Square to kick off the Velvet Revolution of 1989.

In recognition

Pete Seeger received a number of prestigious awards and honours during his lengthy career.

These included:

- a Grammy Lifetime Achievement Award in 1993;
- the National Medal of the Arts in 1994;
- the Kennedy Center Award in 1994;
- the Harvard Arts Medal 1996;
- Induction into the Rock and Roll Hall of Fame in 1996;
- a Grammy Award for Best Traditional Folk Album of 1996 for his album, *Pete*.

In April 2000, Seeger was named as one of America's Living Legends by the Library of Congress.

In 2008, he performed *This Land is Your Land* at the Inauguration of President Barack Obama - where he insisted on singing Woody Guthrie's original version of the song which included lyrics about economic inequality.

His legacy included inspiring a number of folk singers who adapted his style of revisiting older songs and applying them to current issues.

He was especially influential in the careers of Bob Dylan, Don McLean, Bernice Johnson Reagon and Bruce Springsteen.

Springsteen drew from Seeger's repertoire for his 2006 album, *We Shall Overcome: The Seeger Sessions*.



Don McLean



Bernice Johnson Reagon

Ecological Activism

A less known aspect of Seeger's activism is his untiring support for ecological issues and causes. Pete and Toshi bought land and built a house in Beacon, New York where they lived until their respective deaths.

The town is on the Hudson River and the Seegers founded a campaign, the Hudson River Sloop Clearwater, in 1966, which included a boat and a music festival all focused on environmental activism, specifically cleaning up the river.

He released an environmental album in 1982, *God Bless the Grass*, which included the eponymous song - written once again by Malvina Reynolds - along with his own tune, *My Dirty Stream*, about



his beloved Hudson River. <https://www.youtube.com/watch?v=NfxgGx2xkw8>

Sailing down my dirty stream
Still I love it and I'll keep the dream
That some day, though maybe not this year
My Hudson River will once again run clear

▲ Surrounded by Bruderhof children, Pete Seeger sings at a barn-raising at the Kingston Homeport and Education Center in 2013.

▼ Pete Seeger with his wife, Toshi.

The programme, *Pete Seeger at Home*, available on-line, shows him in his element, chopping wood and walking the land around the house he and his wife built with their own hands.

<https://www.youtube.com/watch?v=jgZekxKZwik>

In his own write

During his life in music, Pete Seeger was quite prolific in terms of publications - ranging from his 1993 autobiography, *Where Have All the Flowers Gone: A Singalong Memoir* to his political song-books like *Hard Hitting Songs for Hard-Hit People* - compiled with Alan Lomax and Woody Guthrie in 1967; *Songs for Peace* (1966); and *Carry It On: The Story of America's Working People in Story and Song* which he co-wrote with Bob Rieser in 1985.

His 1972 anthology, *The Incomplete Folksinger*, brought together his reflections on civil rights and the history of folk

songs as well as on various folk musicians.

He wrote a number of song-books for children such as *Foolish Frog* in 1973 and *Pete Seeger's Storytelling Book* in 2000.

He also produced a number of instructional manuals, including *Henscratches and Flyspecks: How to Read Melodies from Songbooks in Twelve Confusing Lessons* (1973) and *How to Play the 5-String Banjo* - first published in 1948 and subsequently revised a number of times.

A moving film tribute entitled *Pete Seeger: The Power of Song* was released in 2007.



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major scéal:
pete seeger▲ Quest Guest:
Cousin Emmy.

Publications & Programmes

Mention has already been made of the husband and wife television programme, *The Rainbow Quest*. Most of the episodes are now on Youtube and are remarkable, not only for the star-studded performers, but for its modest, folksy, approach.

Highlights include a remarkable performance of *My Country 'Tis of Thy People You're Dying* by Buffy Sainte-Marie (<https://www.youtube.com/watch?v=FKKXH3N-MNI>) and visits by Mississippi John Hurt, Johnny and June Cash and many others.

Seeger was also able to bridge the quickly spreading gap between country music, often on the right politically from the 1950s on, and the left-wing folk movement.

Apart from the Cashes, he had country icons such as Doc Watson, The Stanley Brothers, Jean Ritchie and Roscoe Holcomb on the show. My

personal favourite segment is when the country legend, Cousin Emmy, performs *You Are My Sunshine* on a plastic glove in high heels while Seeger accompanies her with a big smile. <https://www.youtube.com/watch?v=dL14kOgO0-U>

Seeger was also a prolific writer of a range of publications throughout his lifetime. These ranged from manuals (the already mentioned steel drum book, most famously his how to play the banjo manual from 1948 which inspired several more generations of musicians), to articles in folk magazines such as *Sing Out* – a quarterly folk journal which he co-founded and which was published for 64 years – *Broadside* magazine and others. His writings have been collected in the indispensable *Pete Seeger Reader*. There are also a number of remarkable interviews available online, on Youtube and elsewhere.

▼ Quest Guest:
Mississippi John Hurt (Photo: Library of Congress, Washington, D.C.)

Authenticity

One of my favourite stories about Seeger is when he was involved in a festival the profits of which were supposed to go to a certain cause.

He suggested all those involved, who were already playing for free, should bring their own box lunch with them in order to maximize the monies for the non-profit. A number of mainstream acts were on the bill and were understandably taken aback by this odd request, but could not say no, considering who the suggestion had come from.

Marine attempts to define Seeger's unique character and attitude to his audience as follows: "... his amazing rapport with audiences is somehow closely connected to his personal integrity. And that, in turn, is hard to write about." Seeger seems to have had a complete lack of guile, and a rare ability to be fully sincere without losing his sense of humour.

Unwavering Optimism

One could, of course continue with a discussion of topics which Seeger embodied and celebrated in his life and work. Seeger was an outspoken feminist, he was an early advocate for LGBT rights, the list goes on and on. His undying optimism, however, will be our final discussion point.

His undying enthusiasm, almost unprecedented in its intensity, can be seen in the inauguration performance, mentioned earlier.

Wearing a ski cap at a jaunty angle, he performs the song, which he has obviously played thousands of times over the years, with a manic pleasure.

At the end of the performance, he runs off the stage, to the obvious surprise of Springsteen, not a man known for being slow on his feet.

In an interview for *Democracy Now* in 2004, at the age of 85, Seeger summarised his never-say-die spirit both poetically and poignantly.

I honestly believe that the future is gonna be millions of little things saving us. I imagine a big see-saw and one end of the see-saw is on

the ground with a basket half-full of big rocks, the other end of the see-saw is up in the air and it's gotta a basket one quarter full of sand. And some of us have got teaspoons and we're trying to fill up sand.

A lot of people are laughing at us, they say: Ah people like you have been trying to do that for thousands of years and it's leaking out as fast as you're putting it in. But we're saying, we're getting more people with teaspoons all the time and we think one of these years, you'll see that whole see-saw go shoozup (*makes a downward motion with his arm*) in the other direction. And people say: Gee, how did it happen so suddenly? Us and all our little teaspoons. And we've got to keep putting it in, because if we don't keep putting teaspoons in, it will leak out and the rocks will go back again.

Seeger would begin practically every performance – be it at a huge rock festival or in front of a class of schoolchildren – by playing and singing a traditional folk song, *John Henry*. (<https://www.youtube.com/watch?v=A9Zt0O2lvhk>)

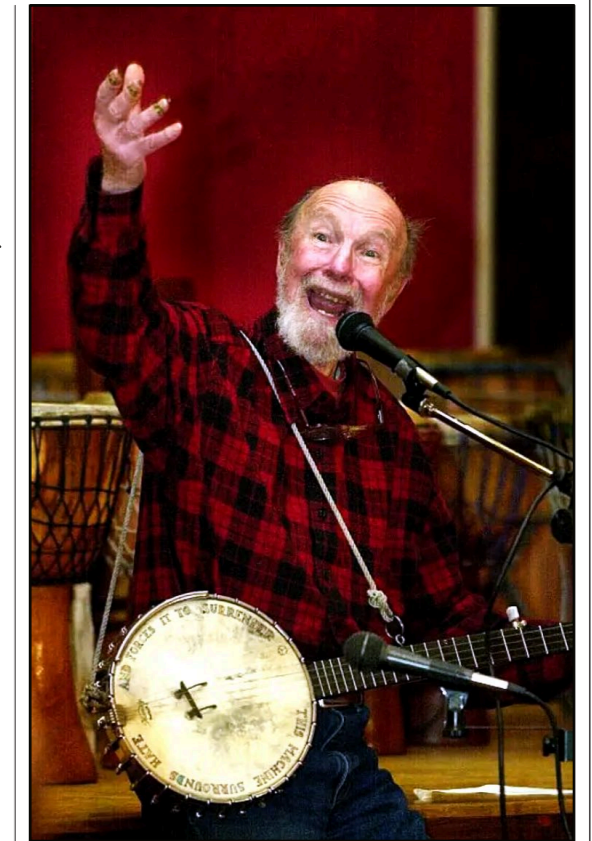
The song exists in many versions and with many variations, but usually consists of a celebration of an African-American railroad worker, who challenges a newly introduced drilling-machine to a competition. He is victorious in the end, but "dies with a hammer in my hand," seemingly of a heart-attack.

This song is near and dear to Seeger's heart for a number of reasons, as it celebrates the working man, focuses on the dignity of a minority and critiques the way technology is dehumanising humanity.

It is also an apt metaphor for Seeger's own love affair with his distinct long-necked

major scéal:
pete seeger

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▲ Optimistic Waving: Pete Seeger at a 2001 benefit concert for the Kazi Oliver Drummers and Dancers after their studio was destroyed by fire (Photo: Stuart Bayer/The Journal News).

banjo. *John Henry* is also easy to sing and, therefore, ideally suited for Seeger's distinct approach to performance, where he is more interested in the audience singing along with him than highlighting his own voice and musical skill.

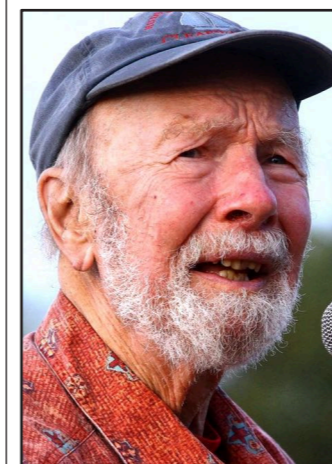
Most importantly, however, the song holds out hope for the underdog even when everything seems completely lost. We are in need of this fervent optimism now more than ever.

David Livingstone

This article was first published in the journal, Linguaculture 2, 2020.

David Livingstone

David Livingstone is an American living and working for almost 30 years in the Czech Republic. He teaches English Literature, with a specialisation in Shakespeare, at Palacký University in Olomouc. He also has classes in American Folk Music, Children's Literature and Czech Culture. His hobbies include beer, the banjo and travelling. His latest publication is called *In our Own Image: Fictional Representations of William Shakespeare*.



Pete Seeger in New York in 2009.

RíRá Mullingar, a Fleadh Cheoil Chronicle

by Noel McIntyre

A beautifully produced collection of images from the Fleadh Cheoil na hÉireann 2022 - 2023, which took place in the author's home town of Mullingar, Co. Westmeath.



Foreword by Bressie, Musician, Author, Cofounder A Lust For Life

Hardback luxury bound volume: 136 pages
 €49.50 from www.rirabooks.com/

Ceolta na Gleannta
 Page 42



New biography of Cecil Sharp
 Page 44



sight reading

Challenging traditional stereotypes

In *Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music*, Tes Slominski explores the origins and effects of ethnic nationalism in the Irish traditional music scene over the past century, primarily in Ireland and the United States.

► Confronting outdated notions: Tes Slominski (Photo: Sherry Olander)



Review by Kate Spanos

Slominski draws on interviews, oral histories, and archival and ethnographic research to analyse the performativity of “Irishness” as a construct and to pose questions about who can and cannot play the music.

The book points to how traditional forms that are tied to national identity sometimes rely on systems that reinforce the exclusion of some based on race, ethnicity, nationality, or gender.

Slominski asks how we can celebrate cultural traditions that

play a role in national identity formation and national pride while doing the crucial work of dismantling racism, sexism, homophobia, and other systems of oppression.

She writes, “As an American writing during an era of destructive nationalism, I believe that many of today’s problems come from outdated investments in identity as an essential, inherent characteristic rather than as a construction in response to encounters with other people, musics, and contexts.”

In this book, Slominski is particularly concerned with Irish nationalism in early twentieth-century Ireland and, more recently, in an era marked by increased visibility of white nationalism in the United States.

She engages with familiar narratives in Irish music and dance about purity and authenticity to connect these cultural practices with Irish assimilation and the idea of the Irish “becoming white” in the US.

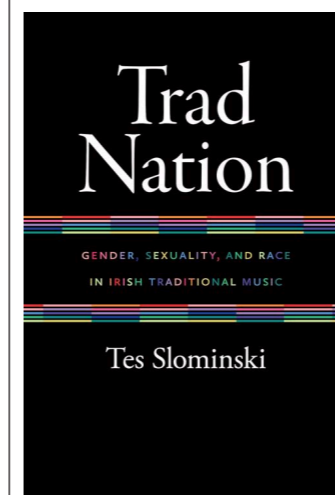
These narratives have been circulating for over 100 years

since the formation of the Gaelic League in 1893 to build an Irish national identity through promotion of the Irish language, and they define who and what makes Irish music and dance “authentic” or “traditional.”

Slominski’s writing reflects an urgency to question and challenge what some have accepted as unchangeable.

The first three chapters focus on the role of gender in Irish nationalism throughout the twentieth century. Slominski presents the work of flute player Mary Kilcar from Galway (*Chapter 1*), fiddler Treasa Ní Ailpín from Limerick (*Chapter 2*), and fiddler Julia Clifford from Sliabh Luachra (*Chapter 3*) to discuss the place of women in the Irish nationalist movement.

Slominski explains: “...maintenance of the nation-as-woman metaphor was necessary because Irish men were feminised in the relationship between England and Ireland: imagery of nation-as-woman [did] not challenge



Trad Nation: Gender, Sexuality, and Race in Irish Traditional Music, Tes Slominski, Middletown, CT: Wesleyan University Press, 2020

colonial domination, but it [allowed] the disempowered native man to contain the femininity assigned to him.”

She argues that motherhood allowed women to participate in Irish music by passing on the tradition to their sons, whereas woman-to-woman (including mother-to-daughter) transmission was less valued.

Thus Irish women became legitimised through their participation in nationalist activities as bearers of children and of cultural traditions.

Through the life of Kilcar (described as a “spinster”), Slominski suggests that her lack of children rendered her “illegible” as a tradition bearer.

In Chapter 2, Slominski analyses specific elements of Treasa Ní Ailpín’s fiddle style to consider the ways that women were caught up in class-based tensions about “classical” versus “traditional” training.

For example, Slominski presents an analysis of ornamentation and vibrato in Ailpín’s playing through attentivelisting to archival recordings.

She also makes an insightful point that Ailpín may have played less ornamentation on a recording meant for the “official” archive than she would have in more informal, unrecorded spaces.

She highlights the “weight” that tradition bearers carry, and how this role is so often gendered in Irish traditional music and dance.



◀ Fiddler, Treasa Ní Ailpín, at a session in the home of Pádraig Ó Mathúna during the Tipperary County Fleadh, 1958.

▶ Fiddler, Lucy Farr



▲ The Cliffords: Julia and her husband, John, playing at The Favourite in Holloway, London, c1970. (Photo: courtesy of Katie Howson).

Who is given certain freedoms within the tradition, and who must remain within the confines of what is considered “pure” or “authentic”?

Slominski suggests that women have to be more conservative than men in order to be considered “traditional.”

In her analysis of Julia Clifford’s playing in Chapter 3, Slominski states that she “hear[s] the biography in these notes” – in Clifford’s variations and ornamentations in relation to the men she recorded with.

She prompts us to consider, “Why do the musicians play [these traditional tunes] the way they do, and might [this] change the way we hear these tunes today?”

These questions suggest a new way of hearing not only tunes (and, I would add, dance steps) in the traditional archive, as well as in the present moment, in live performance.

How do we construct history through careful listening to the playing itself and through reading between the lines of each artistic choice?

In Chapter 4, Slominski introduces the concept of “trad flow,” described as an affective state that connects to the idea of “magical nationalism.”

She uses this framework to argue that non-normative (i.e., non-white, LGBTQ+, etc) musicians in Irish traditional music do not always have the privilege of entering into this “trad flow” and enjoying “the

music itself” due to their marginalised experiences.

Through interviews with musicians of colour and queer musicians, Slominski identifies when and where such “flow interruptions” occur and how these artists use Muñozian disidentification tactics to deal with racism, sexism, and hetero-normativity in traditional music circles.

In addition, this work “queers” much of the previous literature about Irish music by attending to what the body is doing and feeling in these spaces – she empowers such artists in arguing that “...Irish traditional music provides ideal ground for resisting binary thinking that separates mind and text (and, implicitly, musicology) from body, performance, and context (and, implicitly, ethno-



musicology).” This idea has strong implications for dancers and ethnochoreologists as well.

Finally, Chapter 5 focuses on aesthetics to address many of the questions posed in the introduction, in relation to our current political climate around race, gender, and sexuality.

This chapter is an urgent call to go beyond simple assimilation of so-called “Others” in the Irish traditional music scene and aim for a more complete transformation of how people make this music together.

Slominski opens up a crucial discussion here and scratches the surface of how the racialisation of Irishness and “becoming white” has played out in Ireland and the Americas over decades and in the present moment.

I could see this chapter as the starting point for another book that considers how concerns about race and ethnicity continue to play out in Irish traditional music circles all over the world.

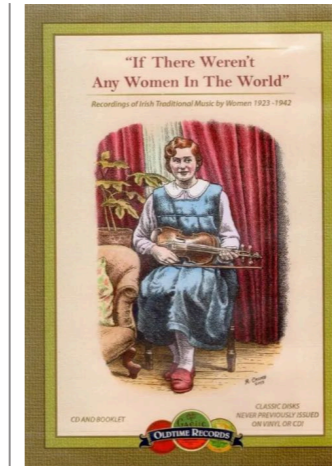
Overall, Slominski’s work echoes and responds to conversations that are circulating among some traditional Irish musicians and dancers today.

Tes Slominski is a fiddle player and teacher who specialises in the repertoire and style of Sliabh Luachra. She co-founded the still-thriving Blue Ridge Irish Music School in Charlottesville, Virginia in 1999 and has taught fiddle classes at Sean Nós Northwest, the Catskills Irish Arts Week, and the Maoín Cheoil an Chlár in Ennis, Co. Clare.

She is a founding member of the Isteach is Amach queer collective, a group dedicated to building community among LGBTQ+ Irish traditional musicians.

Tes holds a PhD in music from New York University and an MA in ethnomusicology from the University of Limerick. Along with Kimberly Francis (University of Guelph), Tes is co-editor of the gender/sexuality revision of Oxford University Press’s Grove Music Online. She served as Secretary of the Society for Ethnomusicology’s board from 2019–2021.

A Teaching Fellow and then Assistant Professor of music at Beloit College in Wisconsin from 2012–2019, Tes founded and directed the North Atlantic Music Ensemble, which introduced over 100 undergraduate students to Irish traditional music.

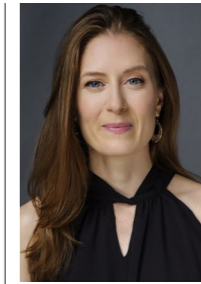


She articulates useful theoretical frameworks for better listening and for thinking about how transformation can be achieved.

I am appreciative of her careful attention to the body and to how people actually move through and make sound in these spaces.

Future work could point to the activism that some Irish traditional artists today participate in to proactively address some of the issues of discrimination and marginalisation discussed in this book.

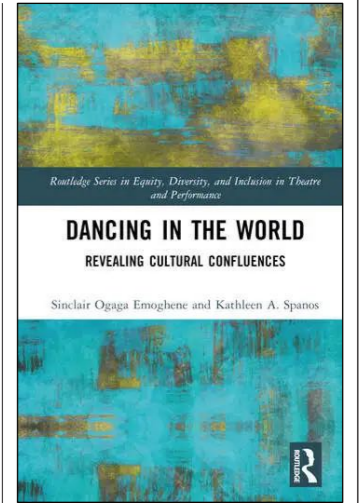
This article first appeared in *Ethnomusicology Ireland*: Issue 8, 2022. ISSN 2009-4094 <https://www.ictm.ie/journal/issue-8-2022/>



Kate Spanos (Photo: Violetta Markelou)

Dr. Kate Spanos is a dancer, educator, scholar, and arts administrator. Her scholarship focuses on “dances of resistance” and social change through dance, especially in Brazil, Ireland, and the Eastern Caribbean.

She is a faculty fellow in the University of Maryland’s Honors Humanities program, where she teaches a seminar in dance ethnography, highlighting the power of dance and the arts to build and enact change for communities around the world.



Dancing in the world

Dancing in the World: Revealing Cultural Confluences by Sinclair Ogaga Emoghene and Kate Spanos presents a framework for dance practitioners and researchers working in diverse dance cultures to navigate academia and the professional dance world.

The framework is based on the idea of “cultural confluences” migrating through what they refer to as the mainstream and non-mainstream, like water currents flowing into and past one another.

These streams are fluid categories that are associated with power, privilege, and the ability (or inability) to absorb other cultural forms in shared dance spaces.

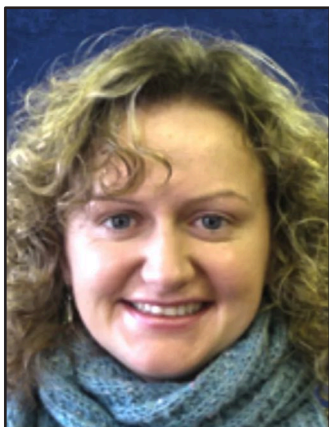
Emoghene and Spanos consider the effects of migration on their own personal experiences in dance to understand what it means to carry culture through the body in various spaces.

By analysing aesthetic values, creative processes, archival research practices, spaces and language, the book offers a model for communicating the value that marginalised dance communities bring to the field.

léamh radharc:
ceolta ó na gleannta



► Príomhíomhá:
Colette Ní Gallachóir



◀ Portráidí (ó bhun go barr): Brian Ó Domhnaill, Máire Ní Choilm, Noeleen Ní Cholla agus Doimnic Mac Giolla Bhríde.



Ceolta ó na Gleannta

Seoladh *Ceolta ó na Gleannta* bailiúchán amhrán ar CD agus leabhrán leis, sna Gleannta le déanaí.

Ba í an file iomráiteach, Colette Ní Gallachóir, a rugadh i nDún na nGall i Sléibhte na Cruacha Gorma ach a bhog go Gaobh Dobhair agus í ina leanbh a chuir an cnuasach le chéile.

Tá ceithre leabhar filíochta, *Idir Dhá Ghleann* (Coiscéim, 1999), *Na Sióga i Lag na hAltóra* (Coiscéim, 2005), *An tAmharc Deireanach: The Last Look* (Arlen House, 2014) agus *An Guth Aduaidh* (Arlen House, 2021) scríofa aici.

Tá go leor dá saothar curtha i gcló agus le fáil i gcnúasaigh, sa bhaile agus i gcéin.

Is ó chroílár Dhún na nGall atá na hamhráin sa chnuasach – atá i nGaeilge den chuid is mó – agus tá plúr na gceol-toirí ag ceol na hamhráin ar an

dhlúthdhiosca.

I measc na hamhráin ar an dhlúthdhiosca tá *Gleann Fhinne mo Ghleann* a cheol ag Bríd Bn Mhic Fhloinn, *Mo Mhallacht ar an Smugacháin*, Johny 'Ac Luain, Máire Ní Chomhaill, Brian (Danny Minnie) Ó Domhnaill, *Sráid an Chlochán Léith* le Máire Ní Choilm, *Gaoth Bearra na gCoillte* le Noeleen Ní Cholla agus *Ar Bhruach Loch Finne*, Doimnic Mac Giolla Bhríde agus *The Glenties Glen* le Brídín Uí Ghallchóir.

"Tiomnaím an leabhar seo do mhuintir Chluinn, uathasan a d'fhoghlaim mé cuid mhór don eolas atá sa leabhar seo," a dúirt Colette Ní Ghallchóir. Tá tacaíocht a chur ar fáil don tionscadal seo ag Coiste Pleanála Teanga na Gaeltachta Láir.

Is féidir an leabhar agus an dlúthdhiosca a ordú ó shiopa An Chuathrú Póil ar líne ag anceathrupoil.com

Ceolta ó na Gleannta
Stór amhrán as lárchriocha Thír Chonaill



Colette Ní Ghallchóir

sight reading:
toner quinn

What Toner can teach the world about music

A new book, *What Ireland Can Teach the World About Music*, written by Toner Quinn, founder and editor of the *Journal of Music*, is set for publication in February.

An anthology of Quinn's writing from over two decades, the book contains more than fifty essays and articles drawn from his work on the *Journal of Music* as well as a number of radio essays, public lectures and pieces for other publications.

Quinn founded the *Journal of Music* as a niche print magazine focusing on traditional, jazz and contemporary music in 2000 and published 60 issues before moving the publication online and further expanding its coverage. It now has an annual readership of over 350,000.

"When I began publishing," said Quinn, "I had no plan beyond the second issue and little notion that the magazine

would occupy me for over two decades. I didn't set out to be a writer on music, and initially was more interested in publishing the work of others.

"The more I published, however, the more I learnt, and I increasingly felt the need to articulate what I was seeing and hearing. Writing gradually became more important to me, and that progression is reflected in this collection."

The new book addresses a number of questions, such as: What can folk music tell us about our society? How do we create a deeper public discussion around music? How do we support music in our villages, towns and cities? And what can Ireland teach the world about music?

As well as considering the work of artists from Martin Hayes to Sinéad O'Connor, Quinn also reflects on the impact of the economic crash on music in Ireland and the fallout from the recent pandemic.



▲ Toner Quinn

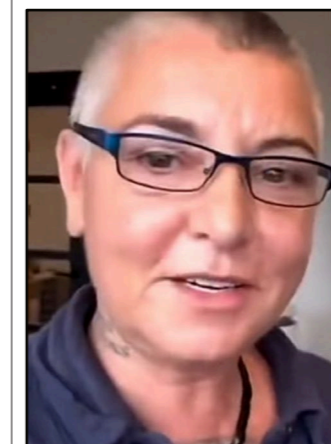
What Ireland Can Teach the World About Music aims to provide a unique insight into Irish music in the twenty-first century, exploring what makes this culture unique and the challenges it faces into the future.

The book will be launched in Clare at the annual Concertina Cruinniú in Miltown Malbay on February 9 with readings from the book and tunes from Toner Quinn on fiddle, accompanied by Malachy Bourke on fiddle and Stephen McFarlane on guitar.

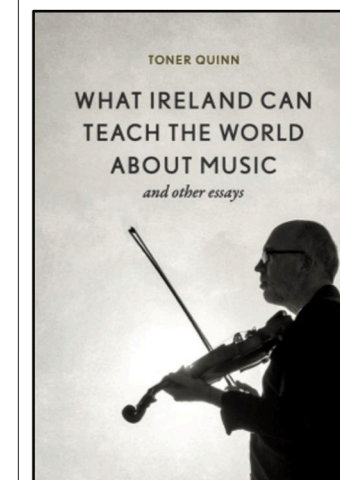
Scheduled for publication on February 1, the book may be pre-ordered now for €19.95 plus postage from the *Journal of Music*.



◀ Sinéad O'Connor



◀ Martin Hayes



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sight reading:
sutcliffe on sharp

C Sharp: man and musician

A new biography of Cecil Sharp, written by David Sutcliffe, is the latest publication from the Ballad Partners company.

The only previous biography was written in 1933 and revised in 1967, but so much continuing research has been done into the many elements of Sharp's work that a fresh appraisal of his life has been long overdue.

Cecil Sharp (1859-1924) was the leading collector of folk song and dance in Britain in the Edwardian period, a major figure in the English Music Renaissance movement of the time, and a key architect of the folk revivals of the following century. His strenuous advocacy of traditional art forms

► Collector extraordinaire: Cecil Sharp

Cecil Sharp and the Quest for Folk Song and Dance: A New Biography, David Sutcliffe, The Ballad Partners, 2023



made a real difference to the cultural life of Britain.

A lawyer by profession, Sharp undertook a major career change after emigrating to Australia by becoming assistant organist at Adelaide Cathedral and co-director of the Adelaide College of Music.

Some time after returning to England, he discovered that an unsuspected wealth of native folk song had survived in England. Although work in this field had already begun, the publication of Sharp's collection of five series of *Folk Songs from Somerset* (1904-09) and of his study *English Folk Song: Some Conclusions* (1907) triggered widespread interest in English folk music.

He began to collect English folk dances – leading to the foundation of the English Folk Dance Society in 1911 (which later amalgamated with the Folk Song Society). He also championed the teaching of folk song and dance in English schools.

After further fieldwork in the Appalachian Mountains in the

USA, Sharp published a number of other books on folk song and dance. Cecil Sharp House was established in London in 1930 as a centre for the preservation of folk song and dance.

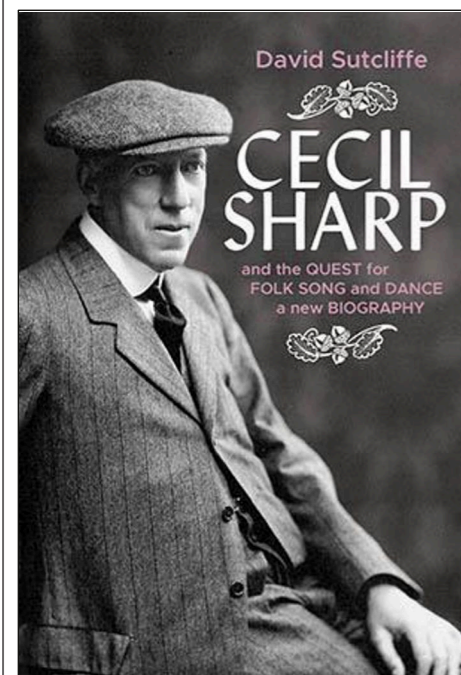
A freelance researcher based in Somerset, David Sutcliffe began writing the new book in September 2020 during the pandemic – consulting newspaper archives, all Sharp's correspondence and notes, as well as a huge range of articles and original sources.

Rather than produce an academic treatise on Sharp, Sutcliffe has endeavoured to offer an engaging narrative – including accounts of Sharp's struggles to find work as a musician, of his travels in Australia and America, and of the many performers he met along the way.

With new emphasis on Sharp as an oral historian and as a performer in his own right, the book offers a patient and comprehensive account of an often controversial figure in the world of folk music.

The Ballad Partners is a not-for-profit publishing company which has been in operation since 2018. The partnership aims to publish, or facilitate publication of conference proceedings, papers, or other materials on folk or traditional arts and contribute to the long-term legacy of such events.

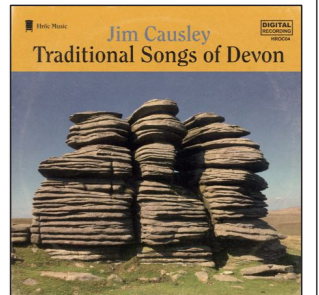
Despite the pandemic interfering with its work, the partnership has already managed to develop an interesting and diverse slate of publications, which can be viewed at <https://www.theballadpartners.co.uk/publications>.



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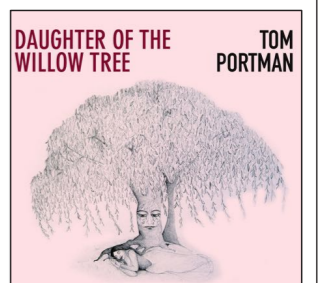
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RECENT RELEASES



Jim's labour of love

Six times nominated for the BBC Folk Awards, Jim Causley from Devon, grew up in a wassailing village and sang wren songs before rising to prominence singing with The Devil's Interval and touring with Waterson: Carthy. More recently he has focused on setting poems by his relative Charles Causley to music and reviving lost gems from his home county.



Portman's latest

Based in the west of Ireland, multi-instrumentalist, songwriter and composer, Tom Portman, has released his seventh solo album. The nine-track *Daughter of the Willow Tree* focuses on our relationships to each other and the natural world; exploring themes of place, mythology and the cycles of life and death in order to make sense of the emotional landscape of life.



Mark Redmond (Photo: Michael Duggan)

Old words in new vessels

Composer, piper and fiddler, Sandie Purcell, has released a new album entitled *New Songs from Old Stories*. The album and accompanying book features fourteen older songs and poems which have been set to new airs composed by Purcell in the traditional style along with two recently composed instrumental pieces for uilleann pipes.

Based on lyrics by writers like Peadar Kearney, John Fitzgerald, John O'Hagan, Leo Maguire and Thomas D'Arcy McGee as well as some anonymous efforts, the songs are delivered by a number of singers who are regulars at An Góilín Traditional Singers Club in Dublin – and at a number of other singing circles: Antaine Ó Faracháin, Macdara Yeates, Helen Diamond, Eamonn Hunt, Mick Keeley, Padraig Ó Nualláin and Chantal de Barra.

The two pipe tracks – which top and tail the

songs – are *The Battle of Clontarf* and *The Open Road*, both entrusted to the capable hands of Mark Redmond.

The Battle of Clontarf was originally commissioned by Dublin City Council's Arts Office in 2014 to mark the millennial anniversary of Brian Boru's engagement with the Danes at Clontarf.

Purcell decided to commemorate the event with a sonic representation of the progress of the battle along the lines of *Mairseáil Alasdruim* or *The Fox Chase*. Thus we hear the opposing armies approaching before battle is joined and the Irish eventually emerge victorious.

The Open Road is also a commission piece – requested by Féile Liam O'Flynn in memory of the piper and premiered at the inaugural festival in 2022.

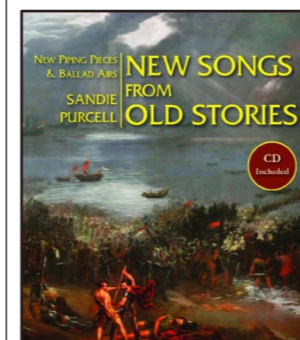
The package includes a substantial book – containing full descriptions of

each piece along with words and music in staff notation.

Apart from encouraging a renewed interest in the works featured on the album, the project may also spur other singers and songwriters to consider providing new airs to similar aged poems and songs in need of melodic vitalisation.

Track Listing:

1. The Battle of Clontarf
2. Constant Dropping wears the Stone
3. I shall spend my Holidays in Inchicore
4. The Reaper's Song
5. Thady Malone
6. What do you think?
7. Jerry Connor's Forge
8. Bold Captain Rock
9. O Loydy George
10. The Union
11. Thank Heaven We are living in Rathgar
12. The Irish Citizen Army
13. Later on
14. The Ewes of Killucan
15. A Churl's Song of Christmas
16. The Open Road

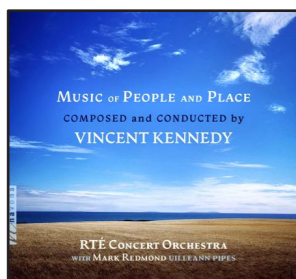


RECENT
RELEASES



Eimear's Musical
Homage to Clare

Fiddle player, Eimear Arkin, is joined by a group of wonderful guest players on her new album, *Here and There* which features compositions by the cream of Clare fiddle players and composers – like Séamus Connolly, Bobby Casey and Junior Crehan – and a range of songs from sean nós to folk along with two of Eimear's own compositions. The album is scheduled for release at the end of January.



Music of People
and Place

Selected from some of composer Vincent Kennedy's most beloved works and inspired by the people, mysticism, mythology, history and landscapes of Ireland, *Music of People and Place* is a collection of 19 stories, delivered through sublime performances by the superb musicians of the RTÉ Concert Orchestra and uilleann piper, Mark Redmond.



Brothers in Amhráin: Moley (Micheál) and Owen Ó Súilleabháin

Holy Moley for Ireland's Owen!
Ó Súilleabháin brothers produce a gem of an album

For Ireland I'll Not Speak Her Name is the new album from Owen and Moley Ó Súilleabháin – whose virtually intuitive capacity to harmonise seems typical of many singing siblings

In this fine collection of songs, the brothers recast the familiar airs of eight songs from the traditional canon in innovative arrangements involving intricate sonic patterns woven by a string quartet – members of the Buffalo Philharmonic Orchestra.

The album also includes one contemporary composition, *Breathless*.

"We poured our hearts and souls into this project, and we are delighted with the result," noted the brothers.

The Ó Súilleabháin brothers draw from a huge musical

repertoire spanning thousands of years from sean nós through medieval Gregorian chant to more recent traditional songs in English and Irish and even Irish rap!

From one of Ireland's most esteemed musical families, Owen and Moley (Micheál) are singers, poets, storytellers, and musicians, noted not only for fine vocal harmonies but also for their lively sense of humour.

The brothers have recorded and performed around the world with their mother, Nóirín Ní Riain, in



a trio called Amen.

Their late father, Micheál Ó Súilleabháin, musicologist, composer and pianist, brought traditional Irish music and culture to the world stage and founded the Irish World Academy of Music and Dance at the University of Limerick.

The lads continue their parents' legacy – bringing authentic Irish culture, grounded in the tradition, to audiences around the world.

Track Listing

1. The Flower of Maherally
2. For Ireland I'll Not Speak Her Name
3. Caoineadh na dTrí Mhuire
4. Wild Mountain Thyme
5. The Night Visiting Song
6. The Young May Moon
7. Red Is The Rose
8. Breathless
9. The Parting Glass



Øxn: (from left) Radie Peat, Katie Kim, John 'Spud' Murphy and Eleanor Myler.

Øxn's CYRM: dark magic delivered

Named after castrated draft animals – "sometimes worshipped, sometimes doomed for domestication" – ØXN are two singers/multi-instrumentalists, Katie Kim and Radie Peat (Lankum), along with Perculator drummer, Eleanor Myler, and bassist, John "Spud" Murphy, who has also produced albums for Kim and Lankum.

The foursome initially began as a Covid lockdown collaboration between Kim and Peat for a streamed performance on Nollaig na mBan in 2021 on which they were supported by Myler and Murphy.

Their recent album, *CYRM* (pronounced sy-rum), is a further development of the material they presented three years.

It begins with the Francis Child murder ballad, *Cruel*

Mother – the sombre tale of a mother who kills her newborn babies after becoming pregnant by a married man. The song is a grim companion to the deceptively simple playground song, *Weile Weile Waile*, popularised by the Dubliners among others.

With the second and fourth lines repeating in each verse, the song has an almost transcendental quality – rather like the structurally similar Child murder ballad, *Sheath and Knife*. The haunting effect of the repetition is intensified by Radie Peat's voice: a



stark solo narrative source which is eventually joined by other sounds.

Although the song has a lineage of at least 400 years, it had a particular resonance during the time of the Great Famine – when it is alleged that some parents were driven to the "mercy killing" of infants who would otherwise starve.

Love Henry is a song about the bloody revenge of a jilted lover. It is rendered within an ever-intensifying industrial Gothic setting – raging behind Peat's vocals. Peat also takes the lead on Majja Sofia's ballad, *The Wife of Michael Cleary*, which though written recently, already feels like it has become part of the canon. The song is based on the true story, not of the well-known Catholic priest, but of a Tipperary man who burned his wife, Bridget, to death in 1895, for being "a changeling"

and was eventually convicted of manslaughter.

Katie Kim provides contrasting but no less effective lead vocals on the traditional Scots ballad, *The Trees They Do Grow High* – also known as *The Bonny Boy is Young* – the tragic story of a young woman compelled to marry a much younger partner (essentially a boy of 14) who leaves her a widow with a young baby within two years.

Kim also leads on the original composition, *The Feast*, and the darkly epic rendition of Scott Walker's already bleak *Farmer in the City* from his 1995 album, *Tilt*.

Track Listing

1. Cruel Mother
2. The Trees They Do Grow Tall
3. Love Henry
4. The Feast
5. The Wife of Michael Cleary
6. Farmer in the City

RECENT
RELEASES



Fergus' favourites

One of the leading figures behind the renowned Sunflower Folk Cub in Belfast, Fergus O'Hare, has released an album of favourites from the folk canon, including MacColl's *Nobody knew she was there*, Woody Guthrie's *Deportees*, Arlo Guthrie's *Victor Jara*, the US civil rights anthem, *Wish I knew how it would feel to be free*, and the sean-nós classic, *Aird Uí Chuain*.

The album is available for £10.00 in [An Ceathrú Póilí bookshop in the Cultúrlann McAdam Ó Fiaich in Belfast](#).



Jerry's choice

Recorded in Galway, Jerry O'Sullivan – a stalwart of uilleann piping in the US – has released *Ón Tuath/From the Country* – an album of traditional tunes from Ireland with a sprinkling of airs from the West Coast of Scotland for good measure.

The album is available through www.jerryosullivan.com



Dom Flemons (Photo: Shervin Lainez)

Flemons on fire

The 'American Songster,' Dom Flemons has built a sterling reputation on presenting 100 years of American roots music. His ground-breaking work with the Carolina Chocolate Drops, earned a Grammy for their 2010 album, *Genuine Negro Jig*, while his 2018 solo offering, *Black Cowboys*, won a Grammy nomination. However, after a period of pandemic-induced reflection, his most recent album, *Traveling Wildfire*, has leaned more heavily into Flemons' own prowess as a song-writer.

"In the process of building a new life during the pandemic," said Flemons, "I witnessed the political, social and cultural movements that were bringing longstanding change to the American identity.

"So I wanted to reflect on some of these moments by presenting them in an audio impressionistic painting that is based on my personal epiphanies, spiritual evolution and real-life experiences during a precarious time.

"These fifteen songs," he continued, "will also give the listener a glimpse into the personal side of my music repertoire that intersects with my love of country, western, blues, Americana and folk music.

"I have carefully selected these songs because they individually symbolise the themes of true love, family

legacy, survival, time travel and the juxtaposition between light and dark while leaving room for more interpretations."

Traveling Wildfire weaves through the themes of hope and humour as it strives to rise above the hard times with strength and light-heartedness.

Nine of the fifteen tracks are written by Flemons in a various styles; he also shares writing credits on another with Carl Gustafson, Billy Branch and Natalie Litza.



The album also includes Flemons' arrangements of *We Are Almost Down to the Shore* by Jimmie Strothers, *Saddle It Around* by the Reverend Gary Davis and Bob Dylan's *Guess I'm Doing Fine*.

While Flemons, himself, plays a remarkable fifteen instruments on the album, he is also supported by an impressive array of fine musicians, including Matt Pynn, David Hidalgo, Marc Orrell, Sam Bush, Lashon Halley and Ted Hutt (who also produced the album) – along with accordionist, James Fearnley of The Pogues, on the final track.

The album has been widely acclaimed by the critics and has already garnered a further Grammy nomination for Flemons in the Best Folk Album category.

Track Listing:

1. Slow Dance with You
2. Dark Beauty
3. If You Truly Love Me
4. Traveling Wildfire
5. It's Cold Inside
6. We Are almost down to the Shore
7. Nobody Wrote It Down
8. Saddle It Around
9. Big Money Blues
10. Old Desert Road
11. Rabbit Foot Rag
12. Tough Luck
13. Song to JCB
14. Guess I'm Doing Fine
15. Songster Revival

Triple blast from the past

Les Cousins was a folk Land blues club in the basement of a restaurant in London's Soho, which became the epicentre of the British folk and blues revival of the mid-1960s – a venue where musicians met and learnt from each other.

As such, it was influential in the careers of so many pioneers – Al Stewart, Davey Graham, Bert Jansch, John Renbourn, Sandy Denny, John Martyn, Alexis Korner, Strawbs, Roy Harper, Paul Simon and many others.

The club's significance to that scene is now commemorated with a triple-album, entitled *Les Cousins*, featuring many of the leading folk performers from that period, as well as some more obscure names who strummed and sang in that Greek Street basement. These include a number of Irish artists – including Sweeney's Men, Tír na nÓg, Dr. Strangely Strange and The McPeake Family. Some of the album tracks have never been released before.

Compiled and annotated by folk historian and *fRoots* publisher, Ian Anderson, who also played at the venue, *Les Cousins* pays fitting tribute to a unique time and place in folk music history.

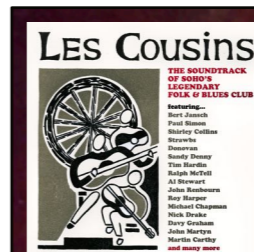
Track Listing:

Disc One

1. Bert Jansch: Running, Running from Home
2. Al Stewart: Manuscript
3. The Young Tradition: The Banks of Claudy
4. "Spider" John Koerner: Good Luck Child
5. The Incredible String Band: No Sleep Blues
6. Wizz Jones: See How the Time is Flying



Shirley Collins (right) and Davy Graham



7. Cat Stevens: The Tramp
8. Shirley Collins & Davy Graham: Nottamun Town
9. Paul Simon: I Am a Rock
10. Michael Chapman: No Song to Sing
11. Jo Ann Kelly: Moon Going Down
12. Third Ear Band: Stone Circle
13. A.L. Lloyd: Jack Orion
14. Mike Cooper: Bad Luck Blues
15. Alex Campbell: Been on the Road So Long
16. Dorris Henderson & John Renbourn: Strange Lullaby
17. Keith Christmas: Fable of the Wings
18. Sweeney's Men: Reynard The Fox
19. Al Jones: Come Join My Orchestra
20. Sandy Denny: You Never Wanted Me
21. Tír na nÓg: When I Came Down
22. Sam Mitchell: A Leaf Without a Tree
23. Beverley: Get to the One I Want To

Disc Two

1. The Watsonsons: The Holmfirth Anthem
2. Donovan: Sunny Goodge Street
3. Derroll Adams: Freight Train Blues
4. Bert Jansch & John Renbourn: Soho

5. Shelagh McDonald: Silk and Leather
 6. Dando Shaft: Waves upon the Ether
 7. Martin Carthy & Dave Swarbrick: Byker Hill
 8. Kevin Ayers: Eleanor's Cake (Which Ate Her)
 9. Ian Anderson's Country Blues Band: New Lonesome Day
 10. Hamish Imlach: Black is the Colour
 11. John Martyn: Fairy Tale Lullaby
 12. The Picadilly Line: At the Third Stroke
 13. Anne Briggs: Living by the Water
 14. Dave Evans: Grey Lady Morning
 15. Owen Hand: I Loved a Lass
 16. John Renbourn: Lost Lover Blues
 17. Tom Rush: Joshua Gone Barbados
 18. C.O.B.: Music of the Ages
 19. Alexis Korner: Go Down Sunshine
 20. Duffy Power: Halfway
 21. Tom Yates: Bye Bye Bohemia
 22. Nick Drake: Northern Sky
 23. The Sallyangie: Love in Ice Crystals
 24. Ron Geesin: Two Fifteen String Guitars for Nice People
 25. Don Partridge: Rosie
- Disc Three
1. Jackson C. Frank: Milk and Honey
 2. Davy Graham: Maajun (A Taste of Tangier)
 3. Tim Hart & Maddy Prior: Adieu Sweet Lovely Nancy
 4. Dr. Strangely Strange: Roy Rogers
 5. Dave Von Ronk: Baby, Let Me Lay It on You
 6. Roy Harper: Sophisticated Beggar
 7. Julie Felix: The Young Ones Move
 8. Mudge & Clutterbuck: Memory Book
 9. Steve Tilston: I Really Wanted You
 10. The Levee Breakers: Babe I'm Leaving You
 11. Ralph McTell: Mrs Adlam's Angels
 12. Andy Fernback: Have Your Bags Soon Ready
 13. Bridget St. John: If You'd Been There
 14. Dave & Toni Arthur: A Maiden Came from London Town
 15. Long John Baldry & The Hoochie Coochie Men: Gee Baby Ain't I Good to You
 16. John James: Picture Rag
 17. Plainsong: Old Man at the Mill
 18. Nadia Cattouse: Travel On (Live)
 19. Gerry Lockran: Black Girl
 20. Tim Hardin: If I Were a Carpenter
 21. Cat Stevens: Portobello Road
 22. The McPeake Family: The Verdant Braes of Skreen
 23. Dave Ellis: Can You Tell Me?
 24. Strawbs: Pieces of 79 and 15



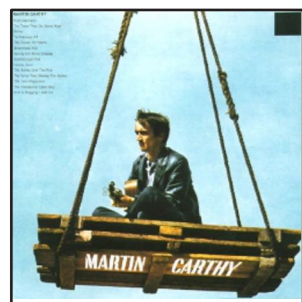
Martin Carthy

Carthy's latest is his first... re-issued!

In the early 1960s, the approach Martin Carthy took to folk music was nothing short of revolutionary, albeit a relatively quiet revolution befitting of his humble nature.

You wouldn't find Carthy's music clambering up the singles charts; his was not a face adorning the teen magazines.

Instead, his influence was felt at a grass-roots level. He plied his trade in the folk clubs, which is where the likes of Bob Dylan and Paul Simon sought him out, enamoured of his traditional repertoire and keen to learn songs like *Scarborough Fair* and *Lord Franklin*



directly from him before adapting them for their own purposes.

His debut eponymous album – which is being re-released on vinyl on February 23, by Topic Records as part of their ongoing *Topic Treasures* series – is a snapshot of the work he was doing at the time.

Originally finding its way into the world in 1965, courtesy of Fontana Records, Martin Carthy pulled together 14 songs from his burgeoning repertoire.

Produced by Terry at the Philips Recording Studios in Marble Arch, the album was a must-learn checklist for budding guitarists and folk club organisers, and, to this day, remains an essential listen for anyone attempting to find their way into traditional English folk music.

Most people turn up for *Scarborough Fair*, very few leave without getting hooked on *High Germany*, *Sovay* and *Ye Mariners All*.

The album also introduces Carthy's earliest col-

laborations with Dave Swarbrick, an enduring and much-copied partnership that lasted, off and on, until Swarbs' death in 2016, and became a blueprint for how guitar and fiddle duos ought to sound.

While Carthy had been building up his solo repertoire over the previous five or six years, several of the duo arrangements on this album (*Lovely Joan*, *A Begging I Will Go* and *Broomfield Hill*) were thrown together in the studio, adding a fizz and freshness to the recordings.

This became the pair's standard way of working. "We used to rehearse on stage, in front of the audience," he explains today.

In the years since, Martin Carthy has become the veteran of over 40 studio albums and a veritable beacon for musicians and music lovers seeking "the real stuff."

Pressed to name his favourite, he needs no time to think it over. "I

always stand by the first album," he says of his 1965 debut. "I love it. There are some things on it I think I couldn't have done better. There was a clarity of purpose."

With this re-release, we can be sure that newcomers get to hear that sense of purpose in the best possible quality, as clearly as Bob Dylan, Paul Simon and a generation of folk lovers did six decades ago.

Jon Wilks.

Track Listing:

1. High Germany
2. The Trees They Do Grow High
3. Sovay
4. Ye Mariners All
5. The Queen of Hearts
6. Broomfield Hill
7. Springhill Mine Disaster
8. Scarborough Fair
9. Lovely Joan
10. The Barley & The Rye
11. The Wind That Shakes the Barley
12. The Two Magicians
13. The Handsome Cabin Boy
14. And A Begging I Will Go



The Fiddler from the Bluestacks: Mickey Doherty
(Photo: Irish Folklore Commission)

Colossal collection of Donegal fiddle music

A collection of recordings of Mickey Doherty, one of the greatest fiddle players of the 20th century was released recently. The collection consists of 87 tracks recorded by the Donegal master.

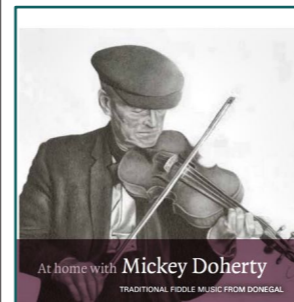
Mickey Doherty (1894-1967), was the sixth child among five sons and four daughters of Michael 'Mickey' Doherty (c.1850–1934), musician and tinsmith, also known as 'An Dochartach Mór', of Lettermacaward, Co. Donegal, and his wife, Mary.

Claiming descent from the hereditary pipers to Donegal's clan chieftains, Mickey senior played the

highland pipes and fiddle; there were also fiddlers on his mother's side.

Learning tinsmithing from his father, the young Mickey made all kinds of pots and sold them from house to house in South Donegal. He also made and repaired fiddles with metal or wood or sometimes both.

Like his youngest brother John, Mickey learnt some music outside the family, particularly from Neillidh Boyle. Mickey played at the house dances, which were common until the 1950s. As well as dance tunes – highlands, horn-pipes, jigs, marches, and reels – Mickey also played some complex descriptive pieces such as *The Hound after the Hares*.



At home with Mickey Doherty
TRADITIONAL FIDDLE MUSIC FROM DONEGAL

Track Listing:		
1. The Gladstone	28. The Highlandman's Kneebuckle	58. The Jolly Tinker
2. The Salamanca	29. The Cock's Tail and The Wild Irishman	59. The Last House in Connacht
3. O'Sullivan's March	30. The High Reel	60. The Broken Pledge
4. The Dawn	31. Richard Brennan's	61. Loch Isle Castle
5. The Scholar	32. Tuam na bhFarrage	62. The Rakes of Clonmel
6. The Harvest Home and The Green Mountain	33. The Yellow Heifer!	63. The Belfast Hornpipe
7. Down the Broom	34. Roaring Mary and Úna Bhán Ní	64. Bonnie Kate and Jenny's Chickens
8. Jenny Picking Cockles	35. Tell Her I Am	65. The Yellow Heifer
9. The Tarbolton	36. Down the Broom	66. Mooney's Reel
10. Dever the Dancer	37. The Rights of Man	67. The Maid in the Meadow
11. The Fermoy Lasses	38. The Beauties of Lissadell	68. The Faerie Reel
12. The Jolly Tinker	39. The Morning Dew	69. Lord Gordon's
13. Big Pat's	40. The Golden Eagle	70. Gan Aimn
14. The Boyne Hunt and Úna Bhán Ní Chuinneagáin	41. The Irish Washer-woman	71. The Dublin Hornpipe
15. The Glendowan Reel	42. Crowley's and Crowley's No 2	72. The Mullingar Races
16. The Hound after the Hare	43. Gan Aimn and The Laird o' Drumblair	73. The Templehouse
17. The Jaunting Car and Off She Goes	44. The Morning Dew	74. An Draighneán Donn
18. The Swallow's Tail	45. The Sailor's Bonnet	75. Miss Ramsey
19. The Flogging Reel	46. The Silver Spear	76. The Battering Ram
20. The Star of Munster	47. The Iron Man	77. The Rakes of St Patrick
21. The Sunshine Hornpipe	48. Mickey Doherty's Hornpipe	78. The Oak Tree
22. The Maid of Mount Kisco	49. Hardiman the Fiddler	79. The Rights of Man
23. The Last House in Connacht	50. Bonnie Kate	80. Old Peter Street
24. Stirling Castle	51. The Volunteer	81. Rakish Paddy
25. The Mason's Apron	52. Cuffe Street	82. Baintreach Mná
26. Úna Bhán Ní Chuinneagáin	53. The Irish Washer-woman	83. The Miller ó Hirn
27. Miss Ramsey and Down the Broom	54. The Mountain Road	84. The Castle Jig
	55. The Morning Dew	85. The Fermoy Lasses
	56. Connie the Soldier	86. The Maid of Mount Kisco and The Hunter's Purse
	57. Will you come down to Limerick?	87. Kitty Gone a' Milkin', The Dogs among the Bushes and The Three Merry Sisters of Fate

His rhythmic playing style was considered to be perfect for accompanying dances, while his brother John's style was thought to be better for a listening audience.

In January 1949 Caoimhín Ó Danachair and Seán Ó hEochaidh of the Irish Folklore Commission (IFC) were working in Donegal's Blue Stack mountains, recording in a house where Mickey and his wife were staying.

Over two evenings they recorded the earliest and largest body of tunes collected from him, some of which were later released commercially on a double cassette in 1990.

After the IFC recording, Mickey was then recorded

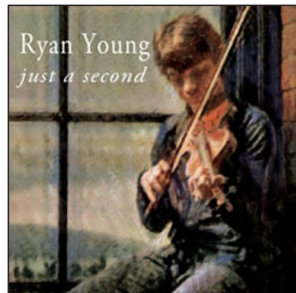
by Radio Éireann, the BBC and many others. As well as his playing, Mickey also provided information about the tunes and local folklore.

Partly through these recordings, but more particularly through broadcasts, his music has strongly influenced the playing of successive generations of musicians.

Doherty died in Stranorlar in May 1967. He was buried in the Doherty family plot in Fintown cemetery, Co. Donegal.

In 1990, the Donegal fiddlers' body, Cairdeas na bhFidilí, erected a memorial to him at Éadan Anfa near the fiddler Peadar 'ac Ailín's house in the Blue Stacks.

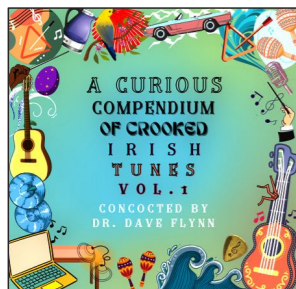
RECENT
RELEASES



Ryan's second

In the second album from award-winning Scots fiddler, Ryan Young, titled *Just a Second*, he teams up again with four time Grammy-winning engineer and producer, Jesse Lewis.

Accompanied by Craig Irving on guitar, Ryan delivers moving interpretations of old Scottish tunes as well as some contemporary compositions



Dave's curious compendium

The latest album from the founder of the Irish Memory Orchestra, Dave Flynn, features a selection of original compositions using traditional Irish dance forms like reels, hornpipes and jigs.

The twist comes in the rhythmic patterns that emerge through the use of unusual time signatures.

As Flynn explains, trad musicians of old called such music 'crooked tunes' – hence the title of this intriguing and aurally addictive album.



The West's Awake: Ruairi McGorman, Aidan Connolly, Pádraic Keane and Fergus McGorman
(Photo: Maurice Gunning)

Début album from talented quartet

Pádraic Keane, Aidan Connolly and the brothers, Fergus and Ruairi McGorman, are a quartet of top young traditional musicians who spent the majority of their youth playing music together.

So it is no surprise that they are about to launch their début album as a foursome entitled *Keane Connolly McGorman*, on the Clare-based Raelach Records label.

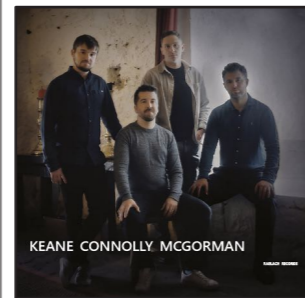
Nor is it a surprise that under the watchful eye of Jack Talty (*below*), the band have produced an auspicious opening to their recording career together.

Featuring uilleann piper, Pádraic Keane, fiddle



player Aidan Connolly, Fergus McGorman on the flute and Ruairi McGorman on the bouzouki, their music is vibrant and fresh while at the same time drawing inspiration from past exponents of the tradition.

Individually, the quartet have acquired considerable experience and acclaim: their combined CV includes a TG4 Gradam Ceoil award, and an RTÉ Folk Award nomination, as well as performances with the National Symphony Orchestra, the RTÉ Concert Orchestra and the Irish Chamber Orchestra, tours of Europe, America and Australia, and collaborations with artists such as Mícheál Ó Súilleabháin, De Danann, Frankie



Gavin, Noel Hill, Angelina Carberry and Dan Brouder, Diarmuid Ó Meachair, John Daly, Jack Talty, John Blake and many more.

Track listing:

1. Ted Furey's, Athnuachán Dónal
2. Tír na Flúirse, If all you Young Maidens were Blackbirds and Thrushes, Mulqueeny's
3. The Road to the Glen, Toss the Feathers
4. Robert Jordan
5. Brogan's Land, Don't Go Away, The Promenade, The Boys of Ballisodare
6. The Mountain Streams Where the Moorcocks Crow
7. Johnny's Welcome Home, Miss Crawford, Paddy Fahey's
8. Lady Iveagh
9. Séamus Mór McKenna, Paddy Cronin's, The Lady on the Island
10. When Sick is it Tae you Want?, Besom in Bloom, Bridget McRory
11. La Cinquante
12. The Jolly Seven, The Blackhaired Lass, The Ravelled Hank of Yarn
13. The Shannon, The Northern Lights of Old Aberdeen
14. Love will You Marry Me?, Glengarry's Dirk, The Boyne Mist

RECENT
RELEASES



Hello!: (from right) Eve Telford and Jimmy Crowley

Child's play for Jimmy and Eve

Remarkably it is 46 years since Jimmy Crowley released his classic collection of Cork ballads, *The Boys of Fairhill*, cementing his place in the firmament of great performers from the Rebel County.

In his latest recording, *Hello*, Jimmy is joined by Australian-born folk singer, Eve Telford, in exploring a number of songs from Francis Child's ballad collection, which Jimmy learned in the 1970s from Irish Travellers in London.

Although Child collected ballads only in England and Scotland, their popularity in Ireland is due, at least in part, to being carried and sung by Travellers, back and forth across the Irish Sea.

Hello! – which takes its name from the chorus of *Johnny Barden* (a version of *Willie O' Winsbury*) – includes new arrangements of some very old songs recorded in Jimmy and Eve's home studio in Cobh in a pared-down approach that focusses on capturing the essence of each song.

The intimacy of the approach is reminiscent of a singing session in a house or a pub's backroom – rather than a large concert hall.

Although the album has been described by Crowley as “completely Corkless,” its Traveller-preserved repertoire owes something to guest performances by the McCormack family from Blackpool at Jimmy's folk club in Cork in the 1970s.

“There's so much scope in these songs,” says Eve, “for drawing an audience in and telling a story.”

Among them are the narrative ballad, *False Lover John*, which Telford learned from Kitty Cassidy and from Derry man, Kevin Mitchell, who died in Glasgow just over a year ago, while *Young Hunting* learned from the singing



of Martin McDonagh from Roscommon, is one of her favourites.

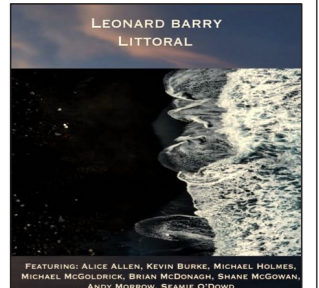
The duo also give a new airing to the cross-dressing epic, *The Famous Flower of Serving Men*, championed by Martin Carthy.

The late song and folklore collector Tom Munnely warned in the mid-1970s that the increasing influence of television and radio as well as the popularity of country and western music in Ireland could threaten the survival of the old traditional ballads.

So Crowley and Telford are on a mission to redress the balance by promoting the ballads through live performances and recordings like *Hello!*

Track Listing

1. Johnny Barden
2. Lady Margaret
3. The Famous Flower of Serving Men
4. Young Hunting
5. The Gypsy Lady
6. Lord Beckham
7. The Creel
8. False Lankum
9. Buried in Kilkenny
10. False Lover John



Leonard littoral-ly piping hot!

Uilleann piper, Leonard Barry, is at the top of his game in his new album, *Littoral*, with a track list that combines classic tunes with some rarer gems like the two waltzes, *La Valse de Pasteriaux* and *La Polverita Fiera*.

Produced by Mike McGoldrick, the album also draws on the illustrious talents of Kevin Burke, Séamie O'Dowd, Michael Holmes, Andy Morrow, Alice Allen and more.



No Turning Back for Gino

No Turning Back is the début solo album from Four Men and a Dog bodhrán player and vocalist, Gino Lupari, whose wide-ranging tastes have found expression in covers of songs by writers ranging from Ry Cooder to Percy French via Lennon and McCartney.

Gino describes it as “an eclectic mix” – rooted in “Irish traditional music with big dollops of Americana and rock and roll.”



Encore: Dolores Keane sings at the All-Ireland Fleadh Cheoil in Mullingar in 2023. (Photo: Melissa Mannion)

Celebrating Dolores at seventy

To mark Dolores Keane's seventieth birthday, a 3CD set, *Anthology*, features a specially curated selection of fifty recordings from Dolores Keane's extensive repertoire – highlighting her musical journey from traditional to a more contemporary style.

Renowned for her unique voice, Keane has many admirers – including her one-time producer, Dónal Lunny, and the late Nanci Griffith who declared: "Dolores Keane, the queen of the soul of Ireland, has a sacred voice."

Her recordings of songs like Paul Brady's *The Island*,

Frank A. Fahey's *Galway Bay*, Dougie MacLean's *Caledonia* and Donagh Long's *Never Be the Sun* have been acclaimed as definitive.

Anthology includes early recordings with De Dannan and The Reel Union as well as her most iconic solo performances – many of which are featured on *A Woman's Heart* compilations.

Other highlights include duets and collaborations with John Prine, Emmylou Harris and Mary Black, Tommy Sands, Eleanor Shanley, Sharon Shannon and, of course, Dolores' brother, Seán.



Track Listing

CD1

1. Caledonia
2. My Love is in America
3. Rambling Irishman (with De Dannan)
4. Isle of Hope, Isle of Tears (with Seán Keane)
5. In a Town this Size (with John Prine)
6. All the Fine Young Men (with De Dannan)
7. Táimse im' Chodladh
8. Faraway in Australia
9. Whistle Whistle Daughter (with Eleanor Shanley)
10. Happy as a Baby in Your Arms
11. Mouth Music (with John Faulkner)
12. The Wind that Shakes the Barley
13. Solid Ground
14. The Shaskeen Reel (with The Reel Union)
15. Summer of My Dreams
16. Sonny (with Mary Black & Emmylou Harris)

CD2

1. The Island
2. Where Have All the Flowers Gone (with Tommy Sands & Vedran Smailovic)
3. My Own Dear Galway Bay
4. Diglake Fields (with De Dannan)
5. I Gaily Gave My Heart Away

6. Aragon Mill
7. Teddy O'Neill (with De Dannan)
8. New Deal
9. The Bonny Light Horseman (with John Faulkner)
10. Lili Marlene
11. Seven Yellow Gypsies (with The Reel Union)
12. Drag Lines
13. Telling Me Lies
14. Nothing to Show
15. The Great Northern Ocean (with Rita Eriksen)
16. Tonight as We Dance
17. Down by the Salley Gardens

CD3

1. Lion in a Cage
2. Never Be the Sun
3. It's a Cheating Situation (with John Prine)
4. Sweet Forget-Me-Not (with De Dannan)
5. Emigrant Eyes
6. Johnny Lovely Johnny (with John Faulkner)
7. I Courted A Soldier
8. Jimmy Mó Mhíle Stór (with John Faulkner)
9. Strange Affair
10. Storm In My Heart
11. Sister and Brother
12. Make Me Want to Stay
13. Heart like a Wheel
14. Feel It in My Bones
15. Let It Be (with De Dannan)
16. The Finer Things
17. My Refuge



Flook gearing up for eleven-date tour in May

Flook are set to embark on a highly anticipated tour of Ireland in May under the auspices of Music Network – which will bring them to eleven venues around the country.

There is no shortage of virtuosity amongst the members of Flook, but the unique impact of this sensational Anglo-Irish group stems from the wholly intuitive, almost symbiotic, exchange between the instruments.

With the flutes, whistles and accordion of Brian Finnegan and Sarah Allen, the guitar of Ed Boyd and the bodhrán of John Joe Kelly, the band has earned extensive plaudits for their ability to reframe tunes rooted in the tradition with enthralling arrangements.

They will be joined on their Irish tour by regular collaborator, Patsy Reid, the fiddle and viola player from Perthshire in Scotland..

Formed over 25 years ago by four friends, Flook burst onto the international music scene with their debut studio album, *Flatfish*.

The band had a remarkably successful performing and recording career – the sheer enjoyment of playing together shone through their albums. But it was their live performances



that really captured the hearts of those who watched and listened.

The rapport between these four musicians and the sheer enjoyment they developed in playing together, was commented on by audiences and critics alike. Having won Best Band at BBC Radio 2 Folk Awards in 2006, Flook took a break in 2008.

"Way back in 2005 when we released our third studio album, *Haven*, little did we know that it would be our last for almost a decade and a half," explained Brian Finnegan.

"We took a break in 2008, followed our hearts and instincts and went our separate ways; had kids, got hitched, loved, lost, explored the musical world post-Flook.

"But when Flook came calling again in 2013, so the voltage returned and like all deep friendships it felt like we'd never been apart.

"Part of the decision to re-group was the understanding that we had much left to say as a band, and a certain responsibility to our loyal fans – old and new – to create Flook music of the present, rich in both past and future."

Patsy Reid

Patsy Reid is one of the most distinctive and admired fiddle players in Britain. Her unique blend of traditional and classical string technique has seen her perform on stage alongside Michael McGoldrick, Kathryn Tickell and Julie Fowlis among others, as well as contributing to studio recordings by Flook, Brian Finnegan, Zakir Hussain, Donald Shaw and many more.



Collaborator: Patsy Reid

TOUR DATES

Pavilion Theatre, Dún Laoire
Wednesday 8 May - 8pm

Triskel Arts Centre, Cork
Thursday 9 May - 8pm

Baltimore Fiddle Fair, Cork
Friday 10 May - 8.30pm

The Malt House, Stradbally
Saturday 11 May - 7pm

Station House Theatre, Clifden
Sunday 12 May - 8pm

The Sugar Club, Dublin
Tuesday 14 May - 7.30pm

National Opera House, Wexford
Wednesday 15 May - 8.00pm

Droichead Arts Centre, Drogheda
Thursday 16 May - 8.00pm

Regional Cultural Centre, Letterkenny
Friday 17 May - 8.00pm

The Dock, Carrick-on-Shannon
Saturday 18 May 8.00pm

Hawks Well Theatre, Sligo
Sunday 19 May - 8.00pm

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concert pitch:
music network

Tara Breen

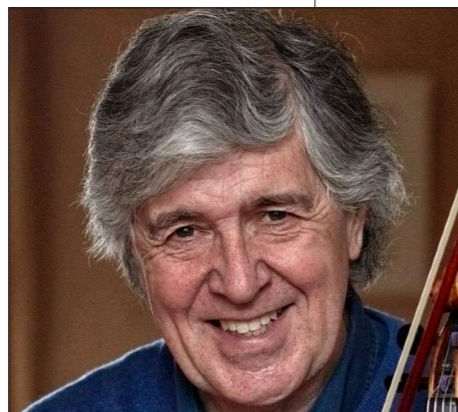
Rynne, Breen and Murray for Belfast

Pádraig Rynne (concertina) and Tara Breen (fiddle) – who often perform together as a duo – will be joined by guitarist Jim Murray for an elevated evening of music at An Droichead in Belfast.

Tara Breen has numerous All Ireland titles on the fiddle and has toured with The Chieftains, Stockton's Wing as well as being a solo performer.

A leading figure in Irish music, Pádraig Rynne is founding member of well-known bands such as NOTIFY and Atlantic Arc. Jim Murray has been one of the most sought after musicians of his generation with over two decades of playing with some of the world's most celebrated folk and traditional musicians.

Their 2021 album, *Nasc*, is regarded as one of the standout traditional albums in recent years – winning best traditional album in the 2022 American Celtic radio awards.



Four for network celebration: Neil Martin (top left), Muireann Nic Amhlaoibh (top right), Paddy Glackin (bottom left) and Ryan Molloy (bottom right).

Celebrating Music Network

Cellist and uilleann piper Neil Martin will bring together a stellar quartet of renowned Irish traditional musicians for a very special performance at the Royal Irish Academy of Music in April to celebrate the work of Music Network.

Joining Martin on April 11 will be singer, Muireann Nic Amhlaoibh, fiddle master Paddy Glackin, and pianist Ryan Molloy.

Belfast-born Neil Martin is a producer, arranger and musician whose career has taken him to venues like Carnegie Hall and the Palazzo Vecchio as well as contributing to over 100 albums. He is a member of the award-winning West Ocean String Quartet.

RTÉ Radio 1 Folk Music Award winner, Muireann Nic Amhlaoibh from West Kerry is now an acclaimed solo artist after spending over thirteen years as vocalist and flute player with Danú. She is also an

accomplished broadcaster in Irish and English.

Dublin-born fiddler, Paddy Glackin, has been heavily influenced by the Donegal style. Senior All-Ireland fiddle champion while still a teenager, he was a founder member of The Bothy Band. He recorded two albums with Ceoltóirí Laighean. After a period as Traditional Music Officer with the Arts Council he became a broadcaster with RTÉ. He received the TG4 Gradam Ceoil Musician of the Year award for 2022.

As a composer and performer, Ryan Molloy's work has been performed to international audiences on four continents for over fifteen

years. In great demand as an accompanist, he has recorded over a dozen albums and his repertoire spans numerous genres from traditional Irish music to contemporary classical music. Currently lecturing in composition at Maynooth University.

Music Network has been championing live music, nurturing musicians and fostering community music-making in Ireland for almost forty years, and all proceeds raised by this event will support its nationwide programmes.

To book, please contact Arantxa Colomé at development@musicnetwork.ie or on 01 4750224.

concert pitch:
na píobairí uilleann

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Aisling Lyons

Lyons, Walls to guest with pipers

Na Píobairí Uilleann continues with its regular *Session with the Pipers* concert series in the Cobblestone in Smithfield, Dublin on the first Tuesday of the month.

The performances run from 9.30pm to 11pm. Seating is available on a first come first served basis. Admission is €15 (concession: €10).

The Spring season of sessions kicks off in January with Micheál Fitzgibbon (*uilleann pipes*); Francis O'Connor (*flute*); Áine O'Connell (*fiddle*); and Ellie Níc Fhionnghaile (*song*).

The February session will feature Brian McNamara (*uilleann pipes*); Aisling Lyons (*harp*); Martha Guiney (*flute*); and Shauna Mullin (*song*).

The March session will feature Jane Walls (*uilleann pipes*); Gabriel McArdle (*concertina & song*); Pat McManus (*fiddle*); and Jim McGrath (*accordion*).

npu NA PÍOBAIRÍ UILLEANN
Sharing the Sound of Ireland



28 Jan - 5 Feb 2024

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Paddy Keenan, Paddy Glackin, Steve Cooney, Luke Webb, Zoë Conway, John Mc Intyre, Cathie Ryan, Matt Mancuso, Seamus Murphy, Scoil Naomh Lorcan Traditional Orchestra, Peadar Ó Riada, Máire Ní Chéileachair, TU Dublin Harp Ensemble, The Elver Harp Ensemble, Fergal Mc Ardle, Donal O'Connor, Tara Breen, Mary Bergin, Donnchadh Mac Aodha, Tiarnán Ó Duinnchinn, Michael Rooney, Nuala Kennedy, Máirtín O'Connor, Micheál Ó Raghallaigh, Bláithín Mhic Cána, Enda Scahill, Robbie Harris, Edwina Guckian, Séamus Ó Rócháin, Feilimí O'Connor, Music Generation Louth Harp Ensemble, Fuinneamh, Piaras Ó Lorcáin, Deirdre Ní Bhuachalla, Gráinne Mc Corville, Moya Cannon, Kathleen Mc Glynn and the Mc Glynn Family.

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Josephine Marsh • Eugene Lambe • Christy Barry • Céim ar Chéim
Caitriona Rouine and family • Cristoir Mac Carthaigh & more....

www.russellfestivalweekend.ie



Mairéad Ní Mhaonaigh

In 1984, twenty-three Dublin-based musicians and singers – all women – teamed up to celebrate their remarkable – but largely untapped – creative energy and talent in the Ormond Hotel for International Women's Day, March 8, as part of the Dublin Folk Festival.

Although all the women were based in Dublin, they represented musical traditions from many parts of Ireland, including Belfast, Clare, Cork, Donegal, Galway, Kerry, Meath, Westmeath and Wexford as well as Dublin.

Most of the women were not especially well-known at the time but many have become household names since then, including Mairéad Ní Mhaonaigh of Altan; renowned flute player, Catherine McEvoy; fiddlers, Maureen Fahy and Pearl O'Shaughnessy; concertina player, Mary



The mould breakers – Macalla – 40 years on

MacNamara; and singer-broadcaster, Seosaimhín Ní Bheaglaoich.

The full Macalla line-up was:

Vocalists: Mary Clare Breathnach, Róisín Gaffney, Ursula Kennedy, Joan McDermott,

Seosaimhín Ní Bheaglaoich, Mairéad Ní Ghallchóir and Nóra M. Ní Loingsigh.

Flutes: Catherine McGorman and Clodagh McGrory.

Fiddles: Roma Casey, Mary Corcoran, Clare Eustace, Maureen Fahy,



Maureen Fahy

Bríd McElvaney, Mary McElvaney, Edel McWeeney, Máire Ní Chaoimh, Siobhán Ní Chaoimh, Mairéad Ní Mhaonaigh and Pearl O'Shaughnessy.

Concertina: Mary MacNamara

Harp: Siobhán Bhreathnach,

Piano/Keyboards: Patsy Broderick

As well as the live concert, the group also recorded an album, entitled *Women of Ireland/Mná na hÉireann*, which was released by Claddagh Records as LP in 1984 and subsequently as a CD in 2004.

To mark the fortieth anniversary since the unique and ground-breaking concert and album, a special reunion concert will take place in Dublin's Sugar Club on March 8 from 7pm.



Mary McEvoy



Róisín Gaffney



Mary MacNamara



Seosaimhín Ní Bheaglaoich

Belfast Trad Fest

ANÚNA

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FRIDAY 15 MARCH 2024

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Part of St Patrick's Day celebrations, supported by Belfast City Council

concert pitch:
the longest johns



The Longest Johns

Short tour by Longest Johns

The Longest Johns are a Bristol-based, a capella folk group, born out of a mutual love of traditional folk songs and shanties.

In a few short years they have gone from singing sea shanties at the kitchen table to international folk festivals, including Glastonbury and Latitude, tours, television appearances and a significant online following.

The current members of the group are Andy Yates, Jonathan "JD" Darley, and Robbie Sattin. The band's three former members were Josh Bowker (2012-2016), Anna Cornish (2017-2019), and Dave Robinson (2012-2023).

While the line-up may have changed over the years, the group have always focused on rich harmonies – laced with a wry sense of humour.

Whether singing centuries-old songs from the traditional canon, or their own original compositions, paying homage to protest singers and folk luminaries, the Longest Johns have earned a fine reputation as live performers.

Since their debut EP, *Bones in the Ocean* (2013), the band has released four full-length studio albums to date: *Written in Salt* (2016), *Between Wind and Water* (2018), *Cures What Ails Ya*

(2020) and *Smoke and Oakum* (2022).

They have also released several more EPs, singles, music videos, and more. And with more than 500 million streams across all platforms and over half a million YouTube subscribers, The Longest Johns have a virtual presence to march their real impact.

Last year they released *The Longest Pony* with the Catalán folk group, El Pony Pisador, to celebrate English and Latin maritime traditions and the two groups' long-standing admiration for each other.

Their fifth studio album, *Voyage*, is due for release on February 9. And in that month the band set off on The Voyage Tour – a three-month journey through Britain and Europe (including Ireland) with further dates to follow in North America.

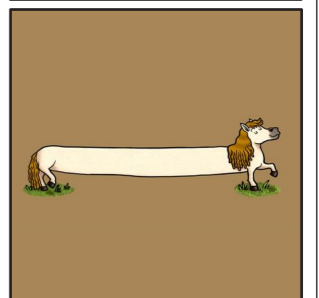
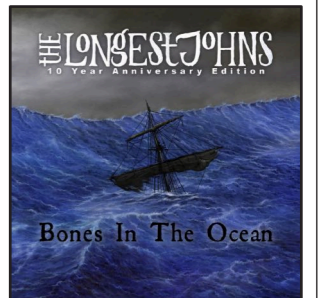
**THE VOYAGE TOUR
IRISH DATES**

Cyprus Avenue, Cork
April 24

Dolan's Upstairs, Limerick
April 25

Opium, Dublin
April 26

Limelight, Belfast
April 27





ZoDoMo: (from left) Dónal Lunny, Zoë Conway and Máirtín O'Connor.

ZoDoMo headline Killarney gathering

ZoDoMo – the occasional trio of Zoë Conway, Dónal Lunny and Máirtín O'Connor – are set to headline The Gathering Festival in Killarney which runs from February 28 to March 3.

This year's programme is packed with concerts, céilís, sessions and workshops along with a late-night festival club.

As well as ZoDoMo, the impressive line-up of artists also includes three more remarkable trios – Tim Edey, Dermot Byrne and Gino Lupari; Sorcha Costelloe, Elaine O'Reilly and John Blake; along with Caoimhín Ó Fearghail, Diarmuid Ó Meachair and James Carty.

Donegal is further represented by Altan and the Sí Fiddlers.

The festival will also feature a number of céilís – with the renowned triple All-Ireland champions, the Shandrum, heading the list of outstanding ensembles.



Tim Edey

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CONCERTS

MÁIRTÍN O'CONNOR, ZOË CONWAY & DÓNAL LUNNY - ALTAN

SÍ FIDDLERS, TIM EDEY, DERMOT BYRNE & GINO LUPARI

- SORCHA COSTELLOE, ELAINE O'REILLY & JOHN BLAKE - JACKIE DALY & EILEEN O'BRIEN - DIARMUID O'MEACHAIR, CAOIMHÍN Ó FEARGHAIL, JAMES CARTY - A NIGHT FOR JIMMY DOYLE - THE SUNDAY FIDDLE RECITAL WITH EILEEN O'BRIEN, CONNIE MOYNIHAN & MORE - THE TRADITIONAL SINGERS WORKSHOP WITH JIM WALSH, RICHIE FITZGERALD, ELLEN MARIE DWYER, KATHLEEN & MARIAN MCCANN, EVELYN O'CONNELL, GERRY KELLIHER & MORE.

SESSIONS WITH:

THE ANGLAND FAMILY - MICHAEL HEALY - KIRILL HEALY - GRETTA CURTIN - JESSIE HEALY - GEARÓID A DINEEN - TIM KERINS - MIKE BROSAN - MIKE KELLIHER - MARY CONROY - ORLAITH & BROGAN MCAULIFFE - JACKIE DALY - EILEEN O'BRIEN - DERMOT BYRNE & MANY MORE.

CÉILÍS

UÍ BHRIAIN - SHANDRUM CÉILÍ BAND - ABBEY CÉILÍ BAND - JOHNNY REIDY - NELÍ O'CONNOR

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64

concert pitch:
howth burns



Robyn Stapleton

Howth celebrates Burns in style

The Howth Singing Circle's annual Burns Nicht celebration never fails to deliver a wonderful evening of music, song, dance, poetry and food – invariably enhanced by the remarkable calibre of the artists – primarily Scots – who take to the stage in the Abbey Tavern.

This year's Caledonian contingent had all played at the Howth event in previous years – led by four award-winning performers: former Scots Singer of the Year, Steve Byrne, was joined by former Young Trad Musician of the Year, Robyn Stapleton, champion fiddler, Paul Anderson, and champion piper, Gary West. The event on Saturday January 20 also included

contributions from members of the Singing Circle. It was followed on Sunday afternoon, by a *Fare Thee Weel Singing Session* – which included more from Byrne, Anderson and West – as well as contributions from the floor. Tickets for Saturday evening were sold out. But admission to the Sunday session was free of charge.

FRANKIE GAVIN &
DE DANNAN

KAREN MATHESON
& DONALD SHAW of CAPERCAILLE

SAT 16 MARCH 2024
ULSTER HALL, BELFAST

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Belfast City Council

65

concert pitch:
music network tour



Collaboration: (from left) Bróna McVittie, Niamh Dunne, Cormac Breatnach and Seán Óg Graham

Unique blend for new tour

A newly curated line-up featuring some of Ireland's most original and inventive traditional musicians is the latest offering in a series of annual tours organised through Music Network.

Beoga partners, Niamh Dunne and Seán Óg Graham, will be joined by whistle player, Cormac Breatnach, and multi-instrumentalist, Bróna McVittie on a ten-date tour around Ireland.

This talented quartet of singers and instrumentalists will blend traditional and contemporary music interpreting both new and familiar melodies in unexpected ways.

Niamh Dunne brings gorgeous vocals and fantastic fiddle playing to the quartet, while Seán Óg Graham adds extraordinary musicianship on both guitar and button accordion.

As well as their commitment to Beoga, the couple have been regular members of Karan Casey's touring band. Seán Óg also co-produced Karan's most recent album, *Nine Apples of Gold*, at his Bannview Studios.

An activist Niamh was a founding member of Fairplé, the campaign for gender equity in traditional and folk music.

Niamh often plays with her father, piping master, Mickey Dunne, and her sister, Bríd on fiddle, while Seán Óg was recently chosen to perform in the Bothy Band reunion in place of the late Micheál Ó Domhnaill.

Acclaimed whistle player, Cormac Breatnach, is a founding member of the band Deiseal. Founded in 1993, with a unique line-up of low whistle, bouzouki and double bass, this groundbreaking trio were noted for their half-improvised, jazz-influenced arrange-

ments of traditional tunes which were showcased on the brilliant album, *The Long Long Note*, and had an inspirational impact on many younger traditional musicians.

Breatnach was a member of Dónal Lunny's Celtic Orchestra and later Ó Riada Retrospective. His playing can also be heard on over fifty albums.

Pioneering her own brand of cosmic folk, singer and harper Bróna McVittie deftly reimagines traditional folk and crafts her own nature-inspired songs with a rich mix of ethnic and electronic instruments. Her debut solo album *We Are the Wildlife*, released in 2018, earned her a string of four-star reviews from *MOJO*, *Uncut* and *The Guardian*.

Two more acclaimed have followed since then. A new commission by Bróna will also feature as part of the tour programme.

TOUR DATES

Station House Theatre, Clifden
Tuesday 6 February - 8pm

Riverbank Arts Centre,
Newbridge
Thursday 8 February - 8pm

Triskel Arts Centre, Cork
Friday 9 February - 8pm

National Opera House,
Wexford
Saturday 10 February - 8pm

Pavilion Theatre, Dún Laoire
Sunday 11 February - 8pm

The Sugar Club, Dublin
Tuesday 13 February - 7.30pm

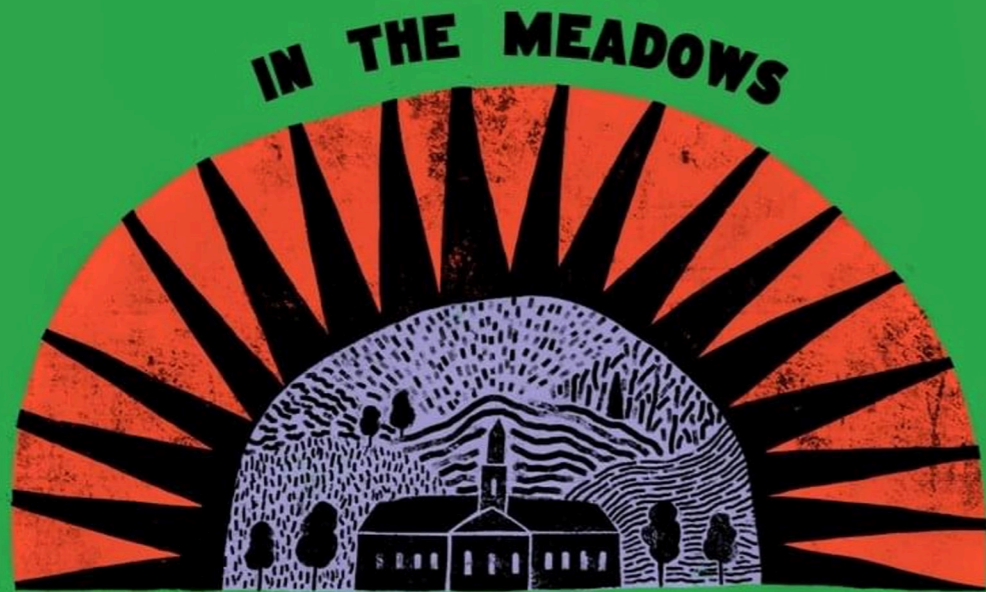
Belltable, Limerick
Wednesday 14 February - 8pm

Siamsa Tíre, Tralee
Thursday 15 February - 8pm

Ionad Cultúrtha,
Baile Mhuirne
Friday 16 February - 8pm

Court House Arts Centre,
Tinahely
Saturday 17 February - 8pm

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big gig list

Rhiannon Giddens
Vicar Street
February 25



Seán Keane
Multiple Venues
Multiple Dates



Banjo maestro: Alison Brown

Altan: Pepper Canister Church, Dublin, January 26. (*Dublin Tradfest*); St. Brigid's Cathedral, Kildare, February 1; INEC, Killarney, March 2

Anúna: Belfast Cathedral, Belfast, March 15.

Armagh Rhymers: Culturlann Uí Chanáin, Derry, February 1 (*Imbolc*).

Leonard Barry Trio: Royal Concert Hall, Glasgow, January 28; Ryan's Theatre, Kilkenny, March 18; Hawk's Well Theatre, Sligo, April 26.

Frances Black: Hotel Kilkenny, Kilkenny, January 26, The Social, Gweedore, January 27.

Mary Black: The Lark, Balbriggan, January 21; Opera House, Cork, January 26; Opera House, Wexford, January 27.

The Bothy Band: Royal Concert Hall, Glasgow, January 22; Waterfront Hall, Belfast, February 25; National Concert Hall, Dublin, April 9 & 10.

Paul Brady: The Lark, Balbriggan, February 9 & 23; Vicar Street, Dublin, April 17 & 20; Opera House, Cork, April 18; Leisureland, Galway, April 19.

The Breath: The Duncairn, Belfast, February 17.

Alison Brown: The Black Box, Belfast, February 25.

Ceol: TLT Theatre, Drogheda, January 13.

Cinder Well: The Duncairn, Belfast, March 22.

Zoe Conway & John McIntyre: Swords Castle, Swords, January 24, (*Dublin Tradfest*), Féile na Tána Festival, January 25-February 5; University of Limerick, February 20; Collins Barracks, Dublin, March 17; Seantí Bar, Waterford, May 19; Liberty Hall, Dublin, May 21; Farmleigh House, Dublin, June 22; Scoil Samhraidh Willie Clancy, Milltown Malbay, July 6-13; Westport Scoil Ceoil, Westport, July 15-19; Belfast Tradfest, July 21-26.

Damien Dempsey: TF Royal Castlebar, April 6; Maritime Hotel, Bantry April 12; Arklow Bay Hotel, Arklow, April 19; Bridge House Hotel, Tullamore, April 27; Live at the Marquee, Cork, June 8; Iveagh Gardens, Dublin, July 19 & 20.

Cara Dillon: Market Place Theatre, Armagh City, March 21; Guildhall, Derry, March 22; Pavilion Theatre, Dún Laoire, March 23.

Dublin Tradfest: Multiple artists at various venues, Dublin, January 24-28.

Niamh Dunne, Bróna McVittie, Cormac Breatnach & Seán Óg Graham: Station House Theatre, Clifden, February 6; Riverbank Arts Centre, Newbride, February 8; Triskel Arts Centre, Cork; National Opera House, Wexford; February 10; The Sugar Club, Dublin 2, February 13; Belltable, Limerick, February 14; Siamsa Tíre, Tralee, February 15; Ionad Cultúrtha, Baile Mhuirne, February 16; Court House Arts Centre, Tinahely, February 17. (*see page 65*)

Earagáil Arts Festival, Various Venues, July 13-28.

Tim Edey, Dermot Byrne & Gino Lupari: INEC, Killarney, March 2.

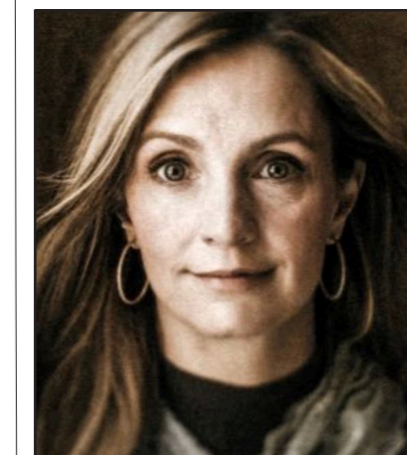
Daorí Farrell: Celtic Connections, Glasgow, January 27; Crosskeys Inn, Toomebridge; February 9..

Fastnet Maritime and Folk Festival: Ballydehob, Co. Cork, June 14-16.

Mick Flannery: Vicar Street, Dublin, February 17; Live at the Marquee, Cork, June 21.

Bela Fleck: Vicar Street, Dublin, February 3

Flook: Pavilion Theatre, Dún Laoire, May 8; Triskel Arts Centre, Cork, May 9; Baltimore Fiddle Fair, Cork, May 10; The Malt House, Stradbally, May 11; Station House Theatre, Clifden, May 12; The Sugar Club, Dublin, May 14; National Opera House, Wexford, May 15; Droichead Arts Centre, Drogheda, May 16; Regional Cultural



Cara Dillon

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the big gig list



S.J. McArdle

Centre, Letterkenny, May 17; The Dock, Carrick-on-Shannon, May 18; Hawks Well Theatre, Sligo, May 19.

The Fureys: Portico Arts Centre, Portaferry, January 28; Land-mark Hotel, Carrick-on-Shannon, February 10; Gleneagle Ballroom, Killarney, February 24.

Frankie Gavin and Dé Dannan: Carrig-on-Bannow Church, Wexford, March 15; Belfast Tradfest, March 16.

Rhiannon Giddens: Vicar Street, Dublin, February 25.

Garadice: Sugar Club, Dublin, February 18.

Kieran Goss & Annie Kinsella: Red Hot Music Club, Kilcullen, March 28; The Seantí Bar, Waterford, March 28; Inkwell Theatre, Minane Bridge, Co. Cork, March 30; St. Augustine's Church, Derry, April 5; Fitzroy Church, Belfast, April 6; Bob's Bar, Durrow, April 11; Whale Theatre, Greystones, April 12; Esker Arts Centre, Tullamore, April 13.

Glen Hansard: The Sugar Club, Dublin, February 18.

Brid Harper: Millbank Theatre, Rush, January 27; The Cobblestone, Dublin, February 4 & 5.

Brid Harper Celebration Concert: Mandela Hall, Belfast, February 24.

Gemma Hayes: Watergate Theatre, Kilkenny, April 12; INEC Arena, Killarney, April 19; Dolan's, Limerick, April 20; Cyprus Avenue, Cork,

April 21; Róisín Dubh, Galway, April 27; Regional Cultural Centre, Letterkenny, May 10; Vicar Street, Dublin, May 18; Spirit Store, Dundalk, May 19; Night & Day Festival, Lough Key Forest, June 29.

Martin Hayes: Russell Festival Weekend, Doolin, February 22-26.

Martin Hayes & the Common Ground Ensemble: Barony Hall, Glasgow, January 26; Pleasance Cabaret Bar, Edinburgh, January 27.

Hermitage Green: INEC Arena, Killarney, May 11.

Ìmar: Whelan's, Dublin, February 6; Dolan's, Limerick, February 7; Monroe's Live, Galway, February 8;



Seán Keane

Empire Music Hall, Belfast, February 9; Lawlor's Hotel, Dungarvan, February 10.

Andy Irvine & Dónal Lunny: Pavilion Theatre, Dún Laoire, February 24 & June 13.

Chris Kavanagh: Legend of Luke Kelly: Vicar Street, Dublin, January 25 & 27; Newgrange Hotel, Navan, February 17.

Keady Traditional Music Sessions: Arthur's Bar, Keady, Fortnightly on Saturdays. Check: <http://facebook.com/arthurbarkeady>

Seán Keane: The Source Arts Centre, Thurles, January 26; Moy Community Centre, Clare, January 26; An Chuir, Gweedore, January 27; The Players' Club, Miltown Malbay, February 2; The Glen, Banteer, February 3; The Seantí Bar, Waterford, February 8; Wexford Arts Centre, February 9; Dunhill Community Hall, Waterford, February 10; INEC Arena, Killarney, May 10.

Kíla: National Stadium, Dublin, January 26; *Performance for Palestine*, Cúltúrlánn Uí Chanáin, Derry, January 28.

Kilfenora Céilí Band: Leisureland, Galway, March 22.

Lankum: Royal Hospital, Kilmainham, June 8.

Leo Rowsome Commemorative Event: Na Píobairí Uilleann, Henrietta Street, Dublin, February 24.

the big gig list

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Seeger Sessions Revival (Photo: Columbia Hillen)

The Longest Johns: Cyprus Avenue, Cork, April 24; Dolan's Upstairs, Limerick, April 25; Opium, Dublin, April 26; Limelight, Belfast, April 27.

Lumière: Black Box, Belfast, January 27; Pepper Canister Church, Dublin, January 28; St. Augustine's Church, Derry, February 1.

Dónal Lunny: The Sugar Club, Dublin, April 4.

Aisling Lyons: Templebar Tradfest, January 28.

Neil Martin, Ryan Molloy, Paddy Glackin & Muireann Nic Amhloaibh: Royal Irish Academy of Music, Dublin, April 11.

Josephine Marsh: Russell Festival Weekend, Doolin, February 22-26.

S.J. McArdle: Crescent Concert Hall, Drogheda, January 27.

Dan McCabe: Keadeen Hotel, Newbridge, January 21; The Devenish Complex, Belfast, January 26; Hillgrove Hotel, Monaghan, January 27; Millennium Forum Derry, February 2; Woodford Dolmen Hotel, Carlow, February 3; Riverside Park Hotel, Enniscorthy, February 8; Radisson Blu Hotel, Athlone, February 9; West County Hotel, Ennis, February 10; Vicar Street, Dublin, February 15; Mount Errigal Hotel, Letterkenny, February 16; Racket Hall Hotel, Roscrea, February 17; Rhu Glenn Hotel, Waterford, February 23 and

March 1; Shearwater Hotel, Ballinasloe, February 24; Midlands Park Hotel, Portlaoise, February 25; Sligo Park Hotel, Sligo, February 29; INEC Killarney, March 2; Maritime Hotel, Bantry, March 3; Radisson Blu Hotel, Lime-rick, March 7; Hotel Kilmore, Cavan, March 8; Arklow Bay Hotel, Arklow, March 9; Talbot Hotel, Clonmel, March 10; Westgrove Hotel, Clane, March 15; TLT Theatre, Drogheda, March 16; Great National Hotel, Ballina, March 22; Armagh City Hotel, Armagh, April 13; Loughrea Hotel & Spa, Loughrea, April 19; Haven Hotel, Dunmore East, April 20; County Arms, Birr, April 27.

Mike McGoldrick & Dezi Donnelly with Niall Vallely Trio: The White Horse, Ballincollig, January 25.

Mick McGoldrick, John Doyle & John McCusker: The Duncairn, Belfast, April 11; St. Augustine's Church, Palace Street, Derry, April 13.

Sarah McQuaid: glór, Ennis, April 19; Séamus Ennis Arts Centre, The Naul, April 20.

Christy Moore: Mullingar Park Hotel, Mullingar, February 21 & 29; Slieve Russell Hotel, Co. Cavan, March 8 & June 27; Killashee Hotel, Naas, March 14 & 27; Botanic Gardens, Belfast, June 2; Live at the Marquee, Cork, June 15; INEC Arena, Killarney, June 21; Slieve Russell, Hotel, Cavan, June 27; Iveagh Gardens, Dublin, July 11; Leisureland, Galway, August 30.

Moving Hearts: University Concert Hall, University of Limerick, February 2; National Opera House, Wexford, February 9; Leisureland, Galway, February 23.

Louise Mulcahy: Collins Barracks, Dublin, March 17.

George Murphy: Abbey Tavern, Howth, January 28.

Muireann Nic Amhloaibh: Mermaid Arts Centre, Bray, February 1; Éigse na Brídeoige, South Kerry, February 3; The Dock, Carrick-on-Shannon, February 10; Scoil Cheoil an Earraigh, West Kerry, February 17; RIAM, Dublin, April 11; St. Augustine's Church, Derry, April 26; Heritage Centre, Carlingford,



Blackie O'Connell

Ṫionól Nioclás Ṫóibín

2-5 ṫeabhṫa 2024

Ceol, Rince, Amhránaíocht, Ceardlanna & Cultúr

Rinn Ua ṫuanach & An Seanphobal, Co. Dhonn ṫairṫe

May 12; Séamus Ennis Arts Centre, The Naul, May 24; Féile Fearann Rí, June 12.

Blackie O'Connell: Russell Festival Weekend, Doolin, February 22-26.

Aoife O'Donovan: National Stadium, Dublin, January 27.

The olllam: Black Box, Belfast, January 31; Cyprus Avenue, Cork, February 1; Guildhall, Derry, February 3; Vicar Street, Dublin; February 4.

Declan O'Rourke: Watergate Theatre, Kilkenny, March 5; Siamsa Tíre, Tralee, March 6; Live at St. Luke's, Cork, March 11; Theatre Royal, Waterford, March 12; Vicar Street, Dublin, March 13.

Rónán Ó Snodaigh: Dolan's, Limerick, February 15.

Rónán Ó Snodaigh & Myles O'Reilly: Gaelscoil Philib Barúin, Tramore, January 24; The Duncairn, Belfast, February 2; De Barra's, Clonakilty, February 9; Riverbank Arts Centre, Newbridge, February 10; Cleere's Bar & Theatre, Kilkenny, February 22, Phil Grimes Pub, Waterford, February 23.

Brigid Mae Power: The Deer's Head, Belfast, January 25; An Grianán Theatre, Letterkenny 26; Pepper Canister Church, Dublin, January 28.

Pilgrim Street: Ballina Arts Centre, Ballina, February 10; Civic Theatre, Tallaght, March 9; Droichead Arts Centre, Drogheda, April 27; The Venue, Ratoath, May 3; St. George's Arts Centre, Mitchelstown, June 8; Solstice Arts Centre, Navan, June 14,

Katharine Priddy: Celtic Connections, Glasgow, January 30; The Sugar Club, Dublin, May 10; St. Joseph's Church, Sailortown, Belfast, May 11.

Eddi Reader: Pavilion Theatre, Dún Laoire, March 7, 8, 16 & 17;

Alison Russell: Tradfest, Dublin, January 26.

Ruaile Buaille: INEC, Killarney, March 3.

Pdraig Rynne: Russell Festival Weekend, Doolin, February 22-26.

Rynne, Breen, Murray: An Droichead, Belfast, January 27.



The Waterboys

Pauline Scanlon: Athy Library, Athy, January 30.

Pauline Scanlon & the Whileaways: INEC Acoustic Room, Killarney, February 23.

Scullion: Riverbank Arts Centre, Newbridge, February 17.

The Seeger Sessions Revival: Gleneagle Ballroom, Killarney, February 9; Spirit Store, Dundalk, February 16; TF Theatre Royal, Castlebar, February 23; Ulster Hall, Belfast, May 31.

Session with the Pipers: The Cobblestone, Dublin. January 2, February 6, March 5, April 2 (see page 57).

Seven Drunken Nights: The Story of the Dubliners: Cork Opera House, June 4; Market Place Theatre, Armagh, June 5; Millennium Forum, Derry, June 6; Waterfront Hall, Belfast, June 7-8; INEC Arena, Killarney, June 9; 3Olympia Theatre, Dublin, June 14-15 (3 shows); Lime Tree Theatre, Limerick, June 18; Watergate Theatre, Kilkenny, June 19; Opera House, Wexford, June 20; TLT Concert Hall, Drogheda, June 22; Theatre Royal, Waterford, June 23.

Trevor Sexton & Ger O'Donnell: Abbey Tavern, Howth, January 28; The Players' Club, Miltown Malbay, February 2; Gaggin Community Hall, Bandon, February 10; Monroe's, Galway, February 24.

Sharon Shannon: Hotel Kilkenny, Kilkenny, January 26; Riverbank Arts Centre, Newbridge, April 13; Pavilion Theatre, Dún Laoire, April 27.

Sharon Shannon, Jim Murray & Jack Maher: Russell Festival Weekend, Doolin, February 22-26.

Sí Fiddlers: INEC, Killarney, March 1

John Spillane: Dolan's Warehouse, Limerick, January 27; De Barra's, Clonakilty, February 1 & March 7; The Seantí Bar, Waterford, February 2; Crescent Concert Hall, Drogheda, February 3.

Talisk: Barrowland, Glasgow, January 26; Cyprus Avenue, Cork, October 23; The Limelight 2, Belfast, October 24.

Tim Edey, Dermot Byrne & Gino Lupari: INEC, Killarney, March 1-3

The Waterboys: Musgrave House, Cork, June 23; Kaleidoscope Festival, Blessington, June 29; Galway Summer Festival, Racecourse, Galway, August 19.

The Wolfe Tones: INEC Arena, Killarney, March 31; The Big Top, Letterkenny, August 17; Galway Summer Festival, Racecourse, Galway, August 23, TF Royal Theatre, Castlebar, August 30 & 31, SSE Arena, Belfast, October 6; 3Arena, Dublin, October 11 & 12.

Zodomo: INEC, Killarney, March 1.

SINGING SESSION DIRECTORY

The directory lists regular weekly and monthly singing sessions with the day they usually meet. But, to be sure that a session is actually taking place, you are advised to check by clicking the link to the organiser's website, phone or social media account. If you have a session for inclusion in the directory, send details to info@fonn.online.

Bandon Singers Club, Ray O'Mahony's Bar, Bandon. *Second Sunday of month.*

Belfast Singing Circle, Garrick Bar, Chichester Street, Belfast. *First Wednesday of month.*

Blackbird Singing Session, *Second Tuesday of month on Zoom.*

Bray Singers' Circle, Tennis Club, Vevay Road, Bray. *Third Sunday of month.*

Chapel Gates Singers Club, Tubridy's, Cooraclare, Co. Clare. *Last Friday of month.*

Ciorcal na nAmhráin, Shamrock Bar, Falcarragh, Co. Donegal. *Third Wednesday of month.*

Clé Club, Liberty Hall, Dublin 1, *Third Wednesday of month in person. First Monday of month on Zoom. www.cleclub.org*

Clew Bay Folk Club, Matt Molloy's Pub, Bridge St. Westport, *Second Sunday of the month.*

Cork Singers Club, An Spailpín Fánach, Main St, Cork, *Weekly on Sunday.*

Croonerista Social Club, CIE Sports & Social Club, Inchicore Sq. North, Inchicore, *Second Friday of month.*

Crown & Shamrock, Crown & Shamrock Inn, Antrim Rd, Belfast. *Second Monday of month*

Cullinan's Bar Session, Cullinan's Bar, Church St, Ennistymon. *Third Tuesday of month*

Dan & Molly's Singing Circle, Dan & Molly's Bar, Ballyboy, Kilcormac, Co. Offaly. *Third Wednesday of month.*

Donnelly's Session, Donnelly's of Barna, Co. Galway. *First Wednesday of month.*

Down Singers' Circle, Imperial Bar, Bangor, Co. Down. *Third Saturday of month.*

Drinagh Singers Club, Connolly's Gaelic Bar, Drinagh. *First Sunday of month.*

Drogheda Singers, Fairgreen Bar, Drogheda. Hybrid live and Zoom. *Weekly on Wednesday*

Dundalk Singing Circle, The Wee House, Anne St, Dundalk. *Weekly on Tuesday.*

Dunmanway Singing Session, The Greyhound Bar, Dunmanway. *Last Saturday.*

Eblana Sessions, Eblana Club, Eblana Ave, Dún Laoire. *Third Saturday of month*

Ennis Singers Club, Café on the Green, Lifford, Ennis. *Second Friday of month.*

Feakle Singing Session, Short's Bar, Feakle. *Second Saturday of month.*

Góilín Traditional Singers, Teachers' Club, Parnell Sq, Dublin. *Weekly on Friday. www.goilin.com/*

Howth Singing Circle, Sea Angling Club, West Pier, Howth, Co. Dublin. *First Thursday of month. www.howthsingingcircle.com/*

Hughes' Bar Session, Hughes' Bar, Ballinamore Bridge, Co. Galway. *Third Friday of month.*

Inishowen Traditional Singers' Circle, alternating between North Pole, Drumfries, Inishowen and McFeeley's Bar, Clonmany, Inishowen. *Second Friday of month. www.inishowensinging.ie/*

Jim O' The Mills, Upperchurch, Co. Tipperary. *Every Thursday.*

Killala Bay Folk Club, Lynn's of Killala, Co. Mayo. *First Friday of month.*

Kilmaley Singing Session, Bogdale House, Kilmaley, Co. Clare. *Third Saturday of month.*

Kinvara Singing Circle, Green's Bar, Kinvara, Co. Galway. *First Monday of month.*

Limerick Singing Session, The White Horse Tavern, Limerick. *Third Monday of month and on*

Zoom on second and fourth Monday of month.

Lord Edward Session, The Lord Edward Bar, Christchurch Pl, Dublin. *Second Tuesday of month.*

Malahide Singing Circle, St. Sylvester's GAA Club, Malahide, Co. Dublin. *Last Thursday of month.*

Mullagh Singing Session, Moroney's Bar, Mullagh, Co. Clare. *Third Friday of month.*

Mullingar Singing Circle, Montgomery's Whiskey Bar, Mullingar. *First Sunday of month.*

Navan Singing Circle, The Lantern, Watergate St, Navan. *Second Tuesday of month.*

Night Before Larry Got Stretched, The Cobblestone, King St North, Dublin 7. *First Sunday of month except January, July and August.*

Nightingale Singing Session, American Bar, Dock Street, Belfast. *Third Tuesday of month.*

North Wexford Traditional Singing Session, French's, Main St, Gorey. *Last Tuesday of month.*

Rainbow Singing Session, McHugh's Bar, Glenfarne, Co. Leitrim. 5pm-8pm. *Fourth Sunday of month.*

Robbie's First Friday, Cnoc na Gaoithe CCE Cultural Centre, Tulla, Co. Clare. *First Friday of month.*

Séamus Ennis Arts Centre, The Naul, Co. Dublin. Hybrid live and Zoom. *Second Thursday of month.*

Shanaglish Singing Session, Whelan's, Shanaglish, Gort, Co. Galway. *Last Friday of month.*

Shillelagh Singing Circle, Parkview House, Shillelagh, Co. Wicklow. *Fortnightly on Wednesday from January 11. Contact Derek Robinson at 087-1685128*

Singing in the Crane, Crane Bar, Sea Rd, Galway. www.facebook.com/david.larkin.3975

Skerries Folk Club, Upstairs in Joe May's Pub, Harbour Road, Skerries. *Last Sunday of month*

Sliabh Liag Singing Circle, Evelyn's Central Bar, Carrick, Co. Donegal. *Usually once a month. For precise date check www.facebook.com/profile.php?id=100069613394114*

Sligo Traditional Singers' Circle, Durkin's Bar, Ballinacarrow, Co. Sligo. *Second Wednesday of month*

Song Central, Chaplin's Bar, Hawkins Street, Dublin 2. *Second Sunday of month.*

South Roscommon Singers Circle, Murray's Bar, Knockcroghery, Co. Roscommon. *First Thursday of month*

Sunflower Folk Club, Sunflower Bar, Union Street, Belfast. *Weekly on Thursdays. www.facebook.com/sunflowerfolk*

Tarred & Feathered Folk Sesssion, Clontarf Golf Club, Donnycarney Rd, Dublin *First Monday on the month.*

The Thatch, Crinkill, Birr, Co. Offaly. *First Monday of month. www.facebook.com/TheThatchCrinkill*

Tower Singing Circle, Shoreline Hotel, Donabate, Co. Dublin *Second Monday of month.*

Tuam Singers Club, Reapy's Bar, Tullinadaly Rd, Tuam. *Third Monday of month.*

West Limerick Singing Club, Ramble Inn, Main St, Abbeyfeale, Co. Limerick. *First Friday of month. www.facebook.com/mary.oconnor.33483*

Wexford Traditional Singers' Circle, Mary's Bar, John's Gate St, Wexford. *Third Friday of month.*

SINGING SESSION PLANNER

Most - though not all - of the regular singing sessions around Ireland take place on a particular day of a specific week of the month. So this planner provides an indication of where a session may be taking place on any day of the month. But of course you should always check with the session organisers (see opposite for contact information) before heading out for the afternoon or evening. All sessions below are in person unless followed by ⁽²⁾.

WEEK 1

Monday: Clé Abhaile ⁽²⁾; Kinvara Singing Circle; Tarred & Feathered Folk Session, The Thatch.

Tuesday: Dundalk Singing Circle
Wednesday: Belfast Singing Circle; Donnelly's Session; Drogheda Singers
Thursday: Howth Singing Circle; Jim O' The Mills; South Roscommon Singers Circle; Sunflower Folk Club.

Friday: An Góilín; Robbie's First Friday, Tulla; Skibbereen Singers Club†; West Limerick Singing Club.
Sunday: Cork Singers Club; Drinagh Singers Club; Mullingar Singing Circle; The Night Before Larry Got Stretched.

WEEK 2

Monday: Crown and Shamrock; Limerick Singing Session ⁽²⁾; Tower Singing Circle.

Tuesday: Dundalk Singing Circle; Lord Edward Session; Navan Singing Circle
Wednesday: Drogheda Singers; Sligo Singers' Circle
Thursday: Jim O' The Mills; Séamus Ennis Arts Centre; Sunflower Folk Club.
Friday: Croonerista Social Club; Ennis Singers Club; An Góilín; Inishowen Singers' Circle
Saturday: Feakle Session
Sunday: Bandon Singers Club; Clew Bay Folk Club; Cork Singers Club; Song Central

WEEK 3

Monday: Limerick Singing Session; Tuam Singers Club.
Tuesday: Cullinan's Bar; Dundalk Singing Circle; Nightingale Session.
Wednesday: Ciorcal na nAmhráin; Clé Club; Dan & Molly's Singing Circle; Drogheda Singers

Thursday: Jim O' The Mills; Sunflower Folk Club.
Friday: An Góilín; Hughes' Bar Session; Mullagh Singing Session; Wexford Singers.
Saturday: Down Singers Circle; Eblana Session; Kilmaley Singing Session.
Sunday: Bray Singing Circle; Cork Singers Club

WEEK 4*

Monday: Limerick Singing Session ⁽²⁾
Tuesday: Dundalk Singing Circle
Wednesday: Drogheda Singers
Thursday: Jim O' The Mills; Sunflower Folk Club.
Friday: An Góilín
Sunday: Cork Singers Club; Rainbow Singing Session, Glenfarne.

LAST WEEK*

Monday: Limerick Singing Session ⁽²⁾

Tuesday: Dundalk Singing Circle; North Wexford Singing Session.
Wednesday: Drogheda Singers
Thursday: Jim O' The Mills; Malahide Singing Circle; Sunflower Folk Club.
Friday: Chapel Gates Singers; An Góilín; Shanaglish Singing Circle; Skibbereen Singers Club†;
Saturday: Dunmanway Session
Sunday: Cork Singers Club; Skerries Folk Club.

* Usually the fourth time a day falls in the month will be the last week. But, of course, there will always be a few days each month that occur for a fifth time. Some sessions, like the Rainbow, are held in the fourth week, even when there may be a fifth Sunday in the month. Others, like Gorey and Malahide, are held on the last Tuesday or Thursday (respectively) regardless of whether it may be the fourth or fifth time the day has occurred in a particular month.

† The Skibbereen Singers Club usually meets on first Fridays but occasionally it meets on the last Friday of the preceding month. The Shillelagh Singing Circle meets fortnightly on Wednesdays. The Singing in the Crane Session in Galway meets frequently but not on a specific day each month as does the Sliabh Liag Singing Circle in Co. Donegal.

the wexford traditional singers club
Traditional Singers' Weekend
Friday February 9-Sunday February 11

Sessions:

Friday Night from 9pm at Cushen's, Tagoa
Saturday from 2pm at St. Martin's GAA Centre, Piercetown,
Saturday Night & Sunday from Noon at The Farmer's Kitchen, Drinagh,

Singers and Listeners Welcome

For more information contact: Phil Berry at 053-9142909 or John O'Byrne at 053-9155997

PRESTIGE PRODUCTIONS PRESENTS DIRECT FROM THE WEST END



seven
**DRUNKEN
NIGHTS**
THE STORY OF **THE DUBLINERS**

IRISH DATES:

Cork Opera House, Cork, June 4
Market Place Theatre, Armagh,
June 5
Millennium Forum, Derry, June 6
Waterfront Hall, Belfast, June 7-8
INEC Arena, Killarney, June 9

3Olympia Theatre, Dublin, June
14-15 (3 shows)

Lime Tree Theatre, Limerick, June 18
Watergate Theatre, Kilkenny, June
19
Opera House, Wexford, June 20
TLT Concert Hall, Drogheda, June 22
Theatre Royal, Waterford, June 23