

TRADITIONAL MUSIC & SONG

fomm

Vol. 2 No. 5 Spring 2024



Joe Heaney 40

Gradam Ceoil 2024 • Flook on Tour

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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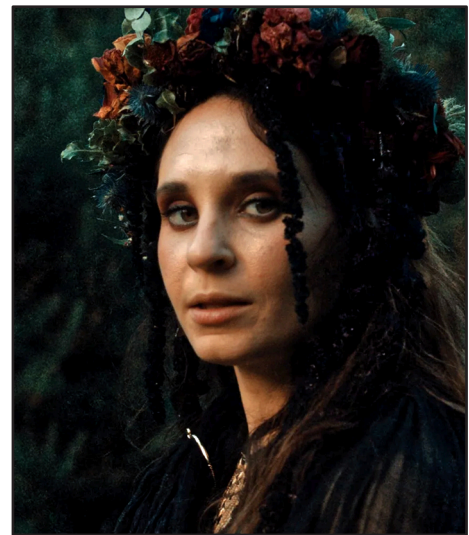
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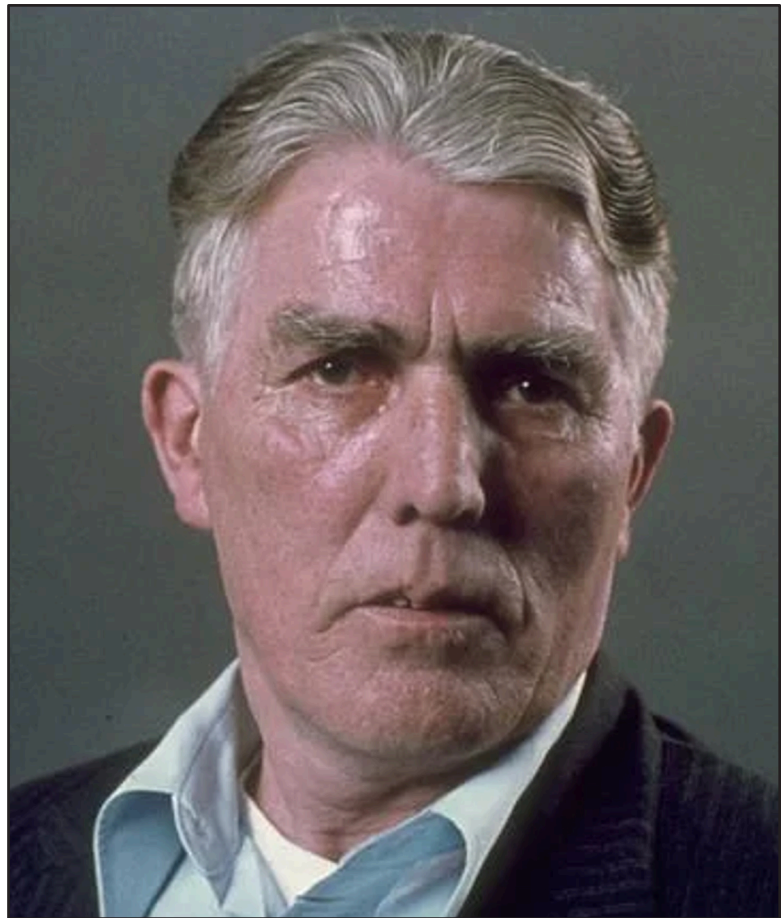
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Music should not cost the earth.



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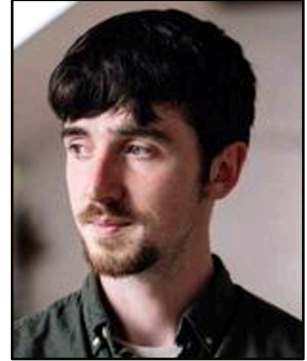
▲ Brighde Chaimbeul



▲ Caoimhín Ó Raghallaigh



▲ Ruth Clinton



▲ Brian Mac Glionn

Collaborations for new *Cumasc* series on TG4

A second series of the music programme *Cumasc: A Seisiúin sa Black Gate* has been announced by TG4. The twelve-part series sees a range of collaborations between artists from different backgrounds – including many from folk and traditional music.

Filmed in Galway, each episode brings a group of musicians together for a day to work on two pieces of music, culminating in a performance.

The full list of artists is:

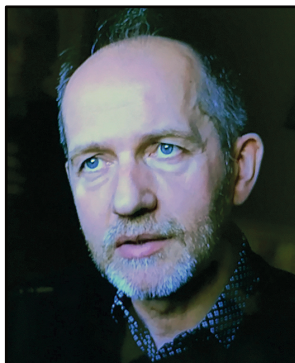
- Matthew Berrill,
- Naomi Berrill,
- Brighde Chaimbeul,
- Róisín Chambers,
- Phil Christie,
- Casper Clausen,
- Ríoghnach Connolly
- Zoë Conway,
- Sidiki Dembélé
- John Francis Flynn,
- Renaud Garcia-Fons,
- Caoimhe Hopkinson,
- Cormac McCarthy,

- Saileog Ní Cheannabháin,
- Eoghan Ó Ceannabháin,
- Iarla Ó Lionáird,
- Molly O'Mahony,
- Susan O'Neill
- Caoimhín Ó Raghallaigh,
- Myles O'Reilly,
- Rónán Ó Snodaigh,
- Niamh Regan,
- Róis,
- Pauline Scanlon,
- Shunya
- Jack Talty,
- Austin Walkin' Cane,
- Olesya Zdorovetska,

Cumasc: A Seisiúin sa Black Gate Season 2 is now available to watch on the TG4 player at www.tg4.ie.



▲ Ríoghnach Connolly



▲ Iarla Ó Lionáird



▲ Ryan Molloy



▲ Matthew Berrill

CCI announces 44 artists residencies

The Centre Culturel Irlandais – the Irish Cultural Centre in Paris – recently announced a total of 44 artists residencies under which recipients will spend at least one month in the French capital to develop their proposed projects.

The projects range from experimenting with the performance of a solo dance piece surrounded by a full orchestra, developing a feature film that looks at young Irishmen seduced by far-right politics, investigating prisoner-of-war theatre productions in camps across Europe, and writing a sci-fi theatre piece for younger audiences that takes place on the Aran Islands.

The scheme – which is supported by a grant from the Department of Foreign Affairs in Dublin – is also

funded by a number of cultural bodies including the Irish Traditional Music Archive.

The recipients include Ruth Clinton (*Landless and Poor Creature*), Brian Mac Glionn (*Ye Vagabonds*), composer and pianist, Ryan Molloy, and clarinet and saxophone player, Matthew Berrill, who as well as playing with Dave Flynn's Irish Memory Orchestra and Ensemble Ériu, has also performed as part of a trio with Cormac McCarthy and Iarla Ó Lionáird.



▲ Oisín McAuley

Oisín steps up

Donegal fiddler, Oisín McAuley has just been appointed as Associate Dean of Pre-College and Professional Programs at Berklee College of Music in Boston, Massachusetts, where he has been employed since 2011.

Oisín combines his career in an academia with his continuing commitments performing with the acclaimed traditional band, Danú, which he has played with for over 23 years – having previously been a member of Stockton’s Wing.

Danú has ten albums to its name and a highly acclaimed live concert

documentary called *One Night Stand* – a track record that has also led to a TG4 Gradam Ceoil and three BBC Radio 2 Folk Awards.

Oisín also released a solo album, *Far From The Hills Of Donegal*, in 2007 which included a number of his original compositions, with studio contributions from some of our leading traditional musicians.

Berklee College of Music is the largest independent college of contemporary music in the world. Among its alumni are Bill Frisell, Quincy Jones, Bruce Cockburn, Jan Hammer, Melissa Etheridge, Bruce Hornsby, Diana Krall, Trey Parker, St. Vincent and Howard Shore.



▲ Irish ambassador to Britain, Martin Fraser, presents River McGann with the 2024 Fiddler of London award (Photo: Grayce Leonard).

River flows in London

River McGann from Rennis, Co. Clare was crowned Fiddler of London 2024 at the grand final last month.

The 17-year-old student was adjudged best of the twelve finalists by judges Michael Rooney and Dónal O’Connor.

Another Clare fiddler, Jack Dilleen, had already been selected as Up and Coming Fiddler for 2024 with Sult! named winners in the new category of Trad Group.

The other eleven finalists were Cara Conway (Glasgow), Orla Corrigan (Monaghan), Kira Doppel (US),

Katie Gorham (Galway), Emma Kelly (Cork), Anna McCarthy (Dublin), Danú McKinney (Armagh), Aodh Mac Murchaidh (Armagh), Madelyn Morrell (US), Irene Vioque Gonzalez (Spain) and a former Up and Coming Fiddler of London, Laoise Ní Chinnéide (Tipperary).

As well as performances from all twelve finalists and the winners in the other categories, the event also heard from Michael Rooney and Dónal O’Connor as well as MC and box player, Martin Donohoe, before the Blackwater Céilí Band brought proceedings in the London Irish Centre to a close.



▲ Karan Casey

US radio award for Karan Casey

Karan Casey has been named as female vocalist of the year (2023) for her album, *Nine Apples of Gold*, by the Ireland Tonight Radio Music Awards (ITRMA).

Karan’s one-time Solas bandmate, Winifred Horan, is recognised as a member of the new band Reverie Road, for debut album of the year. Another Reverie Road member, the Chicago-

based fiddler, Katie Grennan is named as female musician of the year.

Unearthed by Armagh uilleann piper, Conor Mallon, has been named album of the year, while Joe Gibney, lead singer of the Dublin-based band, The Jeremiahs, has been voted male vocalist of the year for his contribution to the album, *Misery Hill and Other Stories*.

Other award winners are fiddler, Seán Heely for male

musician of the year; and Pauline Conneely for live performance of the year for her contribution to the Reel Housewives of Irish Traditional Music show.

For many years, the ITRMA (formerly known as American Celtic Listener Supported Radio Awards) have honoured those who have impressed radio hosts and listeners with the excellence of their music.



▲ **Doctor Moloney:** Mick Moloney's sister, Violet Moloney Morrissey, at the conferring ceremony with Niall Keegan, Director of Studies in BA in Irish Music and MA in Traditional Music Performance

Posthumous honorary doctorate awarded to Mick Moloney

The late Mick Moloney, was honoured in his home town recently at an institution he did so much he did so much to promote.

He was posthumously conferred with an honorary doctorate of letters by the President of the University of Limerick, Kerstin Mey, at a ceremony attended by Mick's sisters Violet, Nanette and Kathleen, his brother Dermot and many former colleagues and friends.

Mick Moloney had a longstanding relationship with the Irish World Academy of Music and Dance based at the University of Limerick (UL).

In her tribute to Moloney, Professor Mey, spoke of Mick's "extraordinary contributions to music,

culture, and education – both locally here at the Academy he loved so much and globally through his collaborations and wide-ranging curations.

"Mick's relationship with the Irish World Academy was one of deep resonance and mutual admiration. Alongside the Academy's founder, Mícheál Ó Súilleabháin, Mick shared a passion for nurturing emerging musicians and dancers, not only within

the realm of traditional Irish music but also at the intersections of diverse musical traditions from around the globe.

Mick acted as one of the earliest international consultants for the MA in Irish Music Performance programme.

His relationship with the Academy embraced many roles over the years, including visiting lecturer, performer, consultant, external examiner, external supervisor and, finally, adjunct professor.

He also played an important part in many performance events at UL, most notably in his curation of the *Banjaxed* concert in 2007, which featured all the leading Irish banjo players of the day.



▲ The late Mick Moloney



▲ Aileen Lambert

Aileen's Appalachian adventure

Singer and song collector, Aileen Lambert has been awarded a bursary by Art-Links.ie with the County Wexford Arts Department to support her research and recording of a number of songs which are common in the Irish repertoire and Appalachian communities in the Eastern USA.



▲ Shaun Davey

Aos Davey

Composer Shaun Davey was recently elected to Aosdana – the association of creative artists, whose 250 members are drawn from a range of creative disciplines.

Davey's compositions include *The Brendan Voyage* and *Granuaile*, exploring the common ground between traditional and classical music. His work in theatre and film has been recognised with two Bafta nominations, a Tony nomination and an Ivor Novello Award.

▼ **New FIA chief:** Jennifer Roe is the new Executive Director of Folk Alliance International.



▲ Moya Brennan

Donegal award for Moya

Clannad singer Moya Brennan has been named Donegal Person of the Year for 2023.

The winner of the award is chosen annually by a panel from the Donegal Association in Dublin.

The Gaoth Dobhair native described the award as a huge honour.

Moya was inaugurated as the Donegal Person of the Year 2023 at a gala ball in The Bonnington Hotel in Dublin in April.

Last year's award was presented to the People of Creeslough following the awful tragedy of October, 2022.



FIA names Roe as new Executive Director

Folk Alliance International, the US-based folk music body has announced that Jennifer Roe is to be its new Executive Director.

Employed by the FAI since 2013, Roe has been the organisation's Director of Operations. Working with the former Executive Director, Roe has helped to grow the FAI by doubling the operating budget and expanding its global net-

work to include more than 3,000 members – a diverse community encompassing artists, record companies, publishers, presenters, arts administrators, managers, agents and more.

Founded in 1989, the FAI is the world's largest folk membership organisation. Its mission is to serve, engage and strengthen the global folk music community through preservation, presentation, and promotion.



▲ Constance Markievicz

Markievicz arts bursary opening

Applications for the Markievicz bursary award will open on May 7.

Administered by the Arts Council, the award is a bursary scheme under which up to 10 individual artists from all backgrounds and arts areas (including traditional arts) will receive an award of €25,000.

The award is intended to buy time and space for artists – working alone or in collaboration – to develop new work that reflects on the role of women in Ireland in the 20th century and beyond.

The Markievicz Award was originally established by the Republic's Government as part of the Decade of Centenaries Programme (2012–23) to honour Constance Markievicz.

The deadline for the receipt of applications is Thursday June 6. Guidelines will be published soon.

For general queries on the scheme please contact muireann.walsh@arts council.ie

Eithne is named as Elder of Fiddling

Eithne Vallely, co-founder of the renowned Armagh Pipers Club, has been nominated as one of six Elders of Fiddling by Monaghan's Féile Oriel (which hosts the annual Fiddler of Oriel contest).



▲ Elder: Eithne Vallely

The Féile, which runs from May 3 to May 6, has named six Elders – one for each province in Ireland plus one each for Britain and the USA.

The four-day event will culminate in the finals of the three Fiddler of Oriel competitions (Junior, U18 and Senior) to be held on May 6.

UCC's new Masters in Traditional Music

University College Cork has launched a new course leading to a Master of Arts degree in Irish Traditional Music.

The course – which lasts one year full-time or two years part-time – is due to commence in September offering a “holistic practical and theoretical immersion in Irish traditional music practice and scholarship.

The programme will draw on wide-ranging internationally-recognised expertise to offer a flexible postgraduate pathway in Irish traditional music.



▲ UCC's new Masters degree course in Traditional Music was launched recently with an appropriate musical accompaniment.

Faculty members who will be teaching on the MA course include Dr. Jack Talty, Mary Mitchell-Ingoldsby and Dr. Michelle Finnerty.

Course co-ordinator, Dr Jack Talty said:

“UCC's new MA in Irish Traditional Music is an important new chapter in the development of Irish traditional music at UCC, as we welcome students to our

thriving creative practice and research ecosystem at the Department of Music.”

“Students will develop a range of essential skills that will meaningfully contribute to their own artistic development and to scholarship on Irish traditional music – ensuring that the rich tradition of Irish music continues to flourish for generations to come.”



Killarney prepares for roots conference

The 2025 edition of the annual folk conference, *Your Roots Are Showing*, will be held in Killarney.

After two previous conferences in Monaghan and Dundalk, the five-day event will run at the Gleneagle Hotel in Killarney from January 15-19.

As well as encouraging applications from artists to take part in Official Showcases at the conference, the organisers have also invited volunteers to help in the running of the event.

Early-bird registrations for the event are also open at www.showingroots.com.

Signs of the times

The Dublin-based music magazine, *The Hot Press*, recently ran an opinion poll among its readers to determine their ten favourite Irish folk and traditional music acts.

As might be expected given the overall age profile of *The Hot Press*, the results mostly favoured younger performers – with the honourable exception of the veteran balladeer, Christy Moore.

The Hot Press top ten were as follows:

1. The Mary Wallepers
2. Christy Moore
3. Lankum
4. The Scratch
5. Emma Langford
6. Mick Flannery
7. Ye Vagabonds
8. Declan O'Rourke
9. Lisa O'Neill
10. John Spillane



▲ The Mary Wallepers (Photo: Sorcha Frances Ryder)



▲ Emma Langford



▲ Declan O'Rourke

German critics like Irish albums

Two Irish albums have made the long list in the Folk and Singer/Songwriter category of the German Record Critics Prize.

Zoë Conway, John McIntyre and the RTÉ Concert Orchestra have been nominated for the soundtrack to the film, *From a Forest to a Fiddle*.

Piper, Leonard Barry, has also been nominated for his latest album, *Littoral*.

▼ So Nyah so good: Cathal Hayden receives the Nyah Jig of Life award from Marian Crowe (Photo: Declan/Zudane Photography)

Sligo to honour Alphie Joe with bench and plaque

Sligo Comhaltas is set to unveil a memorial bench and bronze plaque in honour of the late Alphie Joe Dineen, the renowned accordion player and teacher.

With parents, Michael and Mary, both box players, Alphie was an alumnus of the Down Beaters Céilí Band and went on to lead the highly acclaimed Coleman Country Céilí Band in the late 1960s, 1970s and 1980s with a line-up that included his duo partner, Séamus Tansey, along with Fred Finn, Peg McGrath, Peter Horan, Noel Tansey and Tommy Flynn.

After the band broke up, Alphie continued to play with Tansey, Pat Sweeney and Hugh Slevin as the Coleman Country Quartet.



▲ Alphie Joe Dineen

Alphie Joe was also much sought after as a teacher. During the 1970s, 1980s and 1990s, under the auspices of the Vocational Educational Committee, he taught at Ballintogher, Ballinrillick, Coola, Dromahair, Grange and Rathcormac.

Two of his students have continued his legacy as prominent members of the Sligo-based band, Dervish. Both the band's box player, Shane Mitchell, and flute player, Liam Kelly, learned accordion with Alphie and the band acknowledged his influence in *A Tribute to Alphie Joe Dineen*, which appeared on the album, *The Leitrim Equation 2*, in 2011.

Alphie Joe Dineen died in June 2005.



Nyah award for Cathal Hayden

Dual instrumentalist, Cathal Hayden from Pomeroy was recently presented with the Nyah Jig of Life Award at the Nyah Traditional Music Concert in Cavan Town Hall in March.

At the concert featuring two bands Cathal has played with – Four Men and A Dog and the Máirtín O'Connor Trio – Marian Crowe presented the award which was handcrafted by Brian Doyle at Inishowen Crafts.

New Creative Arts Therapies to be made available to artists

Minding Creative Minds (MCM) – the organisation offering a free 24/7 wellbeing and support programme for the Irish creative sector – has added Creative Arts Therapies (CAT) to its suite of well-being services.

Under its latest offering any member of the Irish creative sector will be able to apply for 12 free weekly sessions with one of MCM's Creative Arts Therapists.

Based on the idea that creative expression can foster mental health and support wellbeing, CAT are evidence-based health care approaches making use of four disciplines: art therapy, drama therapy, music ther-

apy and dance-movement therapy.

CAT involve the planned and prescribed use of creative processes with a therapist qualified to master's level and registered with the Irish Association of Creative Arts Therapists (IACAT).

The CAT team includes: Rebecca O'Connor (CAT Supervisor and Neurologic Music Therapist), Eithne Swaine (Creative Therapist), Nicola Kealy (Creative Therapist) and Shane Cassidy (Creative Music Therapist).

The therapist works to support and enhance the psychological and social well-being of individuals. It is used to help people interpret, express and resolve their emotions and thoughts through the creative process of the arts.

MCM believes that providing a therapeutic language through the arts is wholly appropriate and meaningful for people with creative minds who are working in the creative industry and who are used to engaging in and through the creative arts.

Artists can use their own medium or another creative medium to address any issues or stresses that arise through work, any anxieties, and the demands of everyday life, and in supporting mental health.

In announcing the new service, MCM declared that its continuing expansion in services has been developed in response to issues raised through its interactions with clients in the creative sector.

Gigs for Gaza

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**Making the Gradam**

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11

on beat

Bothy gigs cancelled due to ill health

The Bothy Band has had to pull out of its forthcoming gigs in Dublin's National Concert, in Sligo's Knocknaree Arena and at the Festival Interceltique in Lorient and at the Irish Festival in Oulu, Finland, owing to the ill health of founder member, Dónal Lunny.

Announcing the cancellations on April 30, the band issued the following statement:

Founder member of the Bothy Band, Dónal Lunny, has recently undergone major surgery that will require a lengthy recuperation.

▲ **The Bothy Band:** (from left) Seán Óg Graham, Kevin Burke, Tríona Ní Dhomhnaill, Paddy Keenan, Matt Molloy, Paddy Glackin and Dónal Lunny.

This will prevent the Bothy Band from fulfilling all concerts planned for the summer and autumn of 2024.

The members of the Bothy Band very much regret that we are obliged to cancel all concerts for 2024 as the recovery of Dónal comes first.

We are hopeful that we can re-schedule concerts for 2025.

We would request that people respect Dónal's privacy as he works towards recovery.

Tríona Ní Dhomhnaill, Matt Molloy, Paddy Keenan, Kevin Burke, Paddy Glackin, Seán Óg Graham.

Following their extremely well received reunion performances at Celtic Connections in Glasgow, Belfast Tradfest and the National Concert Hall in Dublin, the band had been due to return to the National Concert Hall on Saturday, July 27 and Thursday, August 24. The NCH has indicated that it will automatically refund ticket holders.

The Bothies were also scheduled to appear at the Festival Interceltique de Lorient in Brittany on August 16, the Irish Festival in Oulu, Finland, on September 28 and at the Knocknaree Arena in Sligo on October 26.

Trad and folk artists continue to raise funds for Gaza relief

Traditional and folk music artists have continued to take part in a range of initiatives to raise funds for the relief of the deepening humanitarian crisis in Gaza.

Concerts, recitals and sessions have continued around the country in support of the various charities working to provide medical aid and disaster relief.

Five events where a number of traditional performers will take part are Shine on Palestine in Leisureland Galway on May 10; North Clare Musicians for Palestine in Lisdoonvarna on May 10; the half-time show at Bohemians' Dalymount Park on May 15; the West Cork for Palestine Gaza Fundraiser in Connolly's of Leap on May 19; and the Gig for Gaza at Vicar Street, Dublin, on June 2.

The Galway gig – which is being dubbed as “the alternative Eurovision” – will see box player Sharon Shannon, singers John Spillane and Mundy join singer Róisín El Cherif, along with the RTÉ Folk Award winning singer and multi-instrumentalist Eoghan Ó Ceannabháin, and the award-winning mummers, the Armagh Rhymers. Kíla's Dee Armstrong, singer Steo Wall and storyteller Aindrias de Staic will also appear as part of an extensive star-

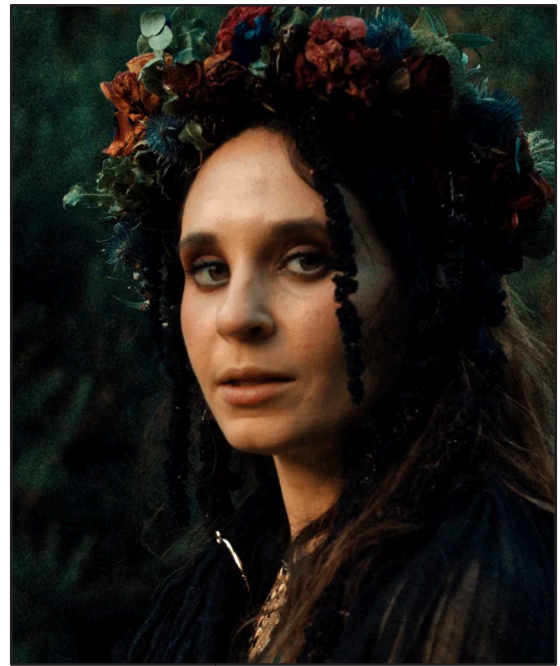
studded line-up.

On the same evening in Lisdoonvarna, an impressive line-up of local musicians headed by award-winning composer and box player, Josephine Marsh, and fiddle maestro, Tola Custy, and acclaimed multi-instrumentalist Eimear Howley from the Killfenora Céilí Band.

The half-time show at the Dalymount Park charity match between Bohemians FC Women and a Palestine XI will feature Christy Moore, Radie Peat and Róisín El Cherif.

Meanwhile in Connolly's in West Cork, Róisín El Cherif will join singers Lisa Hannigan, Gemma Doherty, Eoin French (*aka* indie musician, Talos) and many more with the promise of another outstanding night of songs.

The Gig For Gaza at Vicar Street will be headlined by ØXN (featuring Lankum vocalist Radie Peat and producer John ‘Spud’ Murphy alongside Katie Kim and Eleanor Myler). They will be joined by Ronan Kealy (*aka* Junior Brother), Pretty Happy and many more.



▶ Singing for Gaza: Róisín El Cherif



▶ Playing for Gaza: Josephine Marsh



▶ Singing for Gaza: Christy Moore



▶ Singing for Gaza: Radie Peat

◀ Mumming for Gaza: The Armagh Rhymers

SHINE ON PALESTINE:
THE ALTERNATIVE
EUROVISION
MAY 10TH 2024 7.30PM

RÓISÍN EL CHERIF	SHARON SHANNON	MUNDY	
JOHN SPILLANE	EOGHAN Ó CEANNABHÁIN	LITTLE JOHN NEE	
DEE ARMSTRONG (KÍLA)	TADHG HICKEY	SARAH CLANCY	STEO WALL
ABOOD ALADHAM	SHARON MURPHY	EMMA LOHAN	AZIZ ABUSHARK
AINDRIAS DE STAIC AND THE LATCHIKOS	ABDELFAHATTAH ABUSROUR		
LEEN MAROUF	ARMAGH RHYMERS	THE ACCIDENTAL RAPPER	
MARTIN LEAHY	DINA ABOUSEHMOUD	MIKEY CULLEN	

MCs - XNTHONY & BREDA LARKIN Leisureland, Galway

IRISH ARTISTS FOR PALESTINE APARTHEID-FREE ARTS MAP

WEST CORK FOR PALESTINE
GAZA FUNDRAISER
MAY 19TH

**LISA HANNIGAN
TALOS
GEMMA DOHERTY
ROISIN EL CHERIF
O DEER • MUIRIS
KATRINA O'KANE**

BEYOND THE LEAD - BEYOND THE LAW
CONNOLLY'S
OF LEAP

MAP

**NORTH CLARE MUSICIANS
FOR PALESTINE FUNDRAISER**
M.C. ON THE NIGHT PAULA CARROLL, CLARE FM

**8PM FRI 10 MAY
THE RITZ
LISDOONVARNA**

**TICKETS
£20**

PROCEEDS TO MEDICAL AID FOR PALESTINE

MUSICIANS
PAULINE BRODY | ADRIAN LYONS | CLAIRE ORGAN
NOEL O'DONOGHUE | KEVIN GRIFFIN
JAMES, CAROL & CAOIMHE CULLINAN | ÁINE O'DONOGHUE
DAVID CROWE | MARK BURKE | EIMEAR HOWLEY
CLARAIN JOHNSON | JOSEPHINE MARSH | MICK KINSELLA
NAOMI POWELL | EOGHAN O' CÉIRIN | PAUL DOOLEY
TOLA CUSTY | BILLY ARCHBOLD | GABRIEL CASEY | JOE LEE
KATHLEEN MALONE | THERESA GARRIHY | PAT DOWLING
BRENDAN ORGAN | MICHAEL HYNES | ANNE RYNNE & FRIENDS
JOHNNY CONLON | THE MARSH FAMILY

Conference explores many dimensions of traditional music

A major international conference on ethnomusicology and traditional music in University College Cork (UCC) last month brought together world-leading experts to explore the study of music in social and cultural contexts, including in times of war and migration.

Ethnomusicologists – including researchers, musicians, dancers and activists – shared research and insights at the Joint Annual Conference of the British Forum for Ethnomusicology (BFE) and the International Council for Traditions of Music and Dance (ICTM) Ireland.

Participants shared their experiences in more than seventy-five papers covering a broad range of areas, including music as a social practice that is connected to diverse elements of social life and culture; ethnographic and historical research; and public and applied work including the impact of music across cultural policy, conflict resolution, health,



▲ Dr. Adèle Commins



▲ Anna-Kaisa Kaila



▲ Dr. Daithí Kearney



environmental sustainability and advocacy.

Among the many topics discussed at the UCC conference were the use of sound in deception warfare, indigenous cultural activism and a global hip-hop research project.

Papers of specifically Irish interest included:

- *Ethnographic Considerations and Critical Reflections on the Impacts of AI on Traditional Irish Music* delivered by Anna-Kaisa Kaila; and
- *Learning by Ear: Multimodal listening and the Embodiment of Irish Traditional Music and Dance*, delivered by William Kearney.

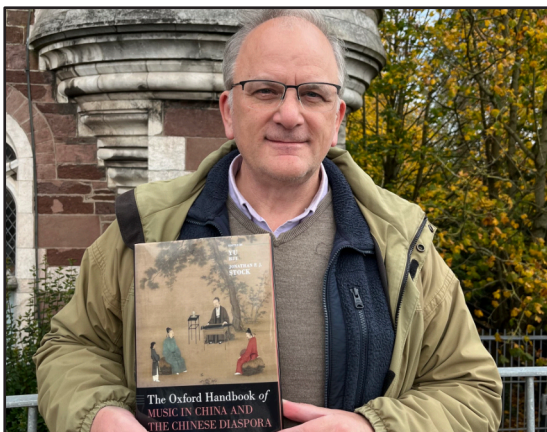
Dr. Adèle Commins of the Dundalk Institute of Technology reflected on the musical career

of Irish composer, Charles Villiers Stanford, in her paper, *Too English to be Irish:*

Re-evaluating Charles Villiers Stanford's Contribution to Irish Traditional Music, while her colleague, Dr. Daithí Kearney, drew on his own experience as a performer with Siamsa Tíre in Tralee for his paper, *Watch the Feet: Understanding Irish Dance Traditions as an Embodied Archive*.

Dr. Kevin McNally of UCC and UL and Director of the West Cork Gamelan Spréacha Geala reflected on the potential health benefits of music in his paper, *Sounding Good by Doing Good: The Intersection of Applied Ethnomusicology, Community Music and Healthcare*.

▼ Dr. Beverley Diamond



▲ UCC Professor Jonathan Stock pictured with *The Oxford Handbook of Music in China and the Chinese Diaspora* which he co-edited with Yu Hue



The use of music for political ends in Ireland was considered in two interesting contributions: Tadhg Ó Meachair's paper, *Irishness, Ethnomusicology and Dangerous Music: Traditional and Folk Music and the Far Right in Ireland* and Gordon Ramsey's paper, *Engaged Research with Loyalist Marching Bands in Northern Ireland: Issues, Strategies, Opportunities and Limitations*.

Highly respected Canadian academic, Professor Beverley Diamond, delivered the keynote address, entitled *Spaces of Impact*, which reflected on her career and her work with several cultural communities – Inuit in Canada's far north, First Nations and Sami cultural promoters and culture bearers, and institutions charged with support for cultural initiatives.

Professor Diamond was the first Canada Research Chair in Ethnomusicology at Memorial University of Newfoundland where she established and directed the Research Centre for the Study of Music, Media and Place (MMAp).

UCC Professor of Music Jonathan Stock, who also chaired the conference organising committee, took the opportunity to point out that scholars and students at UCC continue to make significant contributions to the field of ethnomusicology through their dedication to research, education, and community engagement.

US report denounces culture of sexual abuse in music

Four non-profit organisations in the United States have jointly released a report denouncing “the troubling history and economic repercussions stemming from years of sexual abuse and concealment within the music industry.”

For decades, the music industry has condoned, perpetuated, and often marketed a culture of sexual abuse of women and underage girls, according to the report.

Thousands of artists, executives and shareholders in the music industry have made billions of dollars in profit – while engaging in and/or covering up criminal sexual behavior, it is alleged.

The report, titled *Sound Off: Make the Music Industry Safe*, was collaboratively published by Lift Our Voices, The Female Composer Safety League, The Representation Project and The Punk Rock Therapist.



The landmark 24-page report sheds light on incidents of abuse and harassment, linking them to the dynamics of power and wealth within the industry.

Individuals alleged to have committed offences are named in the report.

The *Sound Off* report makes five demands:

- No more NDAs (non-disclosure agreements) that silence survivors;
- Mandated protocols: if you see something, say something;
- Independent organisation: to conduct unbiased investigations into allegations of sexual assault or misconduct;
- Name and shame individuals credibly accused of sexual assault and harassment.
- Reform statute of limitations to extend time limit for victims/survivors of sexual assault and harassment to seek justice.

The report can be accessed by the link below:

<https://static1.squarespace.com/static/64efea71-ba63473425e1aacd/t/65dead-83a5613548b681ecf9/1709092432027/SOUND+OFF%3A+Make+the+Music+Industry+Safe+Report+February+2024>



Tick that box: Damien Mullane

For the record: Damien fully funded

Box player, Damien Mullane, is moving ahead with plans to record a new album. He recently surpassed his €15,000 crowdfunding target to finance the production of an as yet untitled album of newly composed and traditional tunes and songs. A total of 290 backers have contributed €15,905 to the project.

Lined up to play on the album so far are Conor Broderick (keyboards), Zoë Conway (fiddle), Colin Farrell (fiddle, Lúnasa), Niamh Farrell (vocals), Karen Hickey (fiddle), Emma McPhilemy (sax), Seán O'Meara (guitar, the ollam) and Michael Shimmin (drums, the ollam), with more to be confirmed.



Regular readers of *fonn* will be familiar with the work of the long-running Fairplé campaign – which has highlighted gender inequity in folk and traditional music in Ireland as well as the *miséfósta* movement aimed at calling out sexual harassment and assault in the sector.

Many of the issues raised by the two organisations have been the subject of an ongoing inquiry by the Women and Equalities Committee of the House of Commons in Westminster – which recently issued its second report entitled *Misogyny in Music*.

While the report is directed at issues in the British music industry, many of the Committee's recommendations may be of interest to those involved in folk and traditional music in Ireland.

Parliamentarians reflect on misogyny in UK music industry

Women working in the British music industry face limitations in opportunity, a lack of support, gender discrimination and sexual harassment and assault as well as the persistent issue of unequal pay in a sector dominated by self-employment and gendered power imbalances, according to the Women and Equalities Committee of the UK House of Commons.

In the Committee's second report on the position of women in the music industry, *Misogyny in Music*, these issues are said to be endemic, despite some increases in female representation, and are intensified for women faced with intersectional barriers, particularly racial discrimination.

Women are underrepresented in key roles in the music industry, according to the report. Positions of authority, from senior leadership through to roles in Artists and Repertoire and production have historically been more likely to be occupied by men. This is reflected in the unequal representation of female artists in the rosters of artists at major record labels, in airtime, streaming and as headliners at music festivals.

In many levels of the industry female representation is improving, in part due

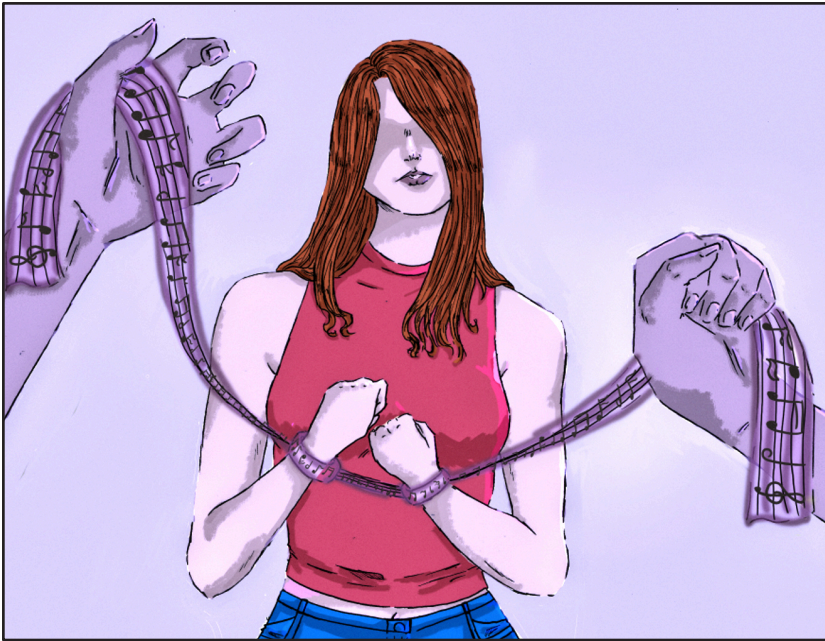
to the support of a myriad of targeted programmes, but in certain areas progress is slow and shackled by discrimination, misogyny and sexual abuse in an industry that is still routinely described as a “boys’ club.”

Women seeking careers in music continue to face unjustifiable limitations in opportunity, a lack of support, gender discrimination and sexual harassment as well as the “persistent issue of equal pay” in a sector dominated by self-employment, says the Committee. These issues are intensified for artists faced with intersectional barriers.

Precarious freelance employment

Abuse and discrimination are not unique to the industry but they are amplified in music by the high number of freelance workers in the sector which gives rise to significant power imbalances in working relationships and precarious employment practices – and the informal nature of many workplaces which, together with late-night working, often in places where alcohol and drugs are available, can result in women working in environments that are unsafe.

None of these concerns will come as a surprise to anyone with knowledge of the sector; but the question the Committee



▲ Image: Lillian Li / The Foothill Dragon Press

asked repeatedly in the course of its inquiry and one which the industry must continue to ask itself is why these concerns persist and how they can be better tackled.

In its report the Committee has urged the UK Government to legislate to try to tackle some of these concerns: seeking amendments to the Equality Act to ensure freelance workers receive the same protections from discrimination as employees as well as improving protections for people facing inter-sectional inequality.

In particular the Committee wants employers to be legally obliged to protect workers from sexual harassment by third parties – a proposal the UK Government initially supported and then rejected last year.

Impact of non-disclosure agreements

Another area highlighted by the Committee is the distressing impact of non-disclosure agreements on victims of discrimination, harassment and abuse. Victims are threatened into silence by organisations seeking to defend their reputation and protect the perpetrators of abuse who work for them. Victims have been told they would suffer reprisals if they failed to sign what was put in front of them, often without independent counsel.

The Committee wants to see urgent legislation

to prohibit the use of non-disclosure and other forms of confidentiality agreements in cases involving sexual abuse, sexual harassment or sexual misconduct, bullying or harassment, and discrimination relating to a protected characteristic. The UK Government should also consider a retrospective moratorium on NDAs for those who have signed them relating to the issues outlined above.

The report also argues for additional protections to be placed on areas in the industry in which harassment and abuse are known to take place. Studios and music venues and the security staff that attend them should be subject to licensing requirements focused on tackling sexual harassment. The Committee has also proposed that managers of artists should also be licensed.

Reporting harassment

On the difficulties around reporting incidents of sexual harassment and abuse, the report acknowledges that victims who report such behaviour often struggle to be believed and even when they are believed, more often than not, it is their career that suffers rather than that of the perpetrator.

In many cases, the Committee notes, those who do report harassment or sexual assault regret doing so due to



▲ Witness: Singer Rebecca Ferguson

Sexual Harassment

Sexual harassment and abuse is common in the music industry, according to the Women and Equalities Committee of the UK House of Commons. Women are sexually harassed by colleagues, employers and audience members – with behaviours ranging from sexually explicit jokes, online trolling and abuse to unwanted touching, stalking, sexual assault and rape.

The Committee's second report, *Misogyny in Music*, notes that 48% of 800 respondents to a 2019 survey by the Musicians' Union said they had experienced sexual harassment at work, 58% had witnessed it. Almost one in three respondents felt that the sexual harassment they experienced was linked to a protected characteristic.

The 2022 study, *Bullying and Harassment in the Music Industry: Completely entangled in its fabric*, by Dr Cassandra Jones and Dr Kallia Manoussaki, found that a significant proportion of workers in the industry had:

- experienced physical violence (35%)
- been pressured to do something sexual when they didn't want to (19%)
- been offered a career benefit for sexual cooperation (17%)
- experienced negative career impact for refusing sexual cooperation (16%)
- been made to do something sexual while they were intoxicated with drinks and/or drugs (16%)
- been sent unwanted sexual photos/videos by a colleague (15%)
- been forced, or threatened with force, to do something sexual they did not want to (9%).

Jones and Manoussaki concluded that the extent of sexual harassment in the industry is such that women consider "it a part of work culture and a normalised aspect of business that they must learn how to negotiate."



▲ Among the witnesses who testified before the House of Commons Women and Equality Committee were (from left) Vick Bain (The F-List for Music); Melinda Kelly (Safe Gigs for Women); Nadia Khan (Women in CTRL) and Vanessa Threadgold (Cactus City Studio).

the way it is handled.

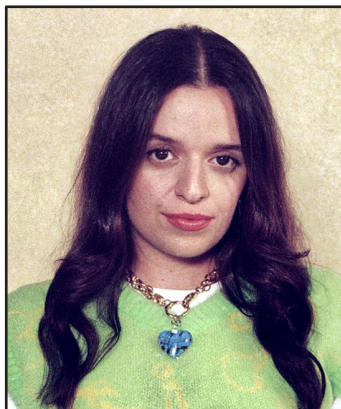
Calling for change, the report hopes that the establishment of a new authority, the Creative Industries Independent Standards Authority (CIISA) will help to shine a light on unacceptable behaviour in the music industry and in doing so, may reduce the risk of further harm.

The CIISA is intended to be a single, recognisable body that any-one in the industry can turn to for support and advice. "Time will tell whether it has the powers required to drive the changes needed," says the report.

While the report focuses at length on improving protections and reporting mechanisms, as well as legal and structural reforms, the Committee considers that the main problem at the heart of the music industry is none of these; it is the behaviour of men – and it is almost always men.

The report quotes Rachel Grace Almeida, deputy editor of *Crack Magazine*, who told *Vice News*:

Blaming the "culture" of the music industry is the biggest deception of them all. Informal work environments shouldn't be breeding grounds for inappropriate behaviour; partying with someone doesn't invite sexual misconduct. Alcohol doesn't assault women – people do. The problem isn't our behaviour but the fantasy men project onto it. Going to a club show and accepting a drink from a male colleague doesn't mean we want to sleep with you. It means we would like a drink.



▲ Rachel Grace Almeida, Deputy Editor of *Crack Magazine*

Too often, says the report, problems of discrimination, harassment and misogyny are seen as women's issues – that it is their role to experience, avoid, overcome, withstand, analyse, discuss and understand misogyny so men don't have to.

Men and misogyny

According to the Committee, educating boys and men on misogyny and consent, how to respect and better support women and to recognise the additional challenges they face, will be more transformative than any of the measures set out in the report.

The UK Government should, therefore, develop and introduce a new strategy in schools, aimed specifically at boys on issues of misogyny, sexual harassment and gender-based violence.

Women in the music industry have had their lives ruined and their careers destroyed by men who have never faced the consequences for their actions, says the Committee. People in the industry who attend award shows and parties currently do so sitting alongside sexual abusers who remain protected by the system and by colleagues. The report notes that the music industry has always prided itself on being a vehicle for social change; when it comes to discrimination, and the harassment and sexual abuse of women, it has a lot of work to do.



▲ Committee chair: Caroline Nokes MP

House of Commons Women and Equalities Committee

The members of the committee are:

- Caroline Nokes MP (*Conservative, Romsey and Southampton North*) (Chair)
- Dr Lisa Cameron MP (*Conservative, East Kilbride, Strathaven and Lesmahagow*)
- Elliot Colburn MP (*Conservative, Carshalton and Wallington*)
- Dame Caroline Dinenage MP (*Conservative, Gosport*)
- Dame Jackie Doyle-Price MP (*Conservative, Thurrock*)
- Carolyn Harris MP (*Labour, Swansea East*)
- Kim Johnson MP (*Labour, Liverpool, Riverside*)
- Lia Nici MP (*Conservative, Great Grimsby*)
- Kate Osborne MP (*Labour, Jarrow*)
- Kirsten Oswald MP (*SNP, East Renfrewshire*)
- Bell Ribeiro-Addy MP (*Labour, Streatham*)



Lankum nominated for Ivor award

Self-described Dublin folk miscreants, Lankum have been nominated for an Ivor in the best album category for the highly acclaimed *False Lankum*.

The Ivors (formerly known as the Ivor Novello Awards) celebrate the achievements of outstanding music creators in Britain and Ireland – including songwriters and screen composers.

Presented by the Ivors Academy since 1956, the awards are judged by acclaimed music creators from the Academy and are the only awards for songwriters and composers judged by their peers.

Lankum's fellow nominees in the Best Album category are drawn from a variety of genres: *My 21st Century Blues* by Raye; *Black Classical Music* by Yussef Dayes; *Lahai* by Sampha; and *Crazymad, for Me* by CMAT.

▲ **Lankum:** (from left) Cormac Mac Diarmada, Radie Peat, Daragh Lynch and Ian Lynch

▶ **Former winner:** Hozier (Photo: Kayla Johnson).

This year the awards are to be given in eight categories:

- Best Album
- Best Contemporary Song
- Best Song Musically & Lyrically
- Best Original Film Score
- Best Television Soundtrack
- Best Original Video Game Score
- Most Performed Work
- Rising Star Award.



The winners will be revealed at an awards ceremony at Grosvenor House, London, on May 23 – which will also see American rocker, Bruce Springsteen, inducted as a Fellow of the Ivors Academy – the first-ever international songwriter to be so honoured in the organisation's 80-year history.

Ivor Novello Awards will also be presented for the Songwriter of the Year, Outstanding Song Collection, Visionary Award, Special International Award and Outstanding Contribution to British Music.

Each winner will receive a hand-crafted Ivor Novello statuette and will join a roll call of musicians that includes John Lennon, Paul McCartney, Kate Bush, Joan Armatrading and more recently Hozier who won the award in the Best Song Musically And Lyrically category in 2015 for *Take Me To Church*.



Making the Gradam 2024

Now in its twenty-seventh year, Gradam Ceoil TG4 continues to recognise and celebrate leading artists in seven areas of Irish traditional music.

The recipients of this year's awards reflect the dynamism, creativity and diversity of the remarkable efforts being made to ensure that the tradition is not only preserved but also continues to live through the development of new ideas and settings.

Established in 1998, Gradam Ceoil TG4 not only recognises the artistry of awardees but also strives to amplify their success by promoting their talents to global audiences through broadcasts on TG4's platforms.

The selection process for Gradam Ceoil TG4 recipients is undertaken by an independent panel, some of whom are past awardees and all of whom play or work within the tradition.

This year's Gradam Ceoil TG4 concert will take place in the University Concert

Hall in Limerick on Sunday May 5. The award recipients will be joined by an array of musical guests along with distinguished presenters for a spectacular night of music. The event will be broadcast live nationally on TG4 and internationally on the TG4 player.

Derek Hickey

Derek Hickey is from Adare in County Limerick. His musical career began at the age of ten, when his uncle left an accordion in the family home. Derek progressed to dance tunes within weeks though he didn't begin lessons – under the tutelage of Dónal de Barra – until he was 12. His professional career began three years later when he joined the Shannonside Céilí Band, founded by the Liddy family. The band toured extensively in England and throughout Europe.

In 1991 Frankie Gavin asked Derek to join him for regular sessions in Kinvara, Co. Galway. One year later, at just eighteen, Derek joined Johnny 'Ringo' McDonagh's band, Arcady, along with Frances Black, Brendan Larrisey and Patsy Broderick. Other guest members of the band included Sharon Shannon, Cathal Hayden and Gerry O'Connor. In 1995 he joined De Dannan, recording two albums and touring until they disbanded in 2003.

Derek is the button accordion tutor on the BA Irish Music and Dance at the Irish World Academy of

GRADAM CEOIL TG4 2024

Ceoltóir/Musician of the Year:
DEREK HICKEY

Amhránaí/Singer of the Year:
EOGHAN Ó CEANNABHÁIN

Ceoltóir Óg/Young Musician of the Year:
MACDARA Ó FAOLÁIN

Grúpa Ceoil/Music Group of the Year:
THE KANE SISTERS

Cumadóir/Composer of the Year:
RYAN MOLLOY

Gradam Saoil/Lifetime Achievement:
JEAN BUTLER

Gradam Comaoine/Outstanding Contribution:
CAIRDEAS NA BHFIDILÉIRÍ



Music and Dance at the University of Limerick.

Last year he performed at the National Concert Hall, in Dublin, as part of the third series of the Irish Traditional Music Archive's *Drawing from the Well* series. Widely acknowledged as one of Ireland's most prominent and influential master accordion players, his eponymous 2022 album was deemed by fellow box player Dermot Byrne as "a recording of a pure genius."

Eoghan Ó Ceannabháin

Eoghan Ó Ceannabháin is a Dublin-based singer, songwriter, and multi-instrumentalist. His musical roots are in sean-nós singing, in the style of his father, Peadar. He

grew up listening to the likes of Sorcha Ní Ghuairim, Seán Mac Dhonncha and Colm Ó Caoidheáin. He is also influenced by singers from the English language tradition like Liam Weldon, Luke Kelly, Anne Briggs, Margaret Barry and Thomas McCarthy.

Eoghan is a member of the band Skipper's Alley. He has worked with Mary Ann Kennedy from Scotland and Ruth Keggan from the Isle of Man on their *Aon Teanga: Un Chengey* album (2015). He has performed with folk/electronica band, Jiggy, featuring on both their albums, *Translate* (2017) and *Hypernova* (2020).

He also collaborates with Clare fiddle and viola player, Ultan O'Brien: their debut album *Solas an Lae* won

best album at the RTÉ Folk Awards in 2021.

In recent years, Eoghan has come into his own as a solo artist and songwriter. His songs – written in both English and Irish – build on his sean-nós singing foundations but combine hard-hitting lyrics with other musical influences to create a rich, contemporary sound. His debut solo album, *The Deepest Breath*, was released in November 2022, to critical acclaim.

Macdara Ó Faoláin

A multi-instrumentalist and instrument maker from An Rinn, Macdara Ó Faoláin started learning tin whistle and the fiddle at the age of 5.

But on discovering the music of Andy Irvine and Planxty and being fascinated by it, he progressed to the mandolin, under the instruction of Peter O'Connor. After receiving a bouzouki for Christmas when he was 8, it quickly took over as his main instrument, receiving lessons from Seán Ó Fearghail.

He has recorded and performed with some of the best-known names in Irish traditional music, including Derek Hickey, The Friel Sisters, Nell Ní Chróinín, Cormac McCarthy and Muireann Nic Amhlaoibh.

Macdara's intimate knowledge of harmony and instrumental technique come together to create his own unique style of bouzouki accompaniment.

▲ **Playing out of the box:** Derek Hickey

▲ **Step change:** Jean Butler

▼ **Making music:** Macdara Ó Faoláin



on beat:
gradam ceoil



Alongside playing and performing, he developed a keen interest in woodwork at a very early age, after receiving a children's woodwork set from his parents.

After making his first instrument, a ukulele, for the Junior Certificate, he is now a professional luthier, building primarily bouzoukis and mandolins from his studio at An Sean Phobal for an international clientele.

Along with his brothers Cárthach and Pax, he is a founding member of the group, Nuadán, which has recorded two albums, *Lá Laidí Lúgha* and *Dén Díobháil*. Alongside his busy performing career, he recently completed an honours degree in the Cork School of Music.

The Kane Sisters

From North Conamara, Liz and Yvonne Kane are much respected musicians and educators. Born in Letterfrack, they were taught music by the great Sligo musician and music teacher, Mary Finn and by their grandfather, Jimmy Mullen.

From a young age, they have been influenced by the traditional music of Sligo and East Galway, in particular the music of the master composer and fiddle player Paddy Fahey. Liz and Yvonne first came to national and international prominence during the three-year period when they toured with accordion player, Sharon Shannon

▲ **Taking a bow:** Yvonne (left) and Liz Kane

▼ **Calm and composed:** Ryan Molloy

and her band, The Woodchoppers. They travelled all over the world with her band and are featured artists on Sharon's album, *The Diamond Mountain Sessions*.

After touring with Sharon Shannon, they decided to perform on their own, recording their first album, *The Well Tempered Bow*, in 2002. A second album, *Under the Diamond*, followed in 2004 and a third, *Side by Side*, in 2010.

Their fourth album, *In Memory of Paddy Fahey* – released in 2022 – featured 15 of his compositions along with newly written tunes by Liz and Yvonne.

Ryan Molloy

Ryan Molloy is a composer and performer from Pomeroy, Co. Tyrone, currently resident in Co. Kildare. His music has been recorded on over thirty albums and his repertoire spans numerous genres from traditional Irish music to contemporary classical music. He has worked with a host of renowned artists such as Paddy Glackin, Iarla Ó Lionáird, Fergal Scahill, Seán Óg Graham, Barry Kerr, North Cregg, the Danish String Quartet, the Ulster Orchestra and Irish Chamber Orchestra, among many others.

He has written over fifty works and his music has been performed to audiences on four continents for over twenty years, as well as featuring regularly in national and international TV and radio broadcasts.

As a composer, Ryan has represented Ireland at the prestigious ISCM World New Music Days festivals in Hong Kong (2015), Vancouver (2017) and Auckland/Christchurch (2022).

Described as a 'milestone' in traditional piano performance, Ryan's first solo recording, *pianophony*, was released in 2019 and earned him two RTÉ Radio 1 Folk Awards nominations in 2020 and 2021.

That year also saw the release of *Tempered*, a new CD of music for uilleann pipes and piano, as well as a digital EP featuring the 30-minute song cycle. *Buaine na Gaoithe*,





◀ Raising his voice: Eoghan Ó Ceannabháin

performed by the DamselFly Trio. Ryan is currently Associate Professor of composition at Maynooth University. He is also reported to own a fiddle.

Jean Butler

Dancer, choreographer and *Our Steps* Artistic Director, Jean Butler, is a leading figure in the world of contemporary Irish dance performance. Her most recent production, a site-specific promenade piece, entitled *What We Hold*, premiered at the Dublin Theatre Festival in October 2022 to critical acclaim. In February 2024, *What We Hold* had its North American premiere at the Irish Arts Center in New York with a sell-out run of 30 shows.

In 2018 Butler founded *Our Steps*, a not-for-profit organisation committed to expanding the way we think about history, practice, and performance of Irish dance. Partnering with the Jerome Robbins Dance Division of the New York Public Library, *Our Steps* initiated *Our Steps, Our Story: An Irish Dance Legacy Archive*.

To date, this ever-expanding archive has created over 200 hours of video and audio resources of never before documented solo set dances and oral history interviews spanning seven decades of history from Ireland, England, Scotland, the United States and Canada.

Butler has taught at Princeton University, University College Dublin, University of Notre Dame Global Center, Irish World Academy of Music and Dance, University of Limerick and Glucksman Ireland House, NYU.

Her performance career started in New York with Mick Moloney's Greenfields of America. She went on tour with the Chieftains for six years before choreographing and starring in the original groundbreaking Irish dance productions, *Riverdance* and *Dancing on Dangerous Ground*.

Jean is the proud daughter of Josephine Byrne Butler, who hails from Ballyhaunis, County Mayo and a student of the New York based dance master Donny Golden.

Cairdeas na bhFidiléirí

Formed in the early 1980s to help support and promote the art of fiddle playing in the Donegal tradition, Cairdeas na bhFidiléirí is led by musician/researcher/author, Caoimhín MacAoidh, and fiddle-maker, Rab Cherry. The organisation's

core mission is to strengthen Donegal fiddle playing at its roots, and to improve standards, promote participation in all aspects of Donegal fiddle music and encourage the transmission of the Donegal styles and repertoire.

The organisation's main events include the annual Donegal Fiddlers' Summer School in Glencolmbcille and the October Donegal Fiddlers' Meeting in Glenties.

Cairdeas na bhFidiléirí has issued a substantial body of recordings by fiddle players, past and present, and shares a wealth of information about fiddle styles and associated history and folklore on its website, donegalfiddlemusic.ie.

The site also offers a suite of fiddle lessons by contemporary Donegal fiddlers as well as the unique Musical Landscape project, mapping fiddlers and their stories across the county.

Cairdeas na bhFidiléirí's monumental efforts to preserve local traditions and nurture a vibrant musical community have left an indelible mark in Donegal and beyond. Its influence extends to every fiddle player in the county, from legendary figures like Tommy Peoples to contemporary icons like Mairéad Ní Mhaonaigh, and rising stars like Megan Nic Fhionnghaile.

The diverse and dynamic crop of contemporary fiddle players across Donegal is a testament to the organisation's profound impact.

▼ String theory: Cairdeas na bhFidiléirí



The annual summer school in traditional music and set dance named in honour of uilleann piper, Willie Clancy, takes place in Miltown Malbay, Co. Clare on July 6-July 14.

While the school is focused around the teaching of instruments and set dancing in formal classes, as well as a number of recitals, céilidhe and lectures, it is equally renowned for the informal – almost spontaneous – sessions of music and song in bars and other venues which continue throughout the week.

With a line-up of scores of master musicians teaching hundreds of students, the week-long school attracts thousands of listeners.

The Breandán Breathnach memorial lecture, which opens the school, will be given this year by Gay McKeon and Emmett Gill of Na Píobairí Uilleann on the subject of uilleann pipers and piping in Clare and Dublin 1930-1973.

As well as the customary tribute at the grave of Willie Clancy, other highlights for the week include:



▲ Together: The Kilfenora Céilí Band.

▼ Lecture: Margaret Barry.

▲ Tutors: Josephine Walsh and Gerry O'Connor (right).

Scoil Samhraidh Willie Clancy 2024

- a Céiliúradh Ceoil featuring TG4 Gradam Ceoil award winners (see page tk),
- international concert with guests including Gairloch from Canada;
- Muiris Ó Rócháin memorial concert;
- evening instrumental recitals for harp, fiddle, whistle and flute, banjo, uilleann pipes, button accordion, harmonica and concertina;
- and a number of lectures, including:
 - *With the banjo on my side: The life and times of Margaret Barry* by Alan Woods (ITMA);

- *Music and Song in Miltown: Sound Recordings from the 1960s* by Peter Shephard;
- *Ireland and Quebec: connections and intersections through traditional music* by Professor Kate Bevan-Baker, Concordia University, Montréal;
- *An exploration of the social and artistic context of Irish traditional music in early 20th century New York City* by Dr. Chelsey Zimmerman;
- céilidhe with the Kilfenora Céilí Band and the Tulla Céilí Band.





◀ **International:**
Gairloch from Canada.

Among the tutors who will lead workshops and participate in the recitals at Scoil Samhraidh Willie Clancy are:

Banjo: Thomas Ahearne, Muireann Banks, Brian Fitzgerald, George McAdam, Joanne O'Connor, Theresa O'Grady, Josh O'Loughlin, Keith O'Loughlin, Elaine O'Reilly, Brian Scahill.

Button Accordion: Conor Connolly, Johnny Óg Connolly, Anne Conroy, Jackie Daly, Martin Donohue, Bobby Gardiner, Charlie Harris, Nuala Hehir, James Keane, Josephine Marsh, Mick Mulcahy, Paudie O'Connor, Bryan O'Leary, Diarmuid Ó Meachair, Joe Searson, Michael Searson, Marie Walsh.

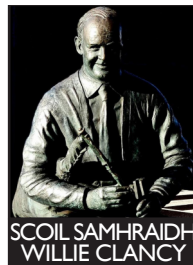
Concertina: Cormac Begley, Colm Browne, Francis Cunningham, Sorcha Curtin, Edel Fox, Bernie Geraghty, Hugh Healy, Noel Hill, Mairéad Hurley, Aoife Kelly, Claire Keville, Jacqui McCarthy, Mary MacNamara, Michelle Mulcahy, Caitlín Nic Gabhann, Caoilfhinn Ní Fhríghil, Liam O'Brien, Katie

O'Sullivan, Lorraine O'Brien, Michelle O'Sullivan, Jack Talty.

Fiddle: Paul Bradley, Yvonne Casey, Zoe Conway, Dermý Diamond, David Doocey, Martin Dowling, Claire Egan, Séamus Glackin, Joan Hanrahan, Michael Kelleher, James Kelly, John Kelly, Johnny Kelly, Leah Kelly, Denis Liddy, Nickey McAuliffe, Bernadette McCarthy, Therese McInerney, Oisín Mac Diarmada, Vinny MacMahon, Pat Mullins, Aoife O'Connor, Darach O'Connor, Donal O'Connor, Gerry O'Connor, Liam O'Connor, Áine O'Connell, Connie O'Connell, Aoife O'Keeffe, Máire O'Keeffe, Ciarán Ó Maonaigh, Anne Rynne, Joe Rynne, Jesse Smith, Joe Toolan and John Joe Tuttle.

Harmonica: Noel Battle, James Boyle, Rick Epping, Pauline Gavin, Johnny Hehir, Cathal Johnson, Mick Kinsella, John Murphy, Pip Murphy, Denis Nolan Seán Walsh.

Harp: Cormac de Barra, Paul Dooley, Gráinne Hambly, Laoise Kelly, Kathleen Loughnane, Aisling Lyons, Máire Ní Chathasaigh.



SCOIL SAMHRAIDH
WILLIE CLANCY

Old Style Step, Sean-nós and Set-Dancing: Brooks Academy, Mairéad Casey, Mary Clancy, Mary Kate Clancy, Rosie Davis, Noel Devery, Mary Friel, Betty McCoy, Mick Mulkerrin, Bernie Nic Gabhann, Maureen O'Reilly, Aidan Vaughan.

Traditional Singing: Gearóidín Breathnach, Sláinne Ní Chathalláin, Joe Creedon, Jimmy Crowley, Sandra Joyce, Gabriel McArdle, Seán Mone, Brian Mullen, Máire Ní Chéilleachair, Máire Ní Choilm, Bríd Ní Mhaoilchiarán, Jimmy Ó Ceannabháin, Colm Jimmy Ó Curraoin, Ciarán Ó Gealbháin, Jerry O'Reilly, Eve Telford, John Tunney.

Whistle & Flute: Christy Barry, Mary Bergin, Cillian Boyd, Harry Bradley, Barry Conaty, Éamon Cotter, Geraldine Cotter, Seán Craddock, Mick Crehan, Tara Diamond, Aoife Granville, Patsy Hanly, Marion McCarthy, Catherine McEvoy, Paul McGrattan, Louise Mulcahy, Róisín Nic Dhonncha, Majella O'Beirne, Mick O'Connor, Francis O'Connor, Bríd O'Donohue, Marcas Ó Murchú, Seán Ryan, Eibhlín de Paor, Anne Sheehy, Fintan Vallely.



▶ **Tutor:** Catherine McEvoy

◀ **Tutor:** Ciarán Ó Gealbháin

◀◀ **Tutor:** Aisling Lyons



Lankum and Eoghan Ó Ceannabháin take RTÉ Folk Awards

Lankum took home awards in two out of the three categories where they were nominated at this year's annual RTÉ Radio 1 Folk Awards announced in February. Eoghan Ó Ceannabháin also won two awards as did acts associated with the *Bláth na nÓige* project.

At the awards ceremony in Dublin's Vicar Street venue on February 27, Lankum won in the Best Group and the Best Album categories (for *False Lankum*).

Named as Best Singer, Eoghan Ó Ceannabháin, also won in the Best Original Track category for *Anáil na hOíche*. The award for Best Traditional Track went to Piaras Ó Lorcáin and *Bláth na hÓige*, two of whose members, Séamus and Caoimhe Uí Fhlatharta, won in the Best Emerging Artist category.

The late uilleann piper, singer and collector, Séamus Ennis, was inducted into the RTÉ Radio 1 Folk Awards Hall of Fame while the winner of the Lifetime Achievement Award was musician, singer and composer, Tríona Ní Dhomhnaill.

▶ **In a league of his Eoghan:** Double award winner, Eoghan Ó Ceannabháin (left) is congratulated by Rhiannon Giddens at the RTÉ Folk Awards (Photo: RTÉ).

▼ **Joyful:** Fiddler, Aoife Ní Bhriain, is named as Best Instrumentalist at the RTÉ Folk Awards (Photo: RTÉ).

▲ **Blooming:** Piaras Ó Lorcáin and *Bláth na hÓige*.



THE AWARD WINNERS

Best Singer

- Eoghan Ó Ceannabháin

Also nominated:

- Anna Mieke
- Daoirí Farrell
- Dianne Cannon
- Lisa O'Neill
- Síle Denvir

Best Instrumentalist

- Aoife Ní Bhriain

Also nominated:

- Diarmuid Ó Meachair
- Michael McGoldrick
- Michelle Mulcahy
- Sórcha Costello

Best Group

- Lankum

Also nominated:

- Bláth na hÓige
- Garadice
- Martin Hayes & the Common Ground Ensemble
- The Mary Wallopers
- ØXN

Hall of Fame

- Séamus Ennis

Best Album

- *False Lankum* - Lankum

Also nominated:

- *All of This Is Chance* - Lisa O'Neill
- *Bláth na hÓige* - Bláth na hÓige
- *Double You* - Aoife Ní Bhriain & Catrin Finch
- *Look over the Wall, See the Sky* - John Francis Flynn

Best Traditional Track

- *Seán Gabha* - Piaras Ó Lorcáin & Bláth na hÓige

Also nominated:

- *Amhrán Pheadar Breathnach* - Diane Cannon
- *Eileanóir a Rún* - Síle Denvir
- *Eileanór na Rún* - Séamus & Caoimhe Uí Fhlatharta
- *Go Dig My Grave* - Lankum

Best Original Track

- *Anáil na hOíche* - Eoghan Ó Ceannabháin

Also nominated:

- *Abigail (Tomhas Ghobnatan)* - Emma Langford
- *Glory Days* - Steo Wall
- *Níl Aon Easpa Orm* - Rónán Ó Snodaigh & Myles O'Reilly
- *Not Your Fight* - The Henry Girls & Rioghach Connolly
- *Old Note* - Lisa O'Neill

Best Emerging Artist

- Séamus & Caoimhe Uí Fhlatharta

Also nominated:

- Cinder Well
- Diarmuid Ó Meachair
- Niamh Bury
- Piaras Ó Lorcáin
- Sórcha Costello

Lifetime Achievement

- Tríona Ní Dhomhnaill





Denis Murphy
Page 28

Ómós Frank Custy
Page 31



legacy

Packie Duignan:

The fun-loving flute player from Arigna

The renowned Roscommon flute player, Packie Duignan, was celebrated recently in a lecture in Na Piobairi Uilleann's *Notes and Narratives* series, entitled *You can be home with me: The Music and Mirth of Packie Duignan*, given by fellow flute player, Mick Mulvey.

While Duignan was lauded as a traditional musician, he was equally well regarded for his sense of humour – which became a trademark of his live performances.

Born in Aughabehy, in the Arigna mountains of County Roscommon, Patrick Duignan (1922-1992) started learning to play on a Clarke's whistle while listening to the 78rpm records of John McKenna who was a major influence on Duignan's technique.

► **Man of Music and Mirth:** Packie Duignan on flute and Séamus Horan on fiddle.



From 1958 to 1973, Duignan was a member of the Drumshanbo based Shannon Star Céilí Band.

In 1978, Packie recorded his debut album on the Topic label, entitled *Traditional Music from County Leitrim*, with the fiddler Séamus Horan: some of the tracks from this album also appeared subsequently on the Temple Records compilation album, *Irish Traditional Music*, and in 2009 the track, *Bridie Morley/ Duignan's Favourite* was also included in Topic's seventieth anniversary boxed set, *Three Score and Ten*.

Packie continued to play with Horan and bouzouki player, Ciarán Emmett, around the North Roscommon and Sligo areas, while making many appearances on television and radio.

In 1992, he died of leukemia – after refusing chemotherapy on the grounds that he wished

to die as he had lived rather than suffering the debilitating effects of the medication.

He was buried with his flute in the family plot in the cemetery beside the Church of the Immaculate Conception in the middle of Arigna.

In 1995, a tribute album was produced – based on a concert featuring Tommy Guihen, Patsy Hanly, Mick Woods and Joe Skelton at the Joe Mooney Summer School in Drumshanbo.

In January 2007, the first official Packie Duignan Traditional weekend was launched by Comhaltas Drumshanbo – with a memorial plaque erected in Duignan's honour in the centre of the town in the Main Car Park.

Not only was Duignan was a highly respected musician locally – but his playing style has also influenced younger players. Two modern doyens of the wind section – Catherine McEvoy on flute, and Mary Bergin on tin whistle – both credit Packie Duignan as an important influence on their playing.



◀ **Youngsters:** Packie Duignan and his sister, Mary (Photo: thanks to Phillipa and Dominic Duignan)

Remembering Denis Murphy in Sliabh Luachra

Handed Down Scartaglin is continuing its mission to preserve and promote the magical legacy of the fiddle master, Denis Murphy from Gneeveguilla in Sliabh Luachra by hosting a series of events running from Saturday May 11 to Sunday May 19, to mark the fiftieth anniversary of his death.

Local Castleisland-based fiddle player, Con Moynihan, will be MC for most events, which will include a special presentation by Bryan O'Leary on his grandfather, Johnny O'Leary's musical partnership with Murphy – as well as a special online presentation, *A Gneeveguilla Fiddle Tribute to Denis Murphy*, which will be broadcast simultaneously on the Handed Down Sliabh

Luachra Archive's Facebook page and YouTube channel. This ambitious venture will include some surprises, according to P.J. Teahan, with special guest appearances from around the world.

Another highlight of the week will be a session of music – hosted by the Patrick O'Keeffe Traditional Music Festival – to celebrate Denis Murphy's years playing in the Desmond Céili Band.



▲ Jackie Daly (left) and Matt Cranitch

No celebration of the music of Sliabh Luachra would be complete without Matt Cranitch and Jackie Daly, who be joined by Paul De Grae to pay tribute to Denis Murphy along with Gneeveguilla fiddle players Aidan Connolly and Con Moynihan; young musicians Seán Butler, Seán Fleming, Seán Michael Redican, Haley Holly and singer Colleen Freeman.



▼ Paul de Grae

After the music comes the chat with broadcaster, Aoife Nic Cormaic leading an illuminating conversation with documentary maker Peter Browne, Billy Clifford and Pádraic Mac Mathúna on Denis Murphy's career.

World Fiddle Day on May 18 will be marked by spoken contributions from Nickie McAuliffe and Pádraic Mac Mathúna, whose father, Ciarán, maintained a long friendship with Denis.

This will be followed by the annual fiddle recital. This year, Aidan Connolly, will lead a special musical tribute to Denis Murphy.

The weekend will come to a fitting conclusion with another session led by box player, Bryan O'Leary.

A running feature of the week will see P.J. Teahan upload rare recordings about Denis Murphy which have been provided by various donors to the Handed Down Sliabh Luachra Archive.

▼ Peter Browne: musician and broadcaster



Denis Murphy Commemoration

Scartaglin World Fiddle Day

May 17th - 19th
Sliabh Luachra Fiddle Recital
A Tribute to Denis Murphy
Scartaglin Village, Co. Kerry

Logos at the bottom: Castleisland Market Town, the maine valley post, Castleisland Market Town, Sliabh Luachra Music Trail.

Denis Murphy: a life in music

Denis Murphy (14 November 1910 – 7 April 1974) was born in Lisheen, Gneeveguilla in Sliabh Luachra one of eight children of Bill and Mainie (née Corbett) Murphy.

There were so many families called Murphy in the Knocknagree/Gneeveguilla area that Bill was always known as “Bill the Waiver” (because his ancestors were originally flax weavers) even though he had been a small farmer since 1890. Bill played fife, flute and fiddle and was a member of the local fife and drum band.

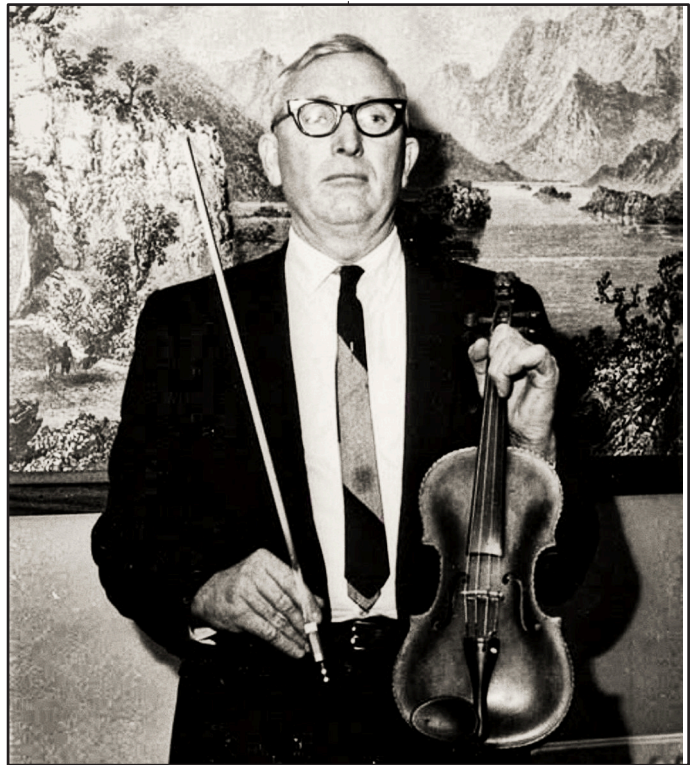
The Murphy home was a house where music was played with neighbours often calling in and all the children being taught the fiddle.

Music was a popular pursuit in the area with house dances, ‘pattern’ days and even small country halls – so that there were plenty of opportunities for playing and learning music.

Among the notable local musicians at that time were Tom Billy Murphy (who had taught Denis’s brother Dan),

► Denis Murphy

▼ Aidan Connolly: set for World Fiddle Day in Scartaglin



Din Tarrant and the Cliffords, who also had a gramophone which played 78s imported from the US featuring fiddlers like Coleman, Morrison, Killoran and others.

The eldest child, Bridgie, stayed at home while the next five went to the United States, where Dan and Mary became well known musicians.

The two youngest children were Denis and Julia, who both began to display musical talent. So their parents invited the esteemed local fiddle master, Pádraig Ó Caoimh, to teach them.

Denis formed an early musical partnership with box player, John Clifford. The duo played regularly in various halls and house dances as well as taking part in some broadcasts on Radio Éireann.

As well as developing an extensive repertoire of slides, polkas, reels, jigs and hornpipes, Denis could also sing, recite and tell humorous yarns.

He also followed in his father’s footsteps with the Lisheen Fife and Drum Band.

With John Clifford deciding to emigrate to London where he married Julia in 1941, Denis followed many of his older siblings across the Atlantic to the USA, working in various jobs while engaging actively in the music scene.

Having married Mary Sheehan in 1942, Denis returned to Kerry in 1952. He went back to the US before eventually settling in Lisheen in 1959 where he caused a stir in the area with a motor car, a rare enough possession at that time.

During his time in the USA, he played with the Ballinamore Céilí Band, whose members included Paddy Killoran, Andy McGann, James Morrison, Lad O’Beirne and Charlie Mulvihill.

After the death of Pádraig Ó Caoimh in 1963, Denis was regarded as “the exponent of Sliabh Luachra music” – making numerous radio and television appearances while his home at Lisheen became a hive of activity.

He formed a great musical partnership with Johnny O’Leary but died suddenly on April 7, 1974.



► Denis Murphy

Denis Murphy Commemoration May 11-18 Scartaglin, Co. Kerry

- May 11 8pm: ‘Denis Murphy and Johnny O’Leary’ presented by Bryan O’Leary
- May 12 6am: ‘Aiméan 1990’ upload of archives donated by Jerry Ahern
- May 13 6am: ‘Denis Murphy 1971 Lisheen’ upload of archives recorded by his niece, Kathleen Fitzgerald
- May 15 8pm: ‘A Gneeveguilla Fiddle Tribute’ online live on YouTube and Facebook with special guests
- May 16 8pm: Patrick O’Keeffe Traditional Music Festival Tribute to Denis Murphy, Fagin’s Bar, Castleisland.
- May 17 6am: ‘Ciarán Mac Mathúna Memories 1994’ upload of archives donated by Jerry Ahern
- May 17 8pm: Jackie Daly, Matt Cranitch, Paul De Grae & friends
- May 17 9pm: Aoife Nic Cormaic in conversation with Peter Browne, Billy Clifford & Pádraic Mac Mathúna
- May 18 6am: ‘Denis Murphy, Johnny O’Leary, Seán Ó Cronin, 1954,’ upload of archives donated by Jerry Ahern
- May 18 12pm until late: World Fiddle Day Scartaglin with Aidan Connolly
- May 18 4pm: ‘The Music of Denis Murphy and Johnny O’Leary,’ open session hosted by Bryan O’Leary
- May 18 8pm: Open sessions in Castleisland and Scartaglin

30

legacy:
chief o'neill

O'Neill online: New microsite launched

A new digital humanities site has been launched featuring dedication pages by Captain Francis O'Neill in his books of Irish traditional music, signed by the author.

The goal of this display is to contextualise O'Neill's projects and publications on Irish traditional music in the larger Irish experience.

This includes placing O'Neill, through his gifts of books and florid dedication pages, at the heart of the Irish diaspora and its associated political and social movements at the turn of the century; before the 1916 Rising; and through the creation of the Free State in 1921.

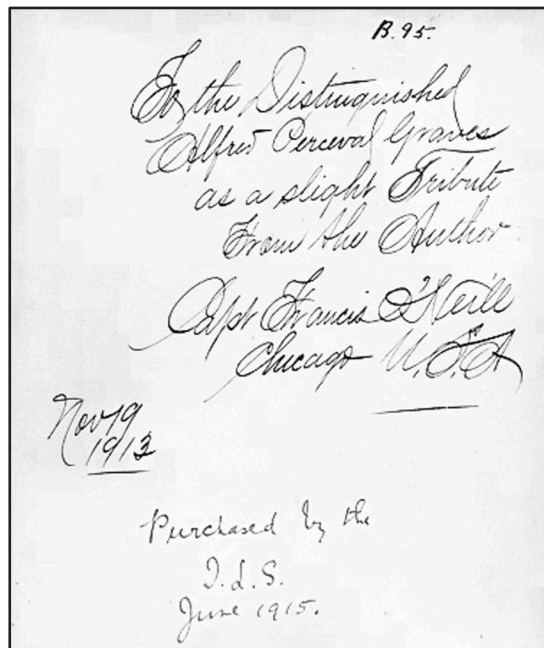
Curated by Dr. Scott B. Spencer of the University of Southern California, the *Capturing O'Neill* microsite is hosted by the Ward Irish Music Archives in Milwaukee and features over 75 dedication pages which have been crowd-sourced from a wide variety of archives, libraries, private collectors and enthusiasts.



▲ Police Captain Francis O'Neill

Among the academics who have provided advice and support to the project are: Aileen Dillane (*University of Limerick*), Michael O'Malley (*George Mason University*), Seán Williams (*The Evergreen State College*) along with Daniel T. Neely of *The Irish Echo*.

The background information included on the site has been



▲ The dedication to poet and song collector, Alfred Perceval Graves.

◀ Sergeant James Early

▶ William Rowsome, fiddler, piper and pipe-maker

researched by many of those involved, and by students in Dr. Spencer's graduate course in Irish music.

The site also includes a short biography of Francis O'Neill by Michael O'Malley, whose book, *The Beat Cop*, was published in 2022.

The micro-site has also received archival and material support from the Irish Traditional Music Archive in Dublin.

The project remains open to any further contributions from any private collectors who may have any of Francis O'Neill's publications bearing an autograph and dedication from the Chief.

The microsite is located online at <https://scalar.usc.edu/works/capturing-oneill/index>.

Publications by Chief O'Neill

O'Neill's Music of Ireland (1903)

The Dance Music of Ireland (1907)

Irish Folk Music: A Fascinating Hobby (1910)

Irish Minstrels and Musicians (1913)

O'Neill's Music of Ireland: 400 Choice Selections Arranged for Piano and Violin (1915)

Waifs and Strays of Gaelic Melody (1922)



Ómós: Frank Custy

The traditional music community in Clare and beyond mourned the death of Frank Custy at the end of February.

A teacher by profession and a musician by passion, Frank Custy applied his professional skills to his passion and became an inspirational tradition bearer – passing on a love of traditional music to successive generations in Clare and further afield through classes in the community, through performances at recitals and sessions throughout the county and especially at the Foinn Seisiún at the annual Fleadh Nua in Ennis.

Frank's influence can be seen on a number of younger performers who have made a career in music – like Sharon Shannon, Siobhán Peoples, Yvonne Casey, Gary Shannon, Seán Conway and James Cullinan, as well as his own children, Mary and Tola.

Yet perhaps his more enduring legacy is in the many hundreds, if not thousands, of people who, thanks to his inspiration, derive pure and simple pleasure from the music and, with it, immeasurable appreciation of the traditional arts in the community.

► Frank Custy
(Photo: Kilfenora
Musical Festival)



Born in Dysart, where he returned to teach in Toonagh National School, Frank first made his mark on the sports field. After winning a Harty Cup with St Flannan's in 1957, he was the goalkeeper on the local Ruan hurling team that won senior county championships in 1959, 1960 and 1962. He also served as a selector when the club made the county final in 1988.

But his love of music would come to dominate his life – first teaching music in the classroom and eventually holding regular evening group classes for the local community.

As a teaching aid, he produced his *Céad Poirt* booklets, which were later accompanied by CDs, of the tunes.

In 2016, the glór arts centre in Ennis honoured Frank Custy as the recipient of its annual MÓRglór Award in recognition of the contribution that Frank Custy has made to Clare music over the years. "Through this award," said Liz Kelly, glór's interim director at the time, "we celebrate his legacy and his ongoing love affair with the music of County Clare."

A special celebration concert was also held to bring together Frank's family, friends and a host of musicians to pay public tribute to their mentor.

Clare FM West Wind presenter Joan Hanrahan, who hosted the award ceremony, noted that his incorporation of music into the classroom schedule was "groundbreaking" in its day.

In its tribute following Frank's death, glór said: "We look back on that night with great fondness and extend our sincere condolences to Frank's family and friends on his passing."

Meanwhile the Kilfenora Music Festival paid the following tribute: "Another great gentleman of Clare has left us. Frank Custy was the bedrock and inspiration of the revival of traditional music in Clare, aided and abetted by his brilliant musical offspring. His achievements are legend, and will remain so."

Frank will be sadly missed by his beloved wife Teresa, his children Nóra, Mary, Frances, Cathy and Tola, sister Carmel Linnane and brother Seán Custy, and all their extended families.

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Féile Joe Éinniú

The Joe Heaney Festival of Traditional Singing

Carna, Conamara, 3-6 Bealtaine 2024

Comóradh Dhá Scór Bliain ar bhás Joe Éinniú (1919-1984)



Dé hAoine 3 Bealtaine

20.00 Áras na hOllscoile
Fáiltiú agus Oscailt Oifigiúil
 Toner Quinn, ceoltóir, scríbhneoir agus foilsitheoir
Ó Aird an Chaisleáin go Seattle
 Comóradh agus Cuimhni ar Shaol agus Saothar Joe Éinniú
 Aionna: Máire Nic Fhinn, Micheál Ó Lochlainn, Néilladh Mulligan, Sean Williams
 22.30 Tigh Mheaic - Seisiún ceoil agus amhránaíochta

Dé Sathairn 4 Bealtaine

10.30-12.00 Áras na hOllscoile - Ceardlann Lúibíní le Fearghas Mac Lochlainn (daltaí bun scoile agus meánscoile)
 10.30-11.30 Áras Shorcha Ní Ghuairim - Ceardlann Amhránaíochta Béarla le Eithne Ní Chatháin
 11.30-12.30 Áras Shorcha Ní Ghuairim - Ceardlann Amhránaíochta ar an Sean-Nós le Micheál Ó Cuaig (níl aon tuille ar na ceardlanna seo)

Ionad Cuimhneacháin na nÍmirceach
 12.30 **Ceol na nÓg:** Seisiún ceoil don aos óg le ceoltóirí áitúla agus aionna
 14.30 Tigh Mhórán - **Mórsheisiún Amhránaíochta na Féile** Fonnadóirí áitúla agus aionna
 15.00 Tigh Leavy - **Seisiún Ceoil**

Ionad Cuimhneacháin na nÍmirceach
 20.00 **Ceolchoirm na Féile**
 David Power, Feilimí O'Connor, Fidelma & Mick O'Brien, Néilladh & Fiachra Mulligan, Johnny Mháirtín Learaí Mac Donnchadha, Eithne Ní Chatháin, Ceoltóirí Ollscoil Luimnigh, Maeve O'Neill, Breandán Ó Ceannabháin, Johnny Óg Connolly, Clann Uí Mhaoilchiaráin - Bairbre, Brid & Máire, Seosamh Ó Neachtain, Tony Sweeney, Baba de Búrca, Clann Johnny Joe Pheatsín 'ac Dhonncha - Feidhlim, Mac Dara, Páraic & Sínead, Calum MacMillan, Alice MacMillan
Fear an Tí: Séamus Ó Flatharta
 Cead isteach: €15 (lascaine do theaghlaigh)

22.30 Tigh Mheaic
 Seisiún ceoil agus amhránaíochta

Dé Domhnaigh 5 Bealtaine

11.30 **Aifreann na Féile** - Séipéal Mhuire (á chraoladh beo ar RTÉ RnaG)
 Cuairt ar uaigh Joe Éinniú i Reilig Mhalrois (Bus ag fágáil ó gheata an tSéipéil tar éis an Aifreann)

13:00 **Tigh Mhórán**
 Seisiún ceoil agus amhránaíochta

Áras na hOllscoile

14:00 **Comórtas Amhránaíochta na nÓg (Sean-Nós)** Aoisghrúpaí: Faoi 9,12,15,18
 Corn Cuimhneacháin Joe Éinniú (F15)
 Corn Cuimhneacháin Shiobháin Uí Neachtain (F18)

Áras na hOllscoile

16:00 **Ócáid Seolta**
Seoladh Leabhair: Cnuasach Filíochta, *Dhá Scór Eala*, le Aingéal Ní Chualáin (Cló

Iar-Chonnacht) á sheoladh ag Jackie Mac Donncha, scríbhneoir

Seoladh Láithreáin Gréasáin: 'Ceol na Mara' le Micheál Ó Lochlainn: comóradh agus ceiliúradh ar Mháire Ní Ghuairim (1896-1964), amhránaí, craoltóir agus scríbhneoir, á sheoladh ag Séamas Ó Concheanainn, An Coimisiúneir Teanga agus Iar-Riarthóir Áras Shorcha Ní Ghuairim.

18:30 **Tigh Mheaic**
 Amhránaíocht agus Oidhreacht Sheáin 'ac Dhonncha (1919-1996): Taispeántas Ceoil agus Cuimhni Cinn ó Pháraic, Sínead, Feidhlim agus Mac Dara Mac Donncha

21.00 **Tigh Mheaic**
 Seisiún Ceoil agus Amhránaíochta

Imeachtaí Breise:

Déardaoin 2 Bealtaine

19.30 **Ionad Cuimhneacháin na nÍmirceach**
 Ceardlann Scríobh Amhrán Gaeilge (Pleanáil Teanga Chonamara Láir)

Dé hAoine 3 Bealtaine

Ionad Cuimhneacháin na nÍmirceach
 09.15 **Iris Aniar** á chraoladh beo ar RTÉ RnaG

Lóistín

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Meadhbh Ní Ghaora: 087-9303548

Teagmháil

Brid Ní Mhaoilchiaráin: ☎ 087-6753451
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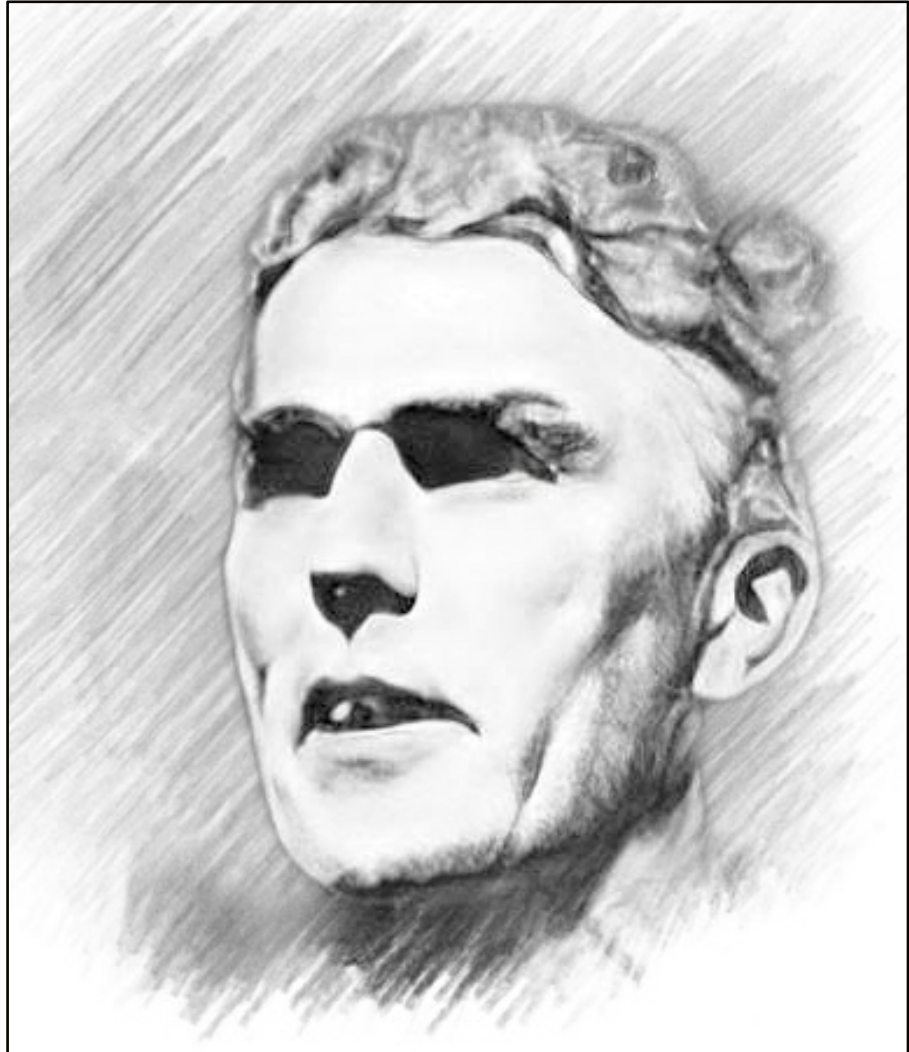
📘 facebook.com/feilejoeinniú

Dé Luain 6 Bealtaine

12.00 Tigh Mhórán - Dláoi Mhullaigh na Féile: Seisiún ceoil agus amhránaíochta



major scéal



*This article is a substantially revised, updated and expanded version of an essay first published in 2010 on the website www.joeheaney.org; hyperlinks to that and other sites are included here. All four essays originally written for the website are now located at https://www.academia.edu/60674188/Joe_Heaney_and_His_Tradition, where readers will also find a comprehensive, hyperlinked listing of the singer's repertoire in both Irish and English; transcriptions and notes on several items not presently included on the site; a list of items recorded from and by members of the Heaney family in the National Folklore Collection, University College Dublin; and a summary of Joe Heaney's English-language repertoire in the *Roud, Laws and Child* indexes.*

The Enigmatic Exile

May 1 marks the fortieth anniversary of the death of the iconic Conamara singer, Joe Heaney/Seosamh Ó hÉanaí, whose remarkable legacy as a performer and educator continues to move and inspire successive generations of singers and musicians in Ireland and elsewhere.

In this issue of *fonn*, the renowned ethnomusicologist, Virginia Blankenhorn, provides the first instalment of a three-part reflection on the life and times of

Carna's man of songs – tracing his epic journey from the west coast of Ireland to the west coast of the United States.

Leaving his native land, where he felt little appreciation for his culture and heritage, Heaney found a new home where his talent as a singer and storyteller were valued and where the man who had, in his youth, dreamed of becoming a school teacher, finally emerged as a highly respected college lecturer.

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joe heaney

▼ Portrait of the Artist as a Young Man: Joe Heaney (Photo: University of Washington Ethnomusicology Archives)

Home & Family

Joe Heaney was born on 15 October 1919 in Aird Thoir (Ardeast), a townland of some twenty houses located about four miles west of the village of Carna in Connemara.

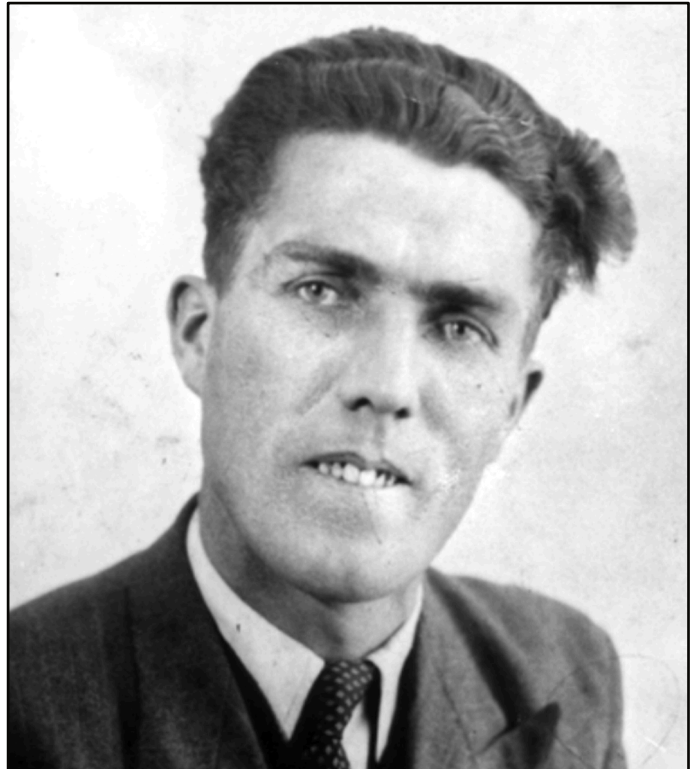
Joe was the fifth of seven children born to Pádraig Ó hÉighnigh or 'Éinniú' (the Irish spelling of 'Heanue,' the English form of the name) and Bairbre Ní Mhaoilchiaráin (Mulkerrins) or 'Béib Sheáin Mhichíl' – Barbara, daughter of Seán son of Mícheal, according to the system of patronymics used to differentiate individuals in a community where many shared the same surname.

Pádraig Éinniú (1881-1937) originally came from Glinnsc, a townland five or six miles to the north, where his family were well-regarded singers and tradition-bearers. Pádraig's first cousin once removed – thus Joe's second cousin – was renowned singer and seanachie, Colm Ó Caodháin (1894-1975), from whom the Irish Folklore Commission's Séamus Ennis and other collectors gathered hundreds of tunes, songs, verses, stories and other folklore.¹

Joe took great pride in this connection, sometimes referring to Colm hazily as his 'uncle,' but always expressing great admiration for him and for his songs.

Béib Sheáin Mhichíl (1881-1962) was one of a family of daughters of Seán Mhichíl Sheamais Ó Maoilchiaráin and Bairbre Ní Chathasaigh (Casey).² Joe's mother's family had a great reputation as storytellers.

Her father, Seán Mhichíl Shéamais, specialised in short, funny stories – like the one about the duck that had lost her beak in a rat trap. Seán Mhichíl



told how he had fashioned a tin beak for her. Not only was the duck well able to function with the tin beak, but when she laid eggs, and they hatched, every one of the ducklings also had a tin beak!³

An uncle of Béib's, Colm Mhichíl Shéamais, was a great man for organising entertainments, such as the time he [suggested that young Joe noble his competitors in a foot-race](#) by throwing sand in their eyes; Joe told Lucy Simpson that his uncle Colm was nearly 90 when he died around 1938.

A second uncle, 'Big Pat' Mulkerrins (Pat Mór Mhichíl Shéamais), was reckoned to

have been one of the best storytellers the area had ever produced, specialising in the long tales of adventure and Fenian lore. Big Pat died young, before Joe was born, but the family's reputation for storytelling was well-established in the community.

At the time of her marriage, Béib Sheáin Mhichíl was living with her mother in the family home in Aird Thoir. For some time before Pádraig Éinniú joined them there, Joe's grandmother [ran a shebeen](#)⁴ from the house, but abandoned this activity when her daughter married. Pádraig and Béib had seven children – four sons and three daughters.⁵

¹For a full account of this remarkable tradition-bearer, see Ríonach Uí Ógáin, *Colm Ó Caodháin: An Irish Singer and His World*. Cork: Cork University Press (2021).

²Joe often told people – whether it was true or not – that it was his great-grandmother, Bairbre Ní Chathasaigh's mother Máire, who was the larger-than-life subject of the song [Cailleach an Airgid](#).

³Liam Mac Con Iomaire, *Seosamh Ó hÉanaí: Nár fhágha mé bás choíche*, Cló Iar-Chonnachta (2007), 45. Mac Con Iomaire's biography of Joe Heaney, written in Irish, has been an invaluable resource in the preparation of this article. Those unable to read Irish may still enjoy the many passages quoted from interviews conducted in English; and the bibliography on pages 473-6 provides a useful resource for further study.

⁴Shebeens represented the retail end of the poteen-making industry, which was, of course, illegal.

⁵Of these, only Joe's brother Máirtín Éinniú stayed at home as an adult; his sisters Máire and Béibí married two Mulkerrins brothers, and Joe used to stay with his niece, Máire, and her husband on visits home. One of Béibí's daughters, Bríd, won Corn Uí Riada, the top prize awarded at the annual Oireachtas for traditional singing in Irish, in 2002. Joe's older brothers Seán (1914-1980) and Mícheál (1918-1979) both lived for a time in the United States before returning to Ireland; his older sister Máire became a schoolteacher and lived with her husband in Bray, Co. Wicklow; and his younger sisters Kitty and Sheila both married and raised families abroad, Kitty in England and Sheila in Florida.

▼ **Singer Seán 'Ac Dhonncha** – Joe Heaney's great contemporary from Conamara.

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Singing and Storytelling in the Ards

With his father's family known for their songs and his mother's for storytelling, the home was ideal for a boy of Joe's interests. And even if his family hadn't provided plenty of material, the wider community thronged with talent.

In Aird Thoir and Aird Thiar (Ardwest) alone there were families whose reputations for singing, storytelling and sean-chas have become legendary. Here is a short account of some of them.

Seán Choilm Mac Donnchadha, whose house was literally a stone's throw from Pádraig Éinniu's, was probably the greatest influence on Joe's singing apart from his father. Joe told Mick Moloney in 1981 that when he was growing up '...all around, you could hear the man next door, Seán Choilm Mac Donnchadha. He had

twelve or thirteen children, but after work every night he'd go out and sit on a big rock and start singing at the top of his voice, and the whole neighbourhood could hear him singing.'

Of Seán Choilm's son, **Dara Bán Mac Donnchadha** (1936-2007), one of the most highly-regarded singers of his generation, Joe Heaney once remarked to Tom Clancy, 'This man is better than myself.'⁶

Joe Pheaitsín 'Ac Dhonncha, the father of Joe's great contemporary, **Seán 'Ac Dhonncha** (1919-1996) lived in Aird Thiar. Joe Pheaitsín was a well-regarded singer, as was his father-in-law, Johnny's grandfather on his mother's side. Joe Heaney and Seán 'Ac Dhonncha (Johnny Joe Pheaitsín) were the first Connemara singers of whom commercial recordings were

⁶Mac Con Iomaire, *Seosamh Ó hÉanaí*, 223.

⁷Literally, 'Mary of the Smith, Mrs Canavan.' One of Máire an Ghabha's ancestors had been a blacksmith. Her grandmother's name was Máire Ní Ghríofa ('Mary Griffin') and her mother, Neainín Mháire Ní Ghríofa ('Mary Griffin's Little Nan') became Bean Mhic Giolla Máirtín ('Mrs Gilmartin') when she married. Although it was generally a person's male antecedents who supplied the lineal and/or occupational references in this by-naming system, occasionally the mother's name would be used when, for

released by Gael-Linn in Ireland.

Seán Jeaic Mac Donncha (1904-1986) also lived in Aird Thiar; his son Josie Sheáin Jeaic won the Corn Uí Riada at the Oireachtas in 1978 and again in 1982, and Josie's brother Johnny was also a fine singer. Joe thought Seán Jeaic was the best male traditional singer he'd ever heard, and the two of them won Oireachtas competitions together on a number of occasions in the 1940s, performing 'work songs' of their own composition.

Beairtle Ó Chonghaile, storyteller and singer, lived not far from Seán Jeaic in Aird Thiar. Beairtle, who died in 1971, won prizes for both singing and storytelling at the Oireachtas in the same year. His son, Éamonn (Eddie Bheairtle) Ó Conghaile, parish priest of Tír an Fhia, has kept alive his father's enthusiasm for the traditional arts.

Máire an Ghabha, Bean Uí Cheannabháin (1905-1999), lived in Aird Thoir. Her son Michael Mháire Ghabha (1936-2005) became a renowned traditional singer, and two of his children, Caitríona and Pól, are keeping up the family reputation. Máire an Ghabha passed on a trove of songs and prayers that she had learned from her maternal grandmother, Máire Ní Ghríofa, and from her mother, Neainín Mháire Ní Ghríofa, Bean Mhic Giolla Máirtín. Joe credited his grandmother and Neainín Mháire Ní Ghríofa as the source for his important religious laments, [Oíche Nollag](#), [Amhrán na Páise](#) and [Caoineadh na Páise](#) or, as it became better known following Joe's recording of it, [Caoineadh na dTrí Muire](#).⁸

example, the father had died young. Because she greatly outlived her husband, all of Máire an Ghabha's children and grandchildren have borne her name; thus her granddaughter Caitríona, daughter of her son Michael, is known as Caitríona Mhichael Mháire an Ghabha, 'Caitríona daughter of Michael son of Máire the blacksmith's daughter'.

⁸These three songs, centrally important to Joe's repertoire, are discussed at length in Williams and Ó Laoire, *Bright Star of the West*, 89-109.

▼ Pádraig Éinniú's original house was replaced by the white house on the left; the stone building was home to Seán Choilm Mac Donnchadha and his family until they built the house on the right in 1956. (Photo: V. Blankenhorn)



from the time I was in the cradle. I heard them around the fire day and night, out in the gardens herding the cattle, or out on the sea fishing, or anyplace I went. I had to have them. My father was a great singer, and Colm Ó Caodháin, God be good to him, a cousin of mine, was one of the Connemara people best known to have songs. There was another man there – known all over Ireland – Seán Choilm we used to call him, and Seán never stopped. After a day's work he'd start singing. He'd go out on the hill and lie back and be singing until twelve o'clock at night.

The Perfect Environment

It is difficult today, with communications of all kinds much improved, to grasp how thoroughly isolated the communities of western Connemara were when Joe Heaney was growing up. The main roads between Galway City and the west were poor – they're nothing to boast about even now – and the roads leading into the various townlands were little more than stony tracks.

Seán Choilm Mac Donnchadha's son Seán, now returned from England to live in Aird Thoir, explained how building materials for the family's new house had to be conveyed to the site by horse and donkey when the house was built in the 1950s, because the road into Aird Thoir had not yet been paved.

▼ **Biographer:**
Joe Heaney's
biographer, Liam
Mac Con Iomaire.



Even radios were scarce, as few people apart from the parish priest and the schoolmaster could afford one. Joe Heaney told Mick Moloney, 'There was no radio or anything to distract you from listening to what the people were saying.' Instead, 'there was always a song or two in our house every night, and a story or something like that.'⁹

Joe described his family's house as an important teach airneáin ('visiting house') in Aird Thoir – a place where people would come after the day's work was finished to share gossip, songs and stories – and it was these occasions that, by his own account, held Joe spellbound as a child. As Joe told Séamus Ennis:¹⁰

You could say I was drinking [the songs and stories] from the bottle while I was in the cradle. I had them

Eddie Bheairtle Ó Conghaile recalled how Seán Choilm was in and out of the Heaneys' house all day, and, as a result, was probably the most important source of Joe's Irish language repertoire:¹¹

Seán Choilm used to be in and out of the Heaneys' house, maybe three times a day, and he spent nearly every night visiting there. He had a lot of songs, and never had to be asked to sing – he used to sing at the drop of a hat. When he had a drink inside him he'd keep it up indefinitely. Joe was listening to these songs, and he learned them. I don't think he had any need to write them down. At that time, nobody wrote anything; and maybe it would often happen that the words of the verses would get swapped around on account of the way they were picked up by ear. But he learned a lot of the songs that way.

The songs weren't important solely as pastime, although that was certainly a big part of their value. Liam Mac Con Iomaire points out that 'people used to sing in order to raise their spirits. A whistled tune or a couple stanzas of a song were able to dispel gloom, for singing was the same thing as being carefree, even if the

⁹Mac Con Iomaire, *Seosamh Ó hÉanaí*, 108

¹⁰Mac Con Iomaire, *Seosamh Ó hÉanaí*, 50. Translated from Irish

¹¹Mac Con Iomaire, *Seosamh Ó hÉanaí*, 48. Translated from Irish.

▼ Carna (Photo: Virginia Blankenhorn)



song were a sad one.’ As Eddie Bheairtle put it:¹²

It didn't take much to raise their spirits so that they'd start singing – maybe a bit of good news, or even the fact that the weather was fine, would be enough to start them singing, their hearts were so light. They only wanted fun and a laugh and a song and some music. But the music was in their bones, and it had to come out.

The singing and storytelling with which Joe Heaney grew up were as much a part of the natural environment as the rocks and the sea. They were intrinsic to a life built around relationships with family and neighbours, people who deeply understood the importance of their reliance upon one another. [Joe explained](#) that, while disagreements and fallings-out happened, people would never hesitate to come to the aid of a neighbour in need. Their whole world was encompassed in this small townland, and their art was of a piece with every other aspect of their lives, focused upon home, family and community. It truly expressed their identity.

The cultural changes that began to affect Gaeltacht life

in the second half of the twentieth century, especially the improvements in road transport and communications, inevitably broadened this focus. While visitors and returning travellers had always brought a whiff of the exotic – very often in the form of a new song or story – the wider world increasingly began impinging upon the life of traditional communities.

As radios became more prevalent, they provided an alternative to listening to the neighbours tell the old stories. Some families managed to get hold of gramophones and were able to play the 78 rpm recordings sent by relatives in the US. [Joe wondered aloud](#) to Jill Linzee if the radio might have interfered with his learning the old songs and stories, if there had been one in the house in his day:

Of course now, maybe – if there was other things, if there was radio, maybe, or something – maybe that would divert me off it. I'm not saying it would – right now, I'd say it wouldn't, but

¹²Both passages, Mac Con Iomaire, *Seosamh Ó hÉanaí*, 56. Translated from Irish.

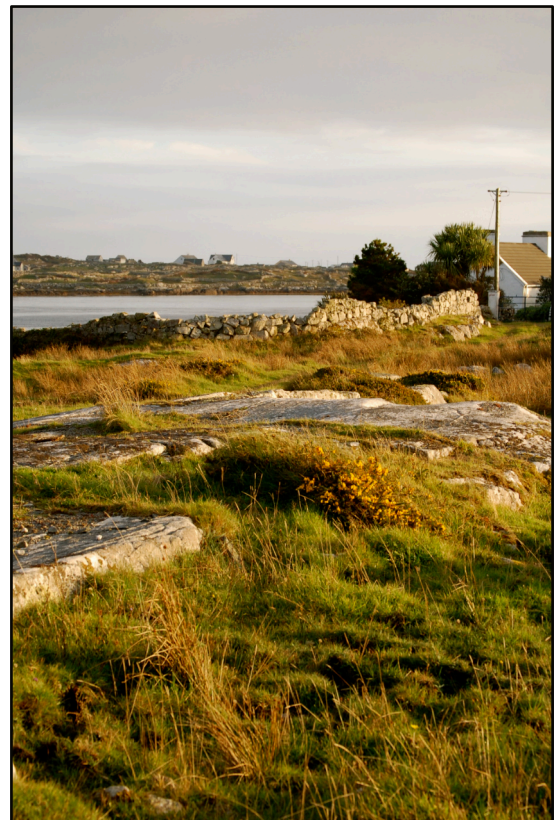
¹³Mac Con Iomaire, *Seosamh Ó hÉanaí*, 225. Tigh Phádraig Rua has now been closed for many years.

maybe it would, I don't know. Because I know the people growing up today, you see, is singing the old songs and telling the old stories, and they all have radios. But they're...singing the old songs and telling the old stories as usual.

This happy coexistence, however, was not to last. As roads improved and incomes rose, people wanted to get out more, rather than staying in every night. But when they attempted to bring their native arts into new environments there were difficulties.

It wasn't every public house – even in Carna – that would tolerate singing. Josie Sheáin Jeaic Mac Donncha recalled that there was only one pub in the district that would allow singing – Tigh Phádraig Rua (Uí Dhónaill) in Maorus: ‘At that time it was the only place in the community where there was permission to sing a song. In the pubs in Carna, if you raised your voice you'd be told to stop or to go home. But Tigh Phádraig Rua was the *mecca* for songs.’¹³

▼ The view toward Mweenish Island from Aird Thoir (Photo: Virginia Blankenhorn)



Publicans reckoned, no doubt correctly, that their takings rose when people were allowed to make a certain amount of noise. In addition, many people had no interest in Irish, and no patience for the old style of singing. Joe told Mick Moloney in 1981 that he had witnessed people slandering their own kinsfolk and neighbours:¹⁴

These people were often told, when they sang one of these songs outside their native place, 'Go back to the bog and sing that; we don't want that kind of a song here.'

These days, singers have a hard time finding a welcome in any pub, as singing requires a quiet and respectful audience. The time when a traditional singer could strike up in a corner of a noisy bar and quieten the room – something that happened frequently enough in O'Donoghue's in Dublin and elsewhere in the 1960s and 1970s – is, alas, gone forever.

With people's houses now dominated by radio and television, and with greater mobility affording a more varied social life, the traditional arts that virtually defined the identity of home and community are now more frequently heard in more formal settings – competition and concert venues – and in the media.



▼ Carna (Photo: Virginia Blankenhorn)



Joe's Progress

Joe Heaney's biographer Liam Mac Con Iomaire has provided a wealth of detail about Joe's early days. The following brief outline will point out some of the most significant events and achievements of Joe's life, and provide context for what he has to say for himself.

1924-37: Education

Joe began school at the age of four-and-a-half. His schoolmasters in Aird Thiar – a Mayo man named Seán Ó Conchúir and his wife, a local woman named Bríd Ní Fhlatharta – appear to have been a very positive influence, and – unlike some teachers of their time, encouraged children to take an interest in their native heritage.

It was at some time during the 1930s – probably 1935 – that Joe wrote out the texts to

a number of songs and stories now held in the main manuscript collection of the National Folklore Collection, University College Dublin.¹⁵

Eventually Joe passed an entrance examination for Coláiste Éinde (St Enda's), a secondary boarding school that prepared Irish-speaking pupils to enter training as primary-school teachers, which Joe attended from 1935 to 1937. Unfortunately, just as he was about to return home for the Easter holiday in 1937, one of the priests in charge told him he was not to return.

It's not clear that any reason was ever given, although [Joe in later years blamed](#) his own lack of diligence. What is certain is that this event caused a huge change in Joe's fortunes, removing all chance of his gaining a qualification, and condemning him to a life of manual toil and financial insecurity.

¹⁴Mac Con Iomaire, *Seosamh Ó hÉanaí*, 109.

¹⁵National Folklore Collection 1275:417-446. Texts include the songs [An Faoinín](#), [Beartlí Ó Dónaill](#), and [Cúilín Triopallach na Gruaige Báine](#), and the stories [Dearg Mac Dearg](#) and [Grabaire Beag Fhinn Mhac Cumhaill](#). Although it is likely that Joe contributed these pages at the behest of his schoolmaster, they are not part of the school-based collection of folklore that the Irish Folklore Commission undertook in the years 1937-8. A likely date for his manuscript would be 1935, when Joe received a prize (*Airgead an Mháirtínigh*) for telling stories, including the two tales just named.

▼ Carna (Photo: Virginia Blankenhorn)

**Good Friday, 1937**

On his arrival in Carna following the devastating news of his dismissal from Coláiste Éinde, Joe met a funeral procession. Making enquiries, he learned that it was the funeral of his own father, who had died of pneumonia at the age of 56. Joe himself was just 17 years old. In future years he often [spoke of this loss](#), and particularly of the many songs that Pádraig Éinniú had taken with him to the grave.

Joe's father had spent a number of years during Joe's boyhood working in Scotland, visiting his family only once or twice a year. He at last returned home when Joe was about 12, which left only five years for them to get to know each other – and for two of those years, Joe was at boarding school.

In light of this sad experience we may better understand why [Caoineadh na dTri Muire](#) – the lament that formed a centrepiece of Good Friday observances in Joe's home – was so important to him, and why his performance of it was so powerfully moving.

1937-46: At home in Carna

Apart from a brief visit to Scotland in 1939, Joe spent the next ten years at home. During the Second World War, he and his brother Máirtín [dredged for scallops](#) in Cill Chiaráin Bay, a job which entailed a six-mile walk each way as well as the backbreaking labour of rowing a currach up and down the bay, hauling the dredger across the seabottom.

He also spent several months in Co. Meath cutting turf, the demand for which was high because the supply of coal had been disrupted by the War.

This period was primarily important, however, because it gave Joe an opportunity for more mature exploration of the cultural riches of Iorras Aithneach. Despite his father's untimely death, the Ards still teemed with singers and storytellers.

In 1940, at the age of 20, Joe first sang in public at the Feis Ceoil in Carna. He told Proinsias Mac Aonghusa in an interview for Radio Éireann that he was terrified:

*My legs were shaking! The first time, you know yourself! The old songs aren't meant to be sung on a stage. They're meant to be sung in a country house, or on the same level as the people listening, and my legs were shaking so badly that a lot of people thought I was dancing!*¹⁶

Having won the competition at the Feis in 1940, Joe competed at the Oireachtas in Dublin, where he came second. From then onwards, with the exception of 1947, he attended the Oireachtas every year until 1957.

He won the top prize for the first time in 1942 – the same year that he first met Séamus Ennis, who had begun collecting for the Irish Folklore Commission in Iorras Aithneach.

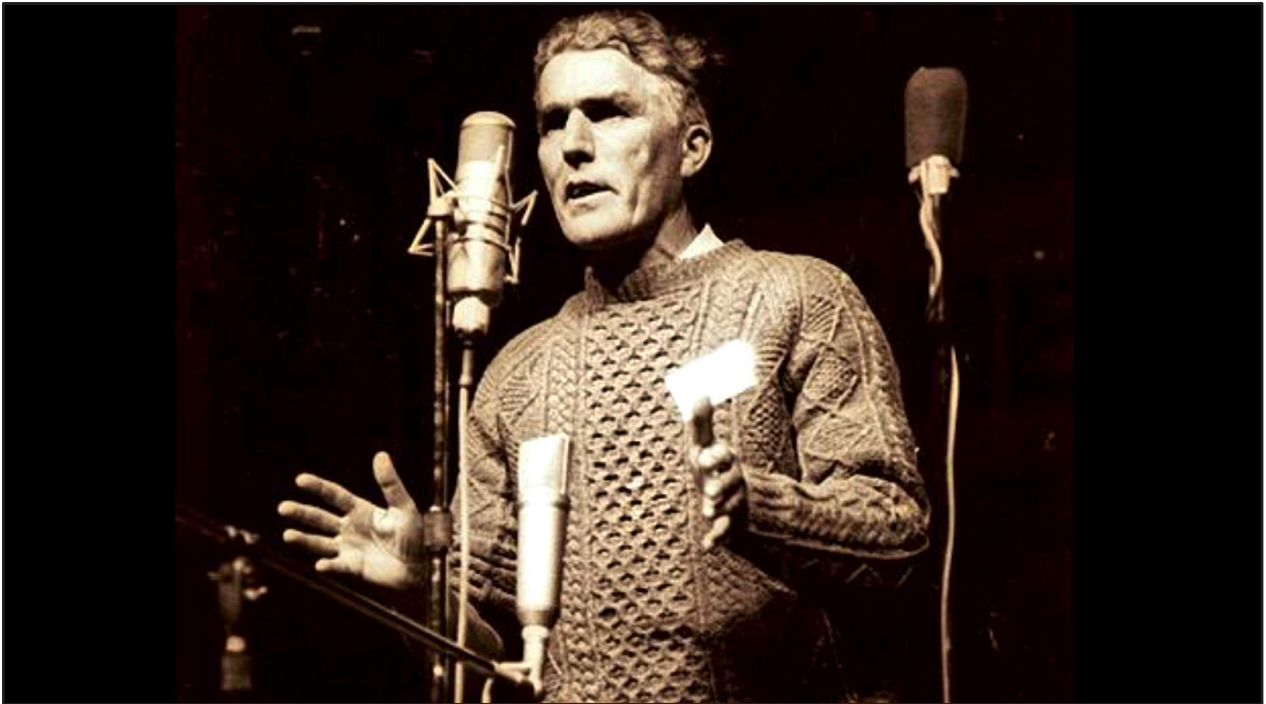
The fact that Ennis, a Dubliner, took such a keen interest in collecting this material undoubtedly underlined for Joe the wider significance of his traditional heritage.¹⁷ Séamus Ennis and Joe, who were exactly the same age, remained friends – or, more accurately, sparring-partners – for many years afterwards, and saw a great deal of each other especially during the 1960s, prior to Joe's emigration to the United States.

1947-1965: Clydebank, Scotland

In the postwar period Great Britain once again became a magnet for Irish people, who were in great demand as reconstruction got underway.

¹⁶Mac Con Iomaire, *Seosamh Ó hÉanaí*, 110. Translated from Irish.

¹⁷Ennis recorded many songs from Joe, Seán Choilm, Colm Ó Coadháin and others in the Carna area between 1942 and 1946. Songs recorded from Joe include [An t-Amhrán Bréagach](#), [Amhrán Rinn Mhaoile](#), [Amhrán Shéamais Uí Chonchubhair as Árainn](#), [Bád Dóite Loideáin](#), [Beal an Atha Buí](#) (more commonly known as [Amhrán Rinn Mhaoile](#)), [Is measa liom Bródach Uí Ghaora](#), [An Buinneán Buí](#), [Caisleán Rí Néill](#), [Coinnleach Glas an Fhómhair](#), [An Cruiscín Lán](#), [Cuaichín Ghleann Néifín](#), [O'Brien from Tipperary](#), [Péarla Dheas an Chúil Bháin](#), [Róisín Dubh](#), [Seachrán Chearbhaill](#), [The Seven Irishmen](#), and [Una Bhán](#); also [Fáilte Uí Cheallaigh](#), a piece of seanchas about the poet Micheál Mhac Suibhne. For some of these, Ennis recorded the text alone; for others he noted the tune in staff notation and one or two stanzas; for a few, he recorded a couple of stanzas on an acetate disc. Manuscript references to the National Folklore Collection are included in transcripts published on www.joeheaney.org, and can also be found in Rionach uí Ógáin (ed.), *Mise an fear ceoil*: Séamus Ennis – Dialann Taistil 1942-46, Cló Iar-Chonnachta (Indreabhán 2007), 439-40.



Joe moved to Clydebank, outside Glasgow, in 1947, where his father and his older brothers Máirtín and Micheál had worked before him. He lodged there with a man from Caladh Mhaínse near Carna, Seán Ó Conghaile (Connolly), and sometime in the late 1940s Joe married Mary, the daughter of the house.

Although they eventually had four children, the marriage appears to have faltered early on. Joe departed to find work in England in 1951, and visited his family only a few times

► **Outside the box:** A copy of the image of Joe Heaney used on the cover of *The Road to Connemara* used to hang in O'Donoghue's Pub in Dublin which Joe often visited. On one occasion seeing his picture in the pub, he remarked that he looked like "the middleweight sean-nós champion of Carna."

▲ **Man of song:** Joe Heaney (Photo courtesy of the Ralph Rinzler Folklife Archives & Collections)

before his wife's death from pleurisy in May, 1966. At that time the care of the children – Jackie, Patricia, Barbara and Michael – fell to Mary's mother and sisters in Clydebank.

It would appear that Joe made no attempt to stay in touch with his family. This is not the place to rake over the details of this painful story, nor to speculate on the reasons for the ending of Joe's marriage. What seems clear, however, is that Joe himself experienced deep shame and unhappiness as a result.

Liam Mac Con Iomaire's biography of Joe contains a revealing anecdote. Joe was observed sitting by himself at the bar in O'Donoghue's in Dublin on a Sunday in May, 1966. He was in a foul mood.

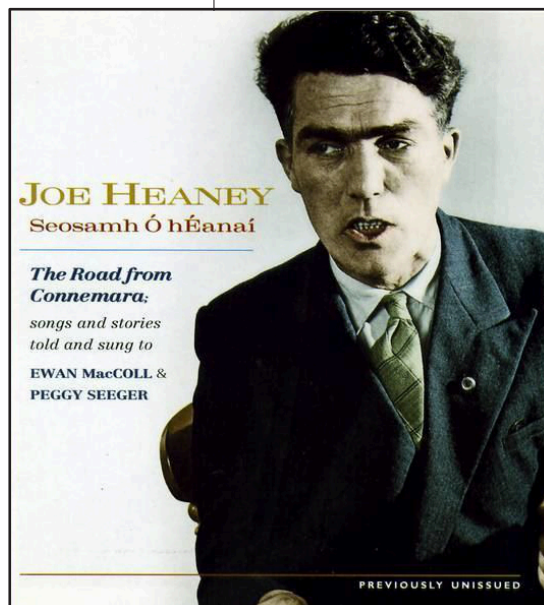
Mairéad Ní Eithir, who was in the pub with some friends, later recalled the occasion:

*Someone told us, 'His wife has died, and he's not going home for the funeral, and he's beside himself.' We all understood; since he wasn't going to the funeral he was in a worse temper than if he had done the thing which he should have done.*¹⁸

Joe rarely spoke of his family, and developed a smooth knack of deflecting all questions about his personal life.

Years later, when introducing a love-song for an audience, a note of bitterness could be heard when he mentioned 'love – whatever that is.'

He was also fond of quoting a maxim that he attributed to his grandmother: 'Love is blind – but marriage is an eye-opener.' What he meant by these oblique comments is anybody's guess. Relationships are mysterious.



¹⁸Mac Con Iomaire, *Seosamh Ó hÉanaí*, 239-240

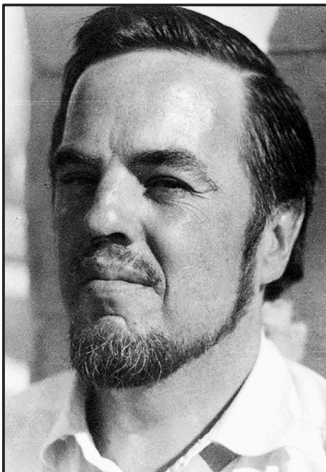
Folk Revival and Ballad Boom (1951-1965)

In 1955 there appeared a [groundbreaking recording](#), *the Columbia World Library of Folk and Primitive Music: Ireland*, which featured singers from all over Ireland recorded by American folklorist, Alan Lomax, in 1951.

Lomax's guide on his field-trip was Séamus Ennis, who introduced Lomax to many of the Gaeltacht singers from whom he himself had recorded materials for the Irish Folklore Commission in the 1940s. Joe Heaney, working and living in Scotland at the time, was not among them.

It is remarkable, however, that of the twenty-six songs on that recording, fully half became standard items in Joe's active repertoire – including some, like Elizabeth Cronin's [Cucanandy-o](#), which had never been staple fare in Connemara.¹⁹ It seems safe to say that Lomax's recording made a considerable impression on Joe, and may have even helped shape his choice of material.

During Joe's years in Britain, the revival of interest in traditional music took off, and Joe became a familiar figure in the pubs and folk clubs of Kilburn, Camden Town and elsewhere in England and



Scotland in the 1950s and 1960s.

His entry into this world was facilitated by his friendship with [Ewan MacColl](#) and Peggy Seeger, whose London-based Singers Club greatly influenced the British folk-song revival; even after his departure for the United States, Joe remained the Singers Club's Irish artist-in-residence. In late 1963 and early 1964, MacColl and Seeger interviewed Joe at length, and many of the songs and reminiscences they recorded are preserved on a CD issued in 2000, *The Road from Connemara*.²⁰

In 1957, Joe visited Dublin at the invitation of Gael-Linn to participate in the first of a series of Oícheanta Seanchais ('Folklore Evenings') at the Damer Hall in Stephen's Green. Singers, storytellers, musicians, dancers and shanachies from Kerry, West Cork, Connemara and Donegal assembled on a stage set evocative of a



▲ Peggy Seeger and Ewan MacColl at the Newport Folk Festival in the early 1960s.

◀ Elizabeth 'Bess' Cronin (Photo: National Folklore Collection, Dublin).

◀◀ Alan Lomax (Photo: Association for Cultural Equity).

kitchen in the Gaeltacht, and shared stories, songs, and good times just as they had done at home. The evenings clearly served as a model for Joe Heaney, who would often begin his own presentations in years to come by inviting people to visualise just such a fireside gathering.

The Oícheanta Seanchais drew huge crowds, and were repeated in each of the following two years. At the same time, encouraged by the success of these shows, Gael-Linn began issuing commercial recordings of traditional music and song, the first time such recordings had been published by an Irish company. Joe Heaney and Seán 'ac Dhonncha were the only Connemara singers recorded by Gael-Linn at this time, and their fame spread not just throughout Ireland but within Connemara itself, where they encouraged a new generation to take an interest in traditional singing.

¹⁹Songs included *Connla, The Banks of the Roses, The Rocks of Bawn, Dó-in Dú, The Wife of the Bold Tenant Farmer, Cucanandy, Bean Pháidín, She moved through the fair, Morrissey and the Russian Sailor, Molly Bawn, Mrs McGrath, Una Bán, and Soldier, Soldier*, all present in Joe's repertoire. In addition, the recording included Munster versions of *An Beinnín Luachra* and *Tháinig bean cois leasa (The Fairy Lullaby)*, of which Joe sang the Connemara equivalents.

²⁰After Joe's death, Peggy Seeger donated copies of the original tapes to the Joe Heaney Collection at the University of Washington, Seattle. Fred McCormick's transcripts of Joe's conversations with MacColl and Seeger are available online [here](#) and [here](#); fresh transcriptions of some items, as well as of others that were not on the commercial CD, can be found on the [Joe Heaney website](#) by searching 'Ewan Mac Coll'.



With the rising popularity of The Dubliners and Luke Kelly and the rapturous welcome of the Clancy Brothers home from America, the ‘ballad boom’ was in full swing in Dublin by 1961. Following the success of the *Oícheanta Seanchais* and the popularity of the recordings, Joe Heaney decided in that year to return to Ireland and try for a professional career.

As it happened, concert promoters at the time were looking for acts to fill theatres and cinemas that had suffered a decline in audience numbers when RTÉ began broadcasting television. The popularity of the ballads helped to fill these venues, and Joe was invited to participate in a number of such concerts over the next few years.

This period of his life bore fruit for Joe in several ways. Accustomed to the folk clubs of England, in Dublin Joe encountered larger and more diverse audiences, and began sharpening his instincts as a performer and gaining greater confidence on stage. He forged lifelong friendships with the Clancys, with Ronnie Drew of the Dubliners, and with others at the centre of the ballad phenomenon. They swapped material and learned from each other.²¹

Séamus Ennis, who had been working for the BBC, also came to live in Dublin at this time. They could all be found most afternoons at O’Donoghue’s in

Merrion Row, which became the designated gathering-place for singers, musicians, and those who wanted to rub shoulders with them.

By 1965, however, it had become apparent that the audience for the ballads and the audience for traditional unaccompanied Irish singing were significantly different. At one concert in 1964, Joe was actually booed off the stage by a drunken crowd who had come to hear The Dubliners – an incident that wounded Joe deeply.

In the four years he had been home, Joe had not managed to achieve anything resembling a regular income, and he got by largely through the generosity of Paddy and Maureen O’Donoghue, who made sure that he got a hot meal

▲ **The Dubliners:** (from left) Ciaran Bourke, John Sheehan, Ronnie Drew, Barney McKenna and Liam Kelly.

▼ **Piper, collector and singer:** Séamus Ennis



most days, and other friends who provided him with lodgings. However much Joe wanted to stay in Ireland, there didn’t seem to be a living there for him.

1965: First visit to the USA

All this began to change in 1965, when Liam Clancy’s efforts resulted in Joe being invited to sing at the Newport Folk Festival. As Clancy recalled it:

The Newport Folk Festival was a very eclectic kind of gathering. There were blues singers from the South Georgia Sea Islands; Pete Seeger would have been whipping up the crowd of maybe 15,000 to 20,000 people. Bob Dylan went electric that year. Joe Heaney came on the scene and I don’t think people knew what to make of him....When he got immersed in a song he became possessed by that song. And it was like he was a medium. It wasn’t an individual that was singing. It came out of everything that had gone before him. And anybody who ever watched him singing got that sense of not just the individual, but the importance of what he had come from.²²

Joe remained in the States until October of that year. He sang at the Philadelphia Folk Festival, where he met Kenneth Goldstein, chairman of the Department of Folklore and Folklife at the University of Pennsylvania for nearly twenty years, who became one of Joe’s earliest and most committed supporters in the U.S.

Recordings of Joe’s singing made at the Philadelphia Folk Festival were eventually released in 1975 as an LP on the Philo label, *Come All You Gallant Irishmen*.

²¹Most famously, [Joe gave](#) The Dubliners the song [Seven Drunken Nights](#), which reached number seven in the British charts in 1967. In America, Joe and Liam Clancy developed a repertoire that they performed together at Rosie O’Grady’s in New York – songs including [Anach Cuain](#) (Liam’s performance in English can be heard [here](#)), [Dónal Óg](#) (Liam’s version [here](#)), [The Rocks of Bawn](#) (the link is to the Clancy Brothers’ version), and [An Buinneán Bui](#).

²²Mac Con Iomaire, *Seosamh Ó hÉanaí*, 228-9

Emigration (1966-1976)

Upon his return to Dublin in the autumn of 1965, Joe's reputation was higher than ever. Stories about his appearances at Newport were in the newspapers.

In 1966, Séamus Ennis brought Joe with him on a musical tour through Co. Clare, and he continued to appear on stage alongside the Clancy Brothers. Proinsias Mac Aonghusa invited Joe onto his radio programme, *Aeriris*, a number of times. But the underlying difficulty hadn't changed, and Joe was still living hand-to-mouth. It was time for a change.

In 1966, the world learned that Joe was emigrating to America. Journalist Joe Kennedy, long an admirer, quoted Joe as follows in an article he wrote for the *Evening Herald*:²³

...[W]hen I went to the Newport Festival last year for the first time I found an audience for my songs and stories such as I have never had before. I did not like to make the decision to leave Ireland permanently but there just is not a living for me as a folk singer here.

Once again, Joe's friendship with The Clancy Brothers was of enormous help as Joe found his feet in the States. Tom Clancy paid Joe's fare to New York in August, 1966; and the Clancys' manager, Jerry Campbell, helped Joe find a job as a doorman at a prestigious Manhattan apartment building, 'The Langham' at 135 Central Park West, where he worked for the next ten years.

A friend of Campbell's, Jack Deasy, found an apartment for Joe in Bay Ridge, Brooklyn. And if it's true – and maybe it isn't – Tommy Makem helped Joe obtain a work visa through a Chinese friend who owned

a restaurant, and who vouched to US immigration authorities that Joe Heaney was able to play Chinese music, and that this was what was needed to assure the success of his restaurant in Greenwich Village!²⁴

Apart from the Clancy Brothers and Tommy Makem and a few others, however, Joe relied little on the large Irish-American community in New York. Mick Moloney told Liam Mac Con Iomaire:²⁵

Joe's support system was completely outside the Irish American circle. The Irish Americans ignored him completely. They didn't realise that they had a genius in their midst. And it was the Irish language, too, which made it inaccessible to most of them.

Sean Williams, who later studied with Joe Heaney at the University of Washington, Seattle, offered a sensible explanation:²⁶

I think there were a lot of first-generation Irish people in the northwest who were



▲ **Opening Doors:** The Langham at 135 Central Park West, New York City where Joe worked as a doorman for ten years and whose residents included television host, Merv Griffin. (Photo: David Shankbone, CC BY-SA 3.0)

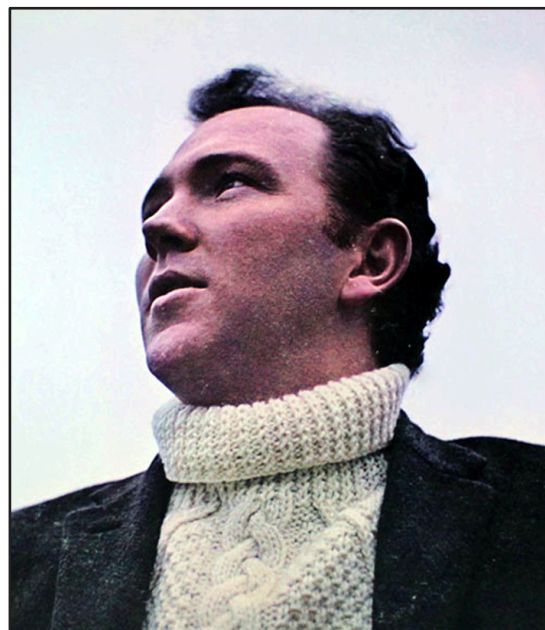
▼ **Liam Clancy:** One of Joe's champions in the United States.

ashamed of anyone who spoke Irish.

Because in the eighties the economic boom hadn't happened yet in Ireland, Riverdance hadn't happened yet, and people who left Ireland felt that they had reason to be ashamed of anyone like Joe. A lot of the Irish community wouldn't come out to hear Joe. He reminded them of things they would prefer to forget.

Anyhow, Joe would probably scold the likes of them for not speaking Irish, and I don't think they cared to be scolded. They probably had enough scolding when they were younger and still living in Ireland.

Joe settled into a routine in New York and gradually began to make a name for himself on the American folk circuit. The folk music revival was every bit as big a phenomenon in the States as it was in Britain and Ireland, and afforded plenty of opportunities.



²³Mac Con Iomaire, *Seosamh Ó hÉanáí*, 241

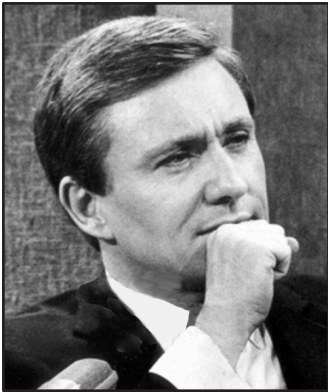
²⁴Mac Con Iomaire, *Seosamh Ó hÉanáí*, 242

²⁵Mac Con Iomaire, *Seosamh Ó hÉanáí*, 364

²⁶Mac Con Iomaire, *Seosamh Ó hÉanáí*, 395

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joe heaney



◀ Host: Merv Griffin.

▶ Amhránaithe: Seán 'ac Dhonncha, Máirtín Byrnes, Seosamh Ó hEanáí with Liam Ó Murchú



Kenneth Goldstein helped to introduce Joe to university folk clubs and societies. He met the Clancys regularly in The Lion's Head, a Greenwich Village bar, and they often used their contacts to get him invited to perform at festivals.²⁷

Occasionally a lucky accident helped spread Joe's fame – such as the time Merv Griffin, one of several show-business tenants in The Langham, visited O'Donoghue's pub in Dublin and was astonished to see the face of his concierge looking down from a photograph on the wall.

As a consequence, Joe was invited to appear as a guest on Merv Griffin's St. Patrick's Day television broadcast, where he sang a number of songs to the delight of a national audience.

From 1969 onward, Joe returned to Dublin on holiday every year or two, each time to a rapturous welcome in O'Donoghue's. During his 1969 visit, he recorded a number of songs for the British label, Topic Records, and [his first LP](#), *Joe Heaney: Irish Traditional Songs in Gaelic and English*, appeared at the end of that year.

²⁷Joe was later able to return the favour, arranging gigs for Liam Clancy after his decision to launch a solo career and the arrival of a large tax bill had left him in need of funds; see Mac Con Iomaire, *Seosamh Ó hEanáí*, 288-9.

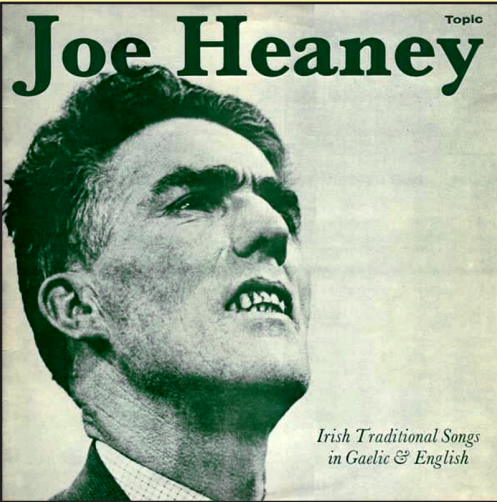
²⁸Joe was eventually offered a position as a building custodian and groundsman with Gaeltarra Éireann in Connemara while he was home on holiday in 1977. By this time, however, he was teaching at Wesleyan University and decided against taking up the offer (Mac Con Iomaire, *Seosamh Ó hEanáí*, 311-2).

In 1970, Proinsias Mac Aonghusa interviewed Joe in New York for his RTÉ television programme, *Féach*.

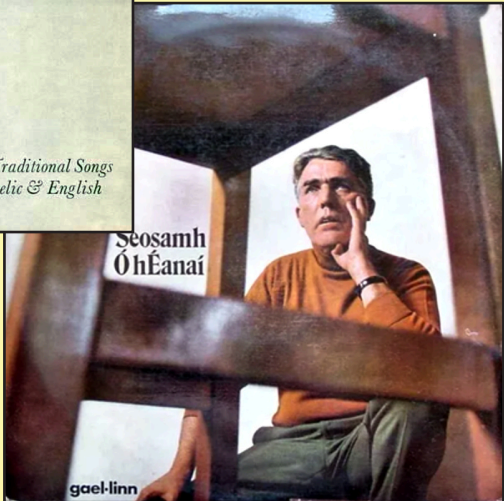
In 1971, [the first of Joe's LPs](#) for Irish record company Gael-Linn appeared. It was this recording and its [sequel](#), issued in 1976, that contained the most important songs from Joe's Irish-language repertoire; both were hugely influential.

Gael-Linn formed the habit of arranging concerts in the Damer Hall and elsewhere for Joe whenever he returned

home. He had by this time become fast friends with Gael-Linn's Riobard Mac Góráin and Máire Nic Fhinn Davitt, who not only helped to maintain Joe's reputation in Ireland, but tried hard to find him a job that would allow him to return to Ireland permanently. But while this was not to be, there were changes in store for Joe that finally allowed him to become what he had hoped for when he won the scholarship to Coláiste Éinde in 1935: a teacher.²⁸



▼ Album: Joe Heaney's first for Gael-Linn.



▶ Album: Joe Heaney's first for Topic.

Professional Gael (1976-1984)

When Joe returned to the United States in the autumn of 1976, he went back not to the lobby of The Langham but to a university teaching post.

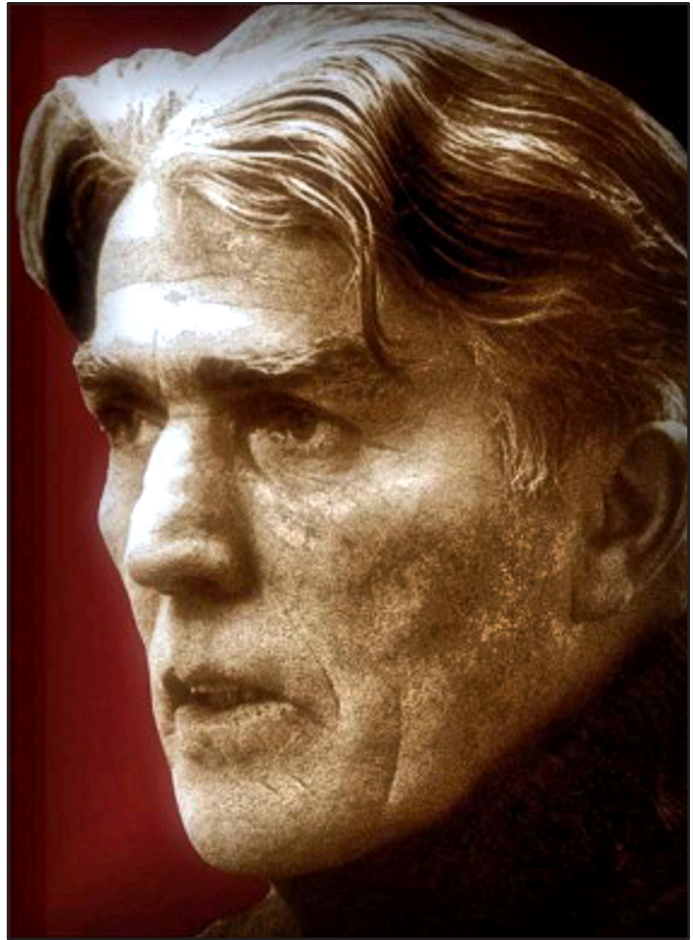
Dr. Neely Bruce, Professor of Music and American Studies at Wesleyan University in Middletown, Connecticut, persuaded Joe to offer private lessons to Wesleyan students interested in Irish oral culture – as Joe described it to Mick Moloney, “Irish songs and stories, and mythical and cultural things.”

Joe very much enjoyed the teaching and the contact with students. He retained his flat in Brooklyn, and took the bus back and forth to Middletown – a long journey, but better than being on his feet all day in the lobby of 135 Central Park West. He continued to teach at Wesleyan until he moved to Seattle at the end of 1981.

When he wasn't teaching, Joe participated in festivals all over the U.S., Canada and beyond. He frequently visited other universities and colleges, and it was at this time that he began to include storytelling as well as songs in his presentations and workshops. He found the experience engrossing.



◀ Professor: Neely Bruce of Wesleyan University in Connecticut.



As he explained to Mick Moloney,²⁹

I just go up there to tell them something. I get so involved in what I'm doing that I get lost. And I'm on my own. There isn't a soul there, only myself, and I get so involved that I'm there talking and singing and telling epic stories about Cúchulainn or Fionn Mac Cumhaill and all that. And I find out that the audiences – most of them any way – really love it.

Joe's reputation continued to grow, just as the work he was doing helped him to grow and mature as a performer. At last Joe Heaney was able to focus all of his energies on the subject matter that had engrossed him all his life, without the distraction of earning his living doing something totally unrelated.

He began to win recognition not just for his talents as a performer, but also for his contributions to a wider understanding of the Irish experience

which – whether Irish-Americans were ready to embrace it or not – had helped shape the United States over the previous century and more.

One such award was the Eisteddfod Award, granted to Joe by Southeast Massachusetts University in 1977, which recognised both the importance of his repertoire and the ‘dignity...of his performance of it [which] has helped considerably to maintain the integrity of Irish traditional music during the period of its greatest popularization outside of Ireland.’³⁰

It was at an Eisteddfod Festival the following year that Joe first met Lucy Simpson, a schoolteacher who turned out to be a neighbour of Joe's in Bay Ridge, Brooklyn.

The two became close friends, and Lucy set about recording Joe's songs and stories at weekly meetings

²⁹Mac Con Iomaire, *Seosamh Ó hÉanaí*, 308-310

³⁰Mac Con Iomaire, *Seosamh Ó hÉanaí*, 314

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that continued – albeit intermittently – even after Joe departed for Seattle.

Lucy somehow managed to persuade Joe to let his guard down – something he didn't do with everybody – and was invited by Fredric Lieberman, a New Yorker who was at that time chairman of the Department of Ethnomusicology at the University of Washington, Seattle, to spend several weeks as a visiting artist-in-residence at the University.

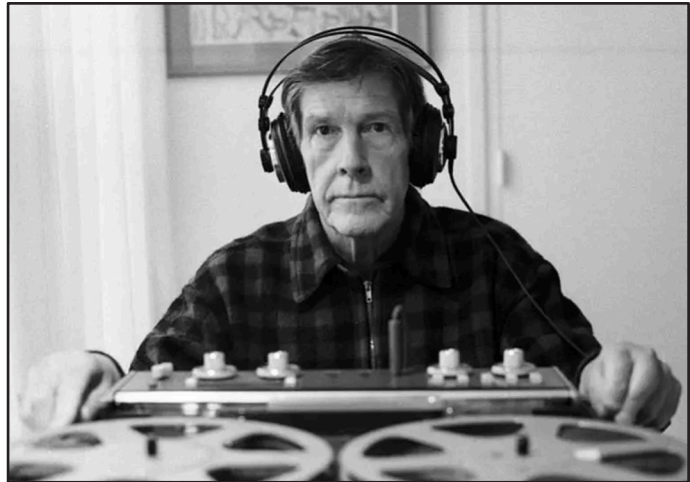
The success of this engagement, which yielded some of the richest material in the University's Joe Heaney Collection, led eventually to Joe's being asked to return to Seattle for a two-year appointment.

In the meantime, Joe visited Ireland in 1979 for several weeks. During this visit he was invited to England, where he recorded with his friend from London days, Gabe Sullivan, the LP *Joe and the Gabe* which was released in the US the following September.

But surely the most astonishing consequence of Joe's trip to England came about during a tour, arranged by Ewan Mac Coll and Peter Bellamy, of folk clubs throughout the north of England.

It was at one such club in Norwich that Joe first encountered American avant-garde composer John Cage, who had travelled from New York especially to meet him. Cage was working on a composition called *Roaratorio* based on

► **Composer:** John Cage.



Joyce's *Finnegans Wake*, and he recruited Joe and a number of other Irish musicians to take part in the production, which was to have its first performance at the Centre Georges Pompidou in Paris in January, 1980.

Roaratorio was [an hour-long aleatoric composition](#) – it depended upon the random workings of chance to provide its memorable moments. Readings from *Finnegans Wake* and other texts were interwoven with music, singing and recordings of sounds mentioned in Joyce's work. Each of the performers was told to play for twenty minutes exactly, never mind what else was going on at the time.

As Paddy Glackin described it:³¹

It was a kind of simultaneous music-making, based on chance operations, and this atonal thing going on. Then, unexpectedly, the music would come together. It was magic; it would last five seconds at the most, and then it would be off again. And mixed in with all that were all these sounds!It was incredible. We never heard such a thing before. Cage was there, laughing at us, because he knew how we felt. But Joe took the thing very seriously. He seemed to understand what was going on. The most

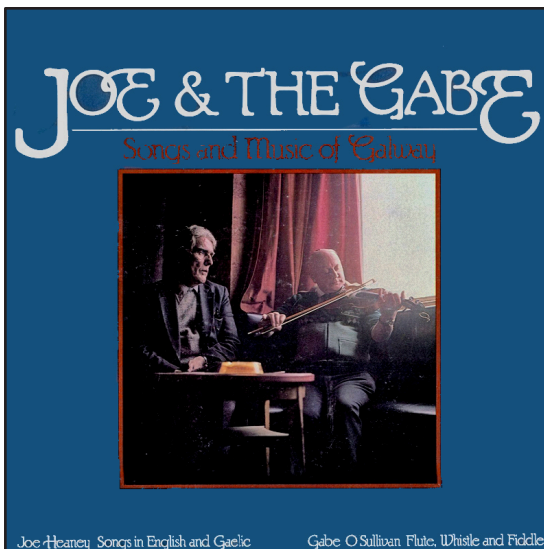
amazing thing to me was that he understood John Cage, in a way that we certainly didn't. ... And Joe had extremely strong opinions about it all. After the concert one night he went out and said, 'That wasn't right tonight!' He had a sort of spiritual understanding of what was going on, I think.

Indeed, Joe was very much intrigued by Cage and his work, and Cage was no less interested in Joe Heaney, seeking him out for his opinion after the concerts, and valuing that opinion when he got it. *Roaratorio* was performed with Joe's participation on two further occasions after its première in Paris: for performances which took place after Joe's death in 1984, a tape recording of Joe's songs was used.

One of the most exotic concerts of Joe's career – at least in terms of distance travelled – was the one he gave to a packed audience at Sydney Opera House. Concert promoter and folksinger, Warren Fahey, arranged for Joe to be invited to participate in the Festival of Sydney in January, 1981.

To hear Joe's performance in such wonderful acoustics, with a warm and receptive audience of Australian music-lovers, is a revelation.³²

▼ **Album:** Joe and the Gabe.



Joe Heaney: Songs in English and Gaelic

Gabe O'Sullivan: Flute, Whistle and Fiddle

³¹Mac Con Iomaire, *Seosamh Ó hÉanaí*, 337–8. The other performers, in addition to Joe and Paddy, were Liam Óg O'Flynn, Peadar and Mel Mercier, and Séamus Tansey.

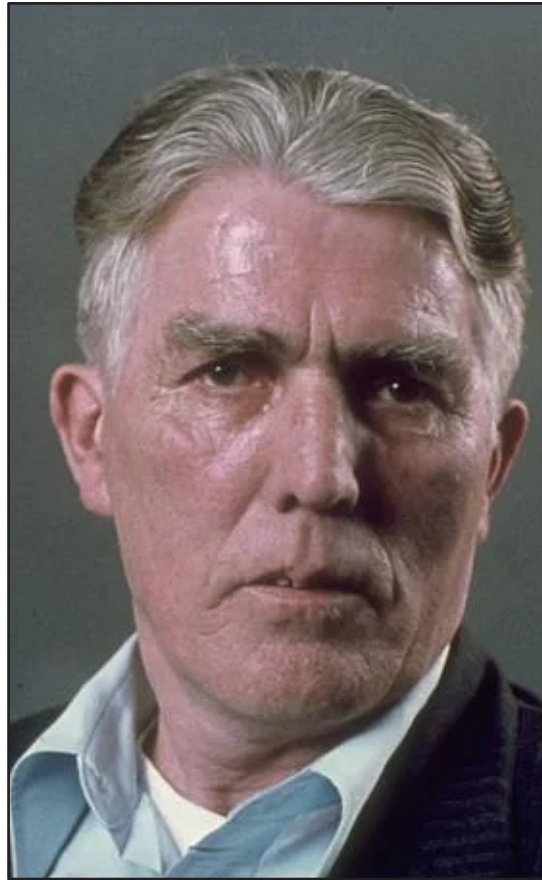
³²Songs recorded by Joe on this occasion included [The Rocks of Bawn](#), [The American Wake/A Stór mo Chroí](#), [Did the rum do/What will you do when the kettle boils over](#), [Connla](#), [Red is the Rose](#), [Éamonn an Chnoic](#) (which Joe links to Australian outlaw Ned Kelly), and one of his stories, [The Two Hunchbacks](#).

The year that began in Sydney ended for Joe in Seattle, where he began a two-year appointment as Artist in Residence in January, 1982.

The following July, it was announced that Joe was to receive the National Heritage Fellowship Award, bestowed by the National Endowment for the Arts in Washington, D.C., for the first time that year. Richard Harrington described the occasion in the *Washington Post*, July 5, 1982:³³

Fifteen men and women – shapers, movers, founders and protectors of varied folk traditions – accepted the thanks of a nation Saturday evening as the National Endowment for the Arts unveiled its first National Heritage Fellowship at the Departmental Auditorium The 15 ranged from craftspeople...to musicians. These are ‘the people who have given this country a spiritual signature,’ said folklorist Alan Lomax.

‘This is the first time America has turned around and given proper credit where credit was due to the folk tradition for having made America a wonderful place to live in. In the last 50 years, we have moved with giant strides toward something we think of as social and economic justice. Tonight we move to an important new idea – cultural equity, cultural democracy, where we recognize that America’s most



precious possession is its diverse cultural heritage.’ ... Following the awards, each winner gave a brief performance.... Ballad singer Joe Heaney stood like a Prussian and sang about an ancient battle, a round-by-round description of the boxing match between Morrissey and the Roosian Sailor.

He also gave a hilarious and tongue-twisted history of one particular Irish tune that led emcee Theodore Bikel to suggest that ‘history should be taught by folk singers, not historians.’



▲ **Admirer:** Riobard Mac Góráin of Gael-Linn

Joe himself was very proud of this honour – and rightly so. Jill Linzee, one of Joe’s graduate students in Seattle, explained to Liam Mac Con Iomaire:³⁴

The award Joe got is a very prestigious award. It’s a big deal.... And he was given the award because of his recognition by the academic community in this country. There were PhDs in folklore and ethnomusicology who were saying that this man is worthy of our attention and our recognition as a man who is a fine example of this tradition and also as someone who is investing time and energy in passing that tradition on to others.

That autumn, Joe returned to Dublin on what was to be his last visit to Ireland. He returned in triumph. Thanks to the efforts of Riobard Mac Góráin and Máire Nic Fhinn Davitt of Gael-Linn, the story of Joe’s National Heritage Fellowship Award finally made it into the Irish newspapers.

To crown this achievement, these loyal friends arranged for Joe to give a concert at the National Concert Hall in Dublin.

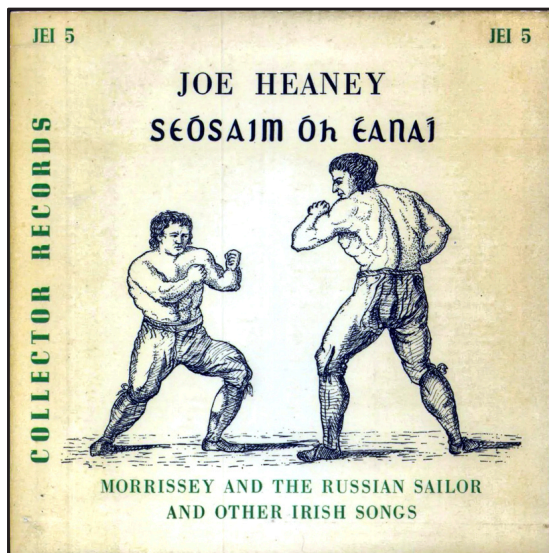
So the Irishman who had sung before huge audiences at festivals across the United States and Canada, who had performed *Roaratorio* in Paris, London and Toronto, and who had sold out the Sydney Opera House was at last honoured with a concert on the national stage in Ireland’s capital city.

Although Joe’s contract with the University of Seattle came to an end in 1983, he continued to teach privately until shortly before his death from emphysema on May 1 1984.

He could not have done so without the support of friends and colleagues from the University of Washington, who did all they could to get concert and workshop bookings for Joe, and who supported him lovingly in his final illness.

³³ *Honoring America’s Folk Heritage*, quoted in Mac Con Iomaire, *Seosamh Ó hÉanáí*, 357–9.

³⁴ Mac Con Iomaire, *Seosamh Ó hÉanáí*, 385





Sandinos Bar, Derry
10th-12th May 2024

FRIDAY - 10TH

Local performers & bands

6pm - Mick Hagan

7.30pm - Sianna Ni

Laithbheartaigh

9pm - Cradle Rock

**FEILE JOE
MULHERON**

SATURDAY- 11TH

**2pm Official opening with
Bernadette McAliskey**

Readings from Joe's Memoirs
(Mulheron from Carrickhill)
Followed by singing and music
sessions with local and visiting
musicians

8pm Gala Concert:

- Macdara Yeates
- Eileen Webster
- Harry Bradley
- Vincent Doherty
- Eleanor Lamb
- Patricia Flynn
- Fergus O'Hare
- Máire Ni Cheilleachair
- The Henry Girls

**Followed by traditional music and
singing sessions**

SUNDAY- 12TH

11.30am - 1pm

Guided tour of Free Derry
with songs written by Joe
Mulheron and Eamon Friel

2pm

Open singing session
Followed by traditional music
session

7pm

The parting glass
Farewell with food and chat for
visitors, performers, friends
and Joe's family
**Followed by traditional music
and singing sessions**

Fintan's
Good
Companion

Page 50



Restringing
Paddy Tunney's
Stone Fiddle

Page 51



sight reading

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HARPS & HARPERS WORLD WIDE

A new book of essays from a range of harp scholars was launched at the Irish Traditional Music Archive in Dublin in February.

Edited by Helen Lawlor of the Technological University of Dublin and Sandra Joyce of the Irish World Music and Dance Centre in Limerick, *Harp Studies II: World Harp Traditions* highlights the key role of harping in music traditions around the world.

Contributors include Cormac de Barra, Niall Keegan and Mary Lousie O'Donnell.

The book launch also featured reflections from Dr. Kerry Houston and Professor John O'Flynn as well as a performance from Rachel Duffy and Fiona Gryson.

The essays and essayists in the 366-page volume are:



▲ **Editors:** Lecturer at the Technological University of Dublin, Helen Lawlor, and Sandra Joyce, Director of the World Music and Dance Centre at the University, pictured at the launch of *Harp Studies II: World Harp Traditions* in the Irish Traditional Music Archive in Dublin.

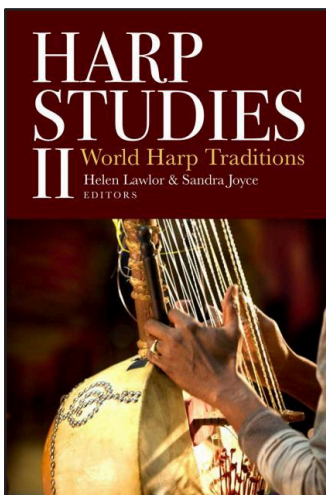
- 'Cia an saoi lé seinntear an chruit': a bardic poem to the harper – Deirdre Nic Chárthaigh
- *In the shadow of Bochsá: a study of three foreign pedal harpists in Dublin (c.1850–1900)* – Mary Louise O'Donnell
- *When thy slender fingers go*

▼ **The African harp:** Sona Jobarteh plays the kora



forth on the wire': The visit of the Swedish harp virtuoso Adolf Sjöden to Ireland in 1879 – Lia Lonnert & Helen Davies

- *Sustaining the harp in Ireland: Máirín and Róisín Ní Shéaghda's music, teaching and legacy* – Cormac De Barra
- *'Lantern works': opening access to music education and harping through convent schools in Ireland* – Sandra Joyce
- *'Balls!' Gender, language and aesthetic in the worlds of Irish harping* – Niall Keegan
- *Learning together: participatory music practices in Irish harp ensembles* – Helen Lawlor
- *Eighteenth- and nineteenth-century pedal harps: a focus on the Philharmonie de Paris harp collection* – Haley Hodson
- *The Viggianese harp: an exploration of a musical diaspora and its parallels with the Irish tradition* – Catriona Cannon
- *A trajectory of the Breton harp in the twentieth century* – Tristan Le Govic
- *A harper's perspective on the revival (or re-invention?) of the Scottish harp* – Neil Wood & Joshua Dickson
- *Studying the diversity of Central African harps* – Salomé Strauch & Sylvie Le Bomin
- *Innovation crushing cultural memory: harps in South Cameroon* – Susanne Fürniss
- *Let's make a record! Contemporary repertoires of the ngombi (harp) by Mitsogo artists in Gabon* – Rémy Jadinon
- *Social life of the Kora* – Paulla Ebron
- *Harps in Asia: a historical survey* – Lucie Rault
- *Dawpuewae: forming and performing the Karen collective with the tehnaku (harp)* – Benjamin Fairfield and Chi Suwichan Phattana-phraiwan



FINTAN'S BIG COMPANION IS ABOUT TO GET BIGGER

Fintan Vallely's magnum opus, *The Companion to Irish Traditional Music*, is due to be published in a new third edition later this month.

The first edition of *The Companion to Irish Traditional Music* was launched in 1999. The encyclopedic reference book proved so popular that a second edition was produced in 2011 – suitably updated and expanded with digital versions also on Kindle and iBooks.

Although the two earlier editions both sold out quickly, the book has remained in great demand. So the Cork University Press has bowed to the inevitable by commissioning a third edition which has again been revised and expanded by musician and researcher, Fintan Vallely.

The profusion of published local and major studies related to the music, the explosion of web-based information, and the normalisation of Irish traditional music within popular musics which are



▶ **Third edition:**
The Companion to Irish Traditional Music

◀ **Editor:** Fintan Vallely (Photo: Liam Burke/Press 22)

The Companion to Irish Traditional Music

THIRD EDITION



Edited by Fintan Vallely

consumed world-wide has also created high-profile players: the trail blazed by bands like The Chieftains has been widened, heightened and advanced beyond what could not have been imagined by those whose commitment forged the 'revival' through the 1960s, let alone those who formed the Cork and Dublin pipers' clubs in 1898 and 1900, or even the influential pioneer, Seán Ó Riada, himself.

So the third edition is not only a thorough update, but includes new topics which involve and are of interest to all who play and listen to the music. Among them is not only consideration of the issues mentioned above, but also a closer look at teaching and learning.

This monumental work assembles contributions from of 215 musicians and writers in 600,000 words with 840 biographies and a thousand other articles, 300 images and passages of musical notation.

Its 1,800 hundred entries offer a comprehensive guide to Irish traditional music in Ireland and internationally.

The book covers all tune types; style, composition and

arrangement; ballads, sean-nós and Irish-language song; instruments; solo playing and sessions; competitions and awards; céilí bands, groups; professionalism; step, sean-nós, céilí and set dancing; technology; organisations, media and promotion; transmission; leading performers, collectors and archives; stylists and commentators; broadcasting and recording; women in traditional music; Irish music on a county by county basis as well as among the diaspora.

The book also includes an analysis of the results of successive Fleadheanna Cheoil na hÉireann from 1951–2023, including lists of the major senior champions over the period. The companion also contains a useful bibliography of literature on Irish music, song and dance for further reference.

The passages of music – which are transcribed in the book – may be heard as well as seen, on an accompanying album which is available as a digital download with the book or separately as both a double CD or DVD.

For further information see www.comitm.com



▲ **Man of Songs:** Irish traditional singer Paddy Tunney (above) (1921-2002) was born in Glasgow, Scotland, but as a baby moved back with his family to Donegal and Fermanagh.

His mother, Brigid Tunney (née Gallagher), was a traditional singer and taught him many songs. A district health officer by profession, Paddy became a prolific singer and a voracious song-hunter, learning hundreds of ballads and folksongs around Ireland. He recorded a number of albums and toured throughout Ireland and Britain.

He wrote two books about his life with traditional songs, *The Stone Fiddle* and *Where Songs do Thunder*.

RESTRINGING PADDY TUNNEY'S STONE FIDDLE

A new edition of Paddy Tunney's acclaimed book, *The Stone Fiddle: My Way to Traditional Song*, is to be launched soon by the Tunney Song Tradition Trust.

This new edition will feature several additions including photographs, maps, a full index and an introduction by Dr. John Tunney, which provides many insights into the origins of the book, what his father chose to include and why.

Paddy's text is unchanged and is as fresh as when first published in 1979. To read *The Stone Fiddle* is still to enter into Paddy's sense of himself, his very consciousness, to step into a lost world that survived only in his memory and imagination.

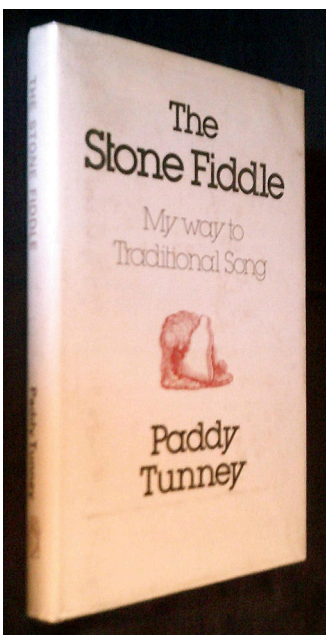
Ewan MacColl described Tunney's memoir as a nourishing book of splendid songs, witty and amusing anecdotes, brilliant character sketches and above all, a book combining wisdom and compassion.

The book contains over 60 songs but, as Bill Meek wrote in *The Irish Times* back when it first appeared:

"Paddy Tunney's book is much more than a collection of songs ... only infrequently can a study be said to reveal a culture from within. When such an event occurs, the result can be electrifying, and such is the effect of The Stone Fiddle, undoubtedly a piece of literature, and yet so directed by the oral tradition that the pages dance with a degree of life denied to most literary works."

Now, after many years out of print, Paddy's children and grandchildren, working through the Tunney Song Tradition Trust, are making this 1970s classic available to a new generation of singers and lovers of the Irish song tradition.

▼ **A Family in Song:** The Tunney siblings, pictured during the recording of John Tunney's album, *The Immigrant: A Stone of the Cairn of Tradition*, at Raelach Studios in Clare in 2020.

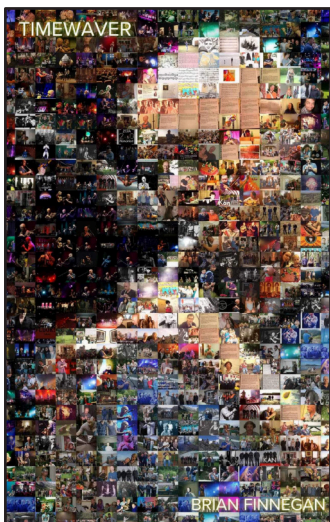




THE ARMAGH TUNESMITH

BRIAN'S BOOK OF 70 ORIGINAL TUNES

Widely recognised for his fearlessly innovative approach to composing, collaboration and arrangement, Brian Finnegan is a long-time member of the award-winning band, Flook, as well as being the creator of three highly acclaimed solo albums.



◀ **Timewaver:** the tune book from Brian Finnegan.

Responding to recurring questions from his fellow musicians about the availability of sheet music for some of his most notable compositions, Brian recently released a tune book entitled *Timewaver* – featuring 70 original tunes.

The first of the 70 tunes in the book, *The Donegal Lass*, is dedicated to Eithne Vallely, his teacher in the Armagh Pipers Club – where he began playing the whistle at age 8 and the flute at age 10.

Brian has been composing tunes for over 35 years – or as to use his own words, “since I first felt the spell of tune writing take up home in me.”

“I would discover the world through writing and it would find me and an old fire would begin to burn that has kept me warm on the coldest and darkest of nights ever since.”

Describing the process of creating the book, Brian says: “I’ve done my best to articulate with a little narrative what inspired the writing and naming of each tune, and although most of the recorded tunes in the collection were not played on a D whistle or

flute, for ease of learning and passing on, they are notated here to be played in concert pitch.”

The 70 tunes collected in the book are a mixture of recorded material – scattered across twelve albums including three ‘solo’ recordings, five Flook albums, a KAN album – and other offerings from musical friends, peers and bands.

All the recorded tunes have references to the original keys and the albums on which they appear.

“They are, says Brian, “in their truest form, uncluttered with ornamentation or technique as I strongly believe that every tune is encoded with a unique personality and the real joy in playing instrumental music is connecting the notes and the space between into something new, learning how to glide, making them your own.”

Brian has also included a chapter of unrecorded or newly composed tunes – some of which had never been played in a live setting previously – including the most recent of all, *Timewaver*.

THE BAND THAT CHANGED THE COURSE OF IRISH MUSIC

This lively and engaging account of the groundbreaking Irish traditional music ensemble, Ceoltóirí Chualann, enables readers to see for the first time the pioneering concepts developed by Seán Ó Riada and his exceptionally talented band as they began to change the course of Irish music.

Written by Seán Ó Riada's composer son, Peadar, the book blends memoir and



▲ Ceoltóirí Chualann: (from left) Michael Tubridy, Éamon de Buítléar, John Kelly Senior, Anthony Kelly (child underneath), Sonny Brogan (on the whistle), Paddy Moloney, Martin Faye, Seán Ó Riada (standing), Ronnie McShane and Seán Potts at the Mansion House in Dublin in October 1962 (Photo: Courtesy of Peadar Ó Riada).

historical narrative while drawing on the Ó Riada archives as well as the reminiscences, records and anecdotes of former band members, Éamon de Buítléar and Michael Tubridy and frequent guest performer, Seán Ó Sé.

From the origins of the band to the complexities of their trailblazing musical arrangements, composed by the visionary Seán Ó Riada, this book showcases their ability to blend traditional Irish music with complex orchestration.

The magic of their story unfolds against the backdrop of a changing Ireland, where traditional music, once marginalised, began to find new expression and appreciation as their popularity and influence grew.

The book also explores the band's creative process, featuring details of rehearsals, recordings and broadcasts along with a detailed discography. It includes 400 musical arrangements and original scores in Seán Ó Riada's handwriting.

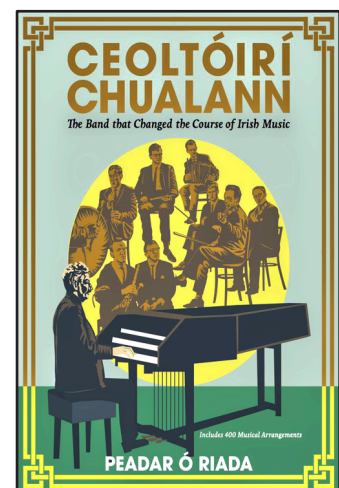
This is a truly invaluable resource for musicians and enthusiasts alike and a unique

insight into the creative genius of the ensemble.

Ceoltóirí Chualann: The Band that Changed the Course of Irish Music is not just a historical account but a heartfelt tribute to the musicians who redefined Irish traditional music.

It is essential reading for anyone interested in understanding the remarkable influence of Seán Ó Riada and Ceoltóirí Chualann on the revival and evolution of Irish music.

Published by Mercier Press, the book costs €24.99.



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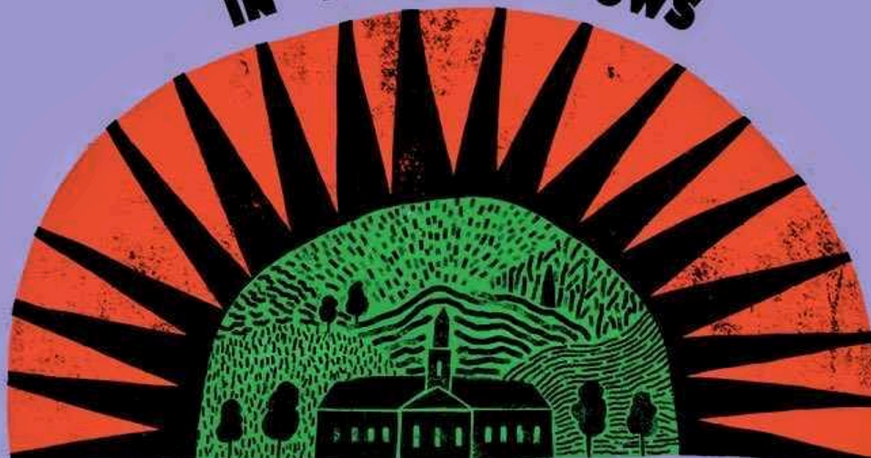
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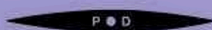
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**Mohsen's
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sound check

55



▲ Fiddle: Sinéad McKenna

Sinéad's homage to her Ulster roots

Multi-instrumentalist and singer Sinéad McKenna from Augher, Co. Tyrone hails from a family steeped in Irish traditional music.

Her music clearly signals her North Monaghan roots and draws its inspiration from her two grand-uncles, fiddlers Pete and Pat McKenna.

Sinéad has performed extensively throughout Ireland, Europe, the USA and beyond.

Recent highlights in her career include performing alongside a star-studded line-up of artists at the



Sinéad McKenna
Faoi Lán Ceoil

Tommy People's Tribute Concert in the National Concert Hall, Dublin, at headline events at Belfast Tradfest and at the Pádraig O'Keefe festival.

She has multiple all-Ireland medals from Fleadh Cheoil na hÉireann, and also won the prestigious Ed Reavy International Fiddle Competition in 2019.

Released in March, Sinéad's debut album *Faoi Lán Ceoil* illustrates her authenticity, skill, and mastery of the fiddle while echoes from master Ulster fiddle exponents, Tommy Peoples and Ed Reavy, resonate throughout this collection.

Her singing in both Irish and English marries haunting melodic lines with sensitive and colourful arrangements of traditional songs.

Accompanied by Micky Fearon (guitar) and Rachael Masterson (piano), with guest appearances from her brother, Peter McKenna

(pipes), Oisín Murphy (banjo) and Brendan Loughran (concertina) and produced by Seán Óg Graham in his Bannview Studios, this album is a wonderful celebration of a musical heritage grounded in family and place.

Track Listing:

1. McIlhattons Retreat/House of Hamill/Music in the Glen
2. Tommy Peoples' Jigs
3. Fuigfidh Mise an Baile seo
4. Sean McGuire Style/The Kiltteary Reel/The Mohill
5. The Braes of Auchetyre/The Fly Fishing/Once in a Blue Moose
6. The Boys Of Carrickroe - The Monaghan Jig
7. The Star of Logy Bay
8. San Sebastian's Spark Box Shuffle/The Letterkenny Blacksmith
9. The Kilavill Jig/The Duck House
10. The Good Room Set
11. Johnny Harling's/Roscommon Reel/The Whistler of Roslea
12. The Bunch of Green Rushes/Declan Folan's

SIDE TRACKS



New Lúnasa album

Lúnasa has announced a new album, *Live in Kyoto*, which was recorded in December 2023 at the Taku Taku club in Kyoto, Japan.

The collection of 10 new tracks is delivered by an ensemble of exceptional musicians playing at the height of their powers in front of an enthusiastic and appreciative audience – whose presence adds to the atmosphere on the album.



Stone works

Seb Stone is a multiple award-winning young traditional singer from the Peak District in Derbyshire. He also plays the uilleann pipes and the tin whistle.

Produced by Richie Pigott, Seb's new album, *Young Tamlyn's Away*, combines very fine renditions of Irish and English traditional ballads and songs along with some well delivered instrumental sets.

THE NEW DEMESNE

Field recordings by Alan Lomax, Ireland 1951



The New Demesne is now available to download from Bandcamp

The Association for Cultural Equity – the foundation established by the acclaimed US collector, Alan Lomax, has made the album, *The New Demesne: Field Recordings by Alan Lomax, Ireland 1951*, available to download via Bandcamp.

The album, which was issued as a double CD set by the Irish Traditional Music Archive in 2002 is by far the most in-depth presentation of the historic field recordings made by Alan Lomax in 1951 during his first visit to Ireland in the company of American singer Robin Roberts.

The purpose of the visit was to make state-of-the-art reel-to-reel tape recordings of Irish traditional songs and instrumental music with a view to issuing the first of a series of commercial albums for

Columbia Records' World Library of Folk and Primitive Music.

Guided by the great collector and uilleann piper, Séamus Ennis, and assisted by the Irish Folklore Commission and Radio Éireann, Lomax and Roberts recorded for weeks in Dublin, Cork, Galway, and Donegal.

Thirty-three selections from the resulting tapes were issued on vinyl as the Ireland volume of the Columbia series in 1955 and re-issued on CD by Rounder Records in 1998.

The New Demesne, which was compiled and annotated by Nicholas Carolan, ITMA Director Emeritus, consisted of sixty-six tracks featuring legendary figures like Séamus Ennis, Bess Cronin, Colm Ó Caodháin, Mickey Doherty, Cítí Ní Ghallchóir, Seán 'ac Dhonncha Aggie White and many more.

Track Listing

- Séamus Ennis - *As I Walked Through Dublin City*
- Robin Roberts - *Dublin City*
- Séamus Ennis - *The New Demesne*
- Alan Lomax - *Old Joe Clark*
- Séamus Ennis - *Go Deimhin, a Mháire*
- Séamus Ennis - *The Old Man Rocking the Cradle*
- Séamus Ennis - *The Trip over the Mountain*
- Elizabeth Cronin - *Uncle Rat*
- Elizabeth Cronin - *A Bhean Úd Thíos & Conversation with Alan Lomax*
- Elizabeth Cronin - *Lanigan's Ball*
- Elizabeth Cronin - *Shule Agrah*
- Elizabeth Cronin - *Conversation with Alan Lomax*
- Elizabeth Cronin - *Lord Gregory*
- Seán Ó Súilleabháin/Seán O'Sullivan & Diarmuid Ó Riordáin/Dermot O'Riordan - *Lá Úd na Meithile*
- Peigí Ní Scanláin/Peggy Scanlon - *A Mharcaigh ón Mhumhain*
- Máire Ní Shuilleabháin/Maire O'Sullivan - *Cuir a Chodladh an Seanduine*
- Gobnait Ní Chróinín/Abby Cronin - *An Cailín Aerach*
- Diarmuid Ó Riordáin - *Cu-cú-ín*
- Máire Ní Shuilleabháin - *Crónán na Bó*
- Máire Ní Cheocháin/Maire Keohane - *Cois Abhann na Séad*
- Máire Ní Shuilleabháin - *Idir Chaiseal is Durlas*
- Gobnait Ní Chróinín - *Réidhchnoc Mná Duibhe*
- Máire Ní Shuilleabháin - *An Cailín Aerach*
- Beairtle Ó Conaola/Bartley Conneely - *Amhrán na mBréag*
- Seán Jeaic Mac Donncha/John Jack McDonagh - *An Bonnán Búí*
- Beairtle Ó Conaola - *An Sceilpín Draighneach*
- Seán Jeaic Mac Donncha - *Amhrán Rinn Mhaoile*
- Beairtle Ó Conaola - *Púcán Mhicil Pháidín*
- Beairtle Ó Conaola - *Sadhbh Ní Bhruinnealla*
- Seán Jeaic Mac Donncha - *Róisín Dubh*
- Beairtle Ó Conaola - *An Táilliúirín Magaidh*
- Aggie White - *Maudabawn Chapel*
- Aggie White - *The Irish Washerwoman, Whelan's*
- Aggie White - *Bonnie Kate, Jennie's Chickens*
- Colm Ó Caodháin (Colm an Bhlácaigh)/Colm Keane - *A Pheigí na gCarad*
- Colm Ó Caodháin - *Na Ceannabháin Bhána*
- Colm Ó Caodháin - *An tSeanbhean & Conversation with Séamus Ennis*
- Meaigí Nic Dhonncha (Meaigí Sheainín Choilmín)/Maggie McDonagh - *Mo Cheallacháin Fionn*
- Meaigí Nic Dhonncha - *Ní Phósfaidh Mo Mháire*
- Meaigí Nic Dhonncha - *Cailleach an Airgid*
- Meaigí Nic Dhonncha - *An Rógair Dubh*
- Meaigí Nic Dhonncha - *Páidín Ó Raifeartaigh*
- Alan Lomax, Aggie White, Ballinakill Céilí Band - *Uncle Joe, Miss McLeod's*
- Ballinakill Céilí Band - *The Twelfth Day*
- Eddie Moloney & Chet Coughlan - *The Maid among the Roses, Shannon Breeze*
- Ballinakill Céilí Band - *The Lark in the Morning*
- Aggie & Bridie White - *The Mason's Apron*
- Ballinakill Céilí Band - *The Ashplant, The Grouse on the Bog*
- Cítí Ní Ghallchóir (Cítí Eoin Éamoin)/Kitty Gallagher - *An Mhaighdean Mhara*
- Neillidh Ó Baoill (Neillidh Pháidí Neillidh)/Neillidh Boyle - *The Girls of Keadew*
- Cítí Ní Ghallchóir - *Is Deas an Fear i mBaile Mhé*
- Neillidh Boyle - *Story with Lilt*
- Cítí Ní Ghallchóir - *Brid Bhocht*
- Mickey Doherty - *Haste to the Wedding; The Match is Made*
- Mickey Doherty - *The Moving Bogs of Allen*
- Mickey Doherty *Conversation with Seán Ó hEochaidh, The Twisting of the Hayrope, The Girl was Smart for the Fiddler*
- Mickey Doherty - *Old Peter Street*
- Mickey Doherty *Conversation with Seán Ó hEochaidh, The Fiddler with One Tune; The Fairy Reel*
- Seán 'ac Dhonncha (Johnny Joe Pheaitín)/John McDonagh - *Bean an Fhir Rua*
- Seán 'ac Dhonncha - *Green Brooms*
- Mickey Cronin - *Gleann Cam*
- Mickey Cronin - *My Name is Pat O'Donnell*
- Séamus Ennis - *I'll Mend your Pots and Kettles*
- Séamus Ennis - *The Herring*
- Séamus Ennis - *As I Roved Out*
- Séamus Ennis - *The Groves, 'Dwyer's*



▲ **Nós Nua:** Louth Youth Folk Orchestra at the premiere performance of *Causeway* at the Drogheda Arts Festival under the baton of composer, Mohsen Amini, with Bene Morris at first violin to his right (Photo: Robin Barnes)

Making common cause

With its members drawn from counties Louth, Meath, Monaghan, Cavan and Armagh, the **Nós Nua Youth Folk Orchestra** has been playing since 2017 – working on unique arrangements of both newly composed and existing pieces in the traditional style.

A chance meeting with Glasgow-based concertina maestro, Mohsen Amini (Ímar and Talisk) at the Fleadh in Drogheda in 2019 was the beginning of a remarkable friendship which ultimately led to the composition of Mohsen's *Causeway* suite written in collaboration with Nós Nua



▲ **Composer:** Mohsen Amini

– with one movement co-written with his partner, Éadaoin Ní Mhaicín.

The suite in ten movements is inspired by the story of the Giant's Causeway – one of the ancient myths connecting Ireland and Scotland about the clash of two fierce giants: Benandonner from Scotland and Fionn Mac Cumhaill of Ireland, aided and abetted by his wife, Úna.

Initially commissioned by Music Generation Louth, Oriel Centre and Dundalk Gaol, the collaboration began in earnest in early 2020 before the first lockdown, and continued online before resuming in 2021 in a blended format. Live



▲ **Harpist:** Deirdre Ní Buachalla

in-person rehearsals began in 2022 for the premiere of the suite at the Drogheda Arts Festival in May 2022.

For the live rehearsals and performances, Mohsen brought along his Talisk bandmate, Benedict Morris who, like Mohsen, is also a former Young Traditional Musician of the Year in Scotland.

Bene also appears on the recording – along with Mohsen, flute players, Kay Webster and Kerriane McArdle, piper Conal Duffy and harpist and project manager, Deirdre Ní Buachalla.

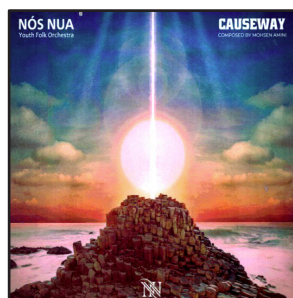
Mohsen's beautiful composition is sensitively and exquisitely interpreted by the ensemble – which is a "youth" orchestra only in the sense of the freshness and enthusiasm they bring to their performance: it in

no way diminishes the quality of their playing.

The orchestra members playing on the record are: *banjo:* Enda Dooley, Oisín Kennedy, Darragh Lennon, Fionn Marron; *bodhrán:* Cathal Mac Conchra, Saoirse McGahern, Farragh McGeary, Darragh Rooney; *cello:* Ruairí Coggans; *concertina:* Chris Conway, Alison Forde; *double bass:* Dearbhla Coggans, Laura Mac Artain; *euphonium:* Tom Healy; *fiddle:* Síofra Devine, Bláithín Hand, Michael Kirby, Dearbhla Marron, Aoibheann Nic Conchra, Meadhbh O'Sullivan; *flute:* Lauren Carr, Eoin McIntyre; *harp:* Rachel Dooley, Aisling Glenholmes, Jaymee Martin, Grainne McCabe; *trumpet:* Ronan Tallon; and *uilleann pipes:* Oisín Ó Maoileoin.

Track Listing

1. Benandonner
2. Finn and Úna
3. Only a Fool
4. The Red Man
5. Causeway
6. Úna's Game
7. Deception
8. Lough Neagh
9. The Road Home
10. Fingal's Cave





Topic releases four newly found recordings by Anne Briggs with remastered debut album

Topic Records have just released a newly re-mastered edition of Anne Briggs' eponymous album along with a bonus EP with four previously unreleased songs to mark her eightieth year.

"We've gone back to the original tapes of Anne Briggs' eponymous debut album, commissioned one of the UK's top mastering engineers to remaster it," said Topic, "and in doing so, have unearthed four previously unreleased tracks from the album sessions! Incredible as it may sound, these four songs, which we're calling *The Lost Tape*, were filed away back in 1971 but remarkably, until now, have gathered dust."

This Topic Treasures release, remastered by Calum Malcom from the original quarter-inch tapes, expands on the 2019 vinyl re-issue which includes original album artwork by Humphrey Weightman plus notes by A.L. Lloyd, music journalist Ken Hunt and Anne Briggs herself.

The album includes *The Lost Tape* in the form of bonus 7" single, again, designed by Weightman,

based on a never-before-seen 1967 illustration by Eamonn O'Doherty.

The enigmatic Anne Briggs was a highly acclaimed and talented English traditional singer who at the height of her powers and popularity decided to withdraw completely from the limelight.

Despite her brief blazing career in traditional music, Anne Briggs' beautiful voice and singing style influenced a generation of female singers including Sandy Denny, June Tabor, Linda Thompson, Maddy Prior and even Norma Waterson.

As Martin Carthy notably observed: "She didn't mess about. There were no histrionics. There was no posing. There was no self-

conscious style. She sang fluidly, easily, with tremendous passion."

Having come to the attention of Ewan MacColl who convinced her to leave school and tour with Centre 42, the young woman from Beeston in Nottinghamshire began working with MacColl's friend and colleague, Bert Lloyd on her debut EP, *The Hazards of Love*.

While Lloyd recognised the exceptional nature of her talent, he also saw that she needed to be managed carefully through the recording process because of her anxiety.

While she toured extensively in Britain and Ireland in the 1960s and 1970s, she only committed about 30 songs to record because at the tender age of 27, she

decided to give up singing on the grounds that she hated the sound of her recorded voice.

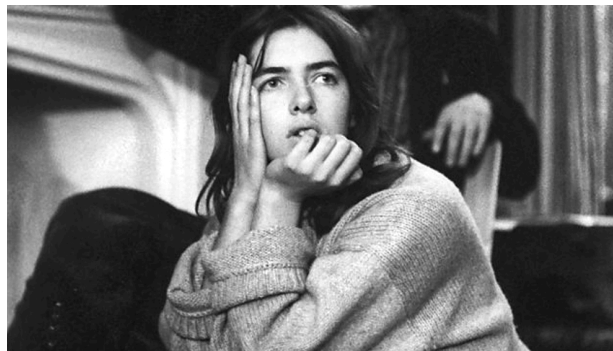
Though Briggs has never been tempted to return to sing in public or to record, she remains a highly influential figure – especially among younger singers. Rather like Liam Weldon in Ireland – whose recorded output is similarly slim, recordings by Anne Briggs are much prized: so the release of four more songs in *The Lost Tape* accompanying the re-mastered album is indeed a significant event.

Track Listing

1. Blackwater Side
2. The Snow It Melts the Soonest
3. Willie O' Winsbury
4. Go Your Way
5. Thorneymoor Woods
6. The Cuckoo
7. Reynardine
8. Young Tambling
9. Living by the Water
10. Maa Bonny Lad

Bonus Tracks

1. Sovay
2. The Cruel Mother
3. Bruton Town
4. Three Maidens A-Milking Did Go



▲ Anne Briggs

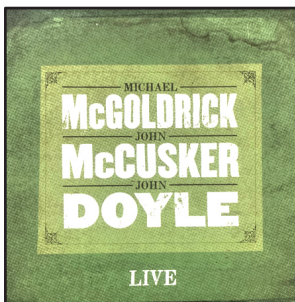


▲ Three live w aires: (from left) John McCusker, Mike McGoldrick and John Doyle.

Live up to expectations

The *Live* album from the powerhouse trio of Michael McGoldrick, John McCusker and John Doyle – which was originally released in 2012 compiled from recordings from the trio's 2009 UK tour – has just been made available as a digital download on Bandcamp.

Acclaimed on its original release in CD format, the album features McGoldrick on flute, low whistle and uilleann pipes; McCusker on fiddle, cittern and low whistle; and Doyle on guitar, bouzouki and vocals. Steeped in Irish and Scottish



traditional music, the trio overflow with instrumental and vocal riches.

They first played together as part of the Transatlantic Sessions in 2007 and instantly recognised a harmonious kinship and approach to music, which led to the trio.

Each member has gone on to global acclaim both individually and collectively as members of this and other ensembles.

This album captures all the excitement of the trio in their pomp – a couple of years after their formation when the music is still fresh and exciting both for the band and for the audience.

The trio delivers a programme of instrumental tracks – many from the canon but some self-composed – along with four songs from Doyle: *The Apprentice Boy*, *Madame*, *I'm a Darling*, *Bedlam Boys* and *The False Lady* (which he previously recorded with Karan Casey and which features Heidi Talbot on *Live*).

Track Listing:

1. Muireann's Jig/Farewell To Whalley Range/Roddy MacDonald's
2. Trip to Pakistan/Edinburgh Rock
3. The Apprentice Boy
4. Sailing Through The Narrows/ Kev's Trip To Brittany/Pur The Orangutang/Billy's Reel
5. Leaving South Uist/Lochaber Badger
6. The False Lady
7. Under One Sky/Tom Rose/ Johnny's Jig/Boys of The Puddle
8. Bedlam Boys
9. Five For Buckfast/Wired To The Moon/Willie Coleman's/Rory McCleod's
10. Cuz Teahan's/Her Long Black Hair
11. Madame I'm a Darling
12. Leaving Friday Harbour
13. Shetland Molecule/Frank's Reel/Attracta Brady's
14. Kitty Come Down To Limerick/Hardiman The Fiddler /Helvic Head

SIDE TRACKS

PÓR



ROISIN MCGRORY

Pór relations

Róisín McGrory's *Pór* is a collection of music composed by some of Inishowen's finest musicians along with songs from the Honoria Galwey Collection and some of Róisín's own compositions.

A distinguished fiddler (one of the *Sí Fiddlers* from Donegal), Róisín is joined by Steve Cooney and Paul McClure and by her daughters, Deirdre and Ella, who also played on her album, *The Brae Road*.



Capercaillie at 40

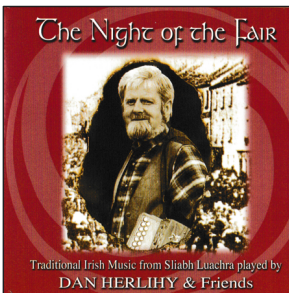
Scots band, Capercaillie, celebrate 40 years with the release of *ReLoved*, their new symphonic double album featuring the BBC Scottish Symphony Orchestra.

These compelling orchestrated versions beautifully encapsulate the spirit of Capercaillie's repertoire – with hypnotic instrumentals that draw on traditional forms of jigs, reels and eastern rhythms, and modern ballads and poignant love songs.

SIDE
TRACKS

Shepherds Arise

The fourth studio album from Brian Finnegan consists of the traditional music that inspired and shaped his playing. From his days as a pupil at the Armagh Pipers Club to groundbreaking groups like Flook, KAN, The Hunger of the Skin Band, his journey into composing and performing was the result of his guidance at the Piper's Club under the care of the remarkable Brian and Eithne Vallely.



Dan's Homage

The late box player, Dan Herlihy, was joined by nine musician friends in Boherbue. Co. Cork in 1996, to record fourteen instrumental tracks (including a fine collection of polkas and slides) and two songs, *Molly the Pride of Rathmore* and *The Charming Quarry Cross* sung by Christy Cronin.

The resulting album not only captures the spirit of Sliabh Luachra but is also a fitting tribute to Dan Herlihy – made possible in this re-release by his son, Brendan.



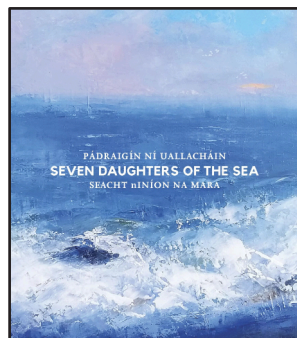
Pádraigín's transports of delight

***Seacht nIníon na Mara/Seven Daughters of the Sea* is the tenth studio album by Pádraigín Ní Uallacháin, one of Ireland's most prolific traditional singers.**

This album of new compositions marks a renewal of her collaboration with Steve Vai which goes back over ten years since he recorded one of her songs, *Mullach a' tSí*, on his album *The Story of Light* (2012).

This remarkable collaboration comes full circle on the title track of Pádraigín's album with the sounds of ancient Irish culture merging with contemporary musical rhythms, while invoking a cosmic blessing on a troubled world.

Although firmly rooted in Irish traditional music,



it has a contemporary and transcultural aspect through the inclusion of international musicians – the celebrated American guitar player Steve Vai, Indian classical Bansuri player Rajat Prasanna, Steve Cooney from Australia/Ireland, Fin Moore from Scotland and Irish musicians Macdara Ó Graham and Dónal O'Connor, who also produced the album at Redbox Studios in Belfast.

The various strands merge to bridge the space between the known and unknown, ancient and contemporary, male and female.

Themes of tradition, exile, love, ancient rituals and deities, early literature and world music inspire these new compositions.

Woven through *Seven Daughters of the Sea* are songs and chants invoking the Earth Mother in all her forms and manifestations as nature, landscape, Brigid, the Cailleach, water, Buí the

summer goddess, Spring, the otherworld and a keen of sorrow, while also honouring the inherent masculine gifts of strength, honour, loyalty and wisdom.

Pádraigín Ní Uallacháin is unique in having recorded two albums of new compositions in her native Irish language, including *Seven Daughters of the Sea*. The CD and MP3s include a 28-page booklet with lyrics, translations and notes.

Track Listing

1. Mórmháthair
2. Imbolc
3. Samhradh Buí
4. Londubh an Cheoil
5. Beannú
6. Mian mo Chroí (with Rajat Prasanna)
7. Seven Daughters of the Sea (with Steve Vai)
8. Caoineadh Cine
9. Colm Bán na Síochána
10. Brigid Buach

▼ Séamie O'Dowd

sound check:
séamie o'dowd

61



Séamie on the fiddle

While Séamie O'Dowd is probably best known as a remarkably talented and tasteful guitar accompanist, his latest release, *Further Down the Line: The Fiddle Album*, is a very timely reminder of his multi-instrumental capabilities.

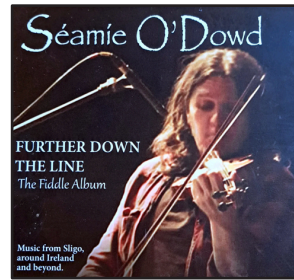
A singer, songwriter, mandolin and harmonica player, Séamie demonstrates yet another string to his bow – both figuratively and literally – on the fiddle.

As the son of a fiddle playing father and someone who has enjoyed lifelong exposure to the characteristic Sligo fiddle playing

Track Listing

1. Across the Black River
2. The Fork Down the Hill
3. The Cuckoo
4. The Light Footed Skip
5. The Silver Spire Set
6. The White Mountain
7. The Chimneysweep's Hornpipe
8. To Await Whatever Comes
9. Bonny Kate
10. The Shetland Set
11. Sharon's Waltz Set
12. Imelda Rowland's Reel Set
13. The Rolling Hills of Angels

style, it should come as no surprise that Séamie's consummate musicianship should also extend to the fiddle.



While this new album of tunes draws mainly from the traditional canon, O'Dowd includes some of his own compositions along with some by the great musicians he has played with over the years, including Máirtín O'Connor, Dick Gaughan, Cathal Hayden, Kevin Burke, John Sheehan, Brendan Emmett and Brian McNeill.

Séamie also believes in giving his audience value for money: with a running time of almost 72 minutes for the album, he is happy to allow the sets to unfold naturally – rather than offering a simple tune sampler.



Bring in the Spirit

Rod Paterson, Pete Clark, Gregor Lowrey, Marc Duff, Kirsten Easdale and the late Lionel McClelland performed traditional and contemporary Scots folk song for a decade as Bring In The Spirit.

This studio album showcases fifteen songs from their live performances between 2009 and 2019 – including songs and poems by Hamish Henderson, Andy M. Stewart, Adam McNaughtan, Rod Paterson, Lionel McClelland and, of course Robert Burns.

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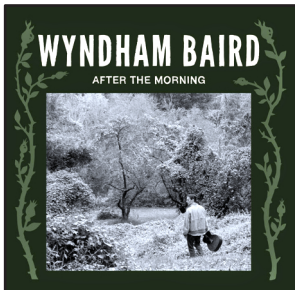
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SIDE TRACKS



Morning star

Originally from the Smoky Mountains, Wyndham Baird offers a selection of folk, country, gospel songs and ballads including *On Raglan Road* and *The Streets of Derry* – on his debut album, *After the Morning*. Acclaimed for his vocals, finger picking guitar and beautiful harmonica playing, Wyndham is joined on harmony vocals by Samoa Wilson, and noted folk musician and producer, Eli Smith, on banjo and autoharp.



Putting the pedal to the metal

David Murphy's debut album, *Cuimhne Ghlinn*, recasts ancient Irish harp tunes and airs by Carolan, O'Riada and others, using the mysterious, emotive and swelling sound of the pedal steel guitar, supported by an all-star cast of musicians including Steve Wickham, Alannah Thornburgh, Graham Heaney (Saint Sister), Rory McCarthy (Notify) and Mark McCausland (Lost Brothers).



On the road: (from left) Cein Sweeney, John McCartin and Dylan Carlos.

Well worth the wait!

Five years after their auspicious eponymous debut album, Carlos Sweeney McCartin have delivered their much anticipated follow-up album entitled appropriately *The One After It*.

The 2019 All-Ireland senior fiddle champion, Dylan Carlos, from Roscommon, is joined by the 2015 All-Ireland senior flute champion, Cein Sweeney from Killeshandra in Cavan; and guitarist, John McCartin from Leitrim who holds a first class Master of Arts degree in Irish Traditional Music Performance.

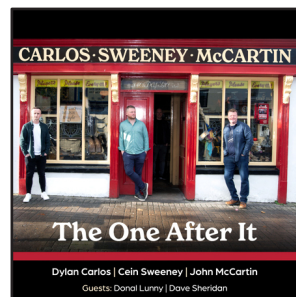
McCartin who is also a member of the four-piece band, Garadice, also shares the producer credit for *The One After It* with Garadice bandmate, Dave Sheridan.

As was the case with their debut album, the trio are joined on ten of the twelve tracks by the mighty bouzouki maestro, Dónal Lunny, who, along with McCartin, provides the 'glue' that helps to gel the two lead instruments together.

The album consists of 34 tunes – arranged in twelve sets. Most of the tunes are drawn from the traditional canon – but the trio include two from Leitrim composer, Charlie Lennon: the reel *The Windy City*, and the jig *The Flying Wheelchair* (having included one of his reels on their debut album).

They also cover three by Michael McGoldrick – the slip jigs *Heart-Shaped Wood* and *Farewell to Whalley Range* and the reel *Donnellan's Smokey Chimney* – and the late Arty McGlynn's jig *The Cran Man*.

This new album more than fulfils the promise the trio made on their remarkable debut. Let's hope we don't have to wait another five years for the third album.



Track Listing

1. The Rolling Wave/The Lark on the Strand/The Banks of Lough Gowna
2. The Windy City/The Cloonagroe/Lad O'Beirne's
3. The Swaggering Jig/Dever the Dancer/Farewell to Whalley Range
4. Mayor Harrison's Fedora/Coleman's Cross
5. John Joe's/The Ladies step up to Tea/Byrne's Mill
6. The Humours of Castlefin/McDonagh's #2/Smash the Windows
7. Con Curtin's Big Balloon/The Man of the House/The New Line to Loughaun
8. The Humours of Bolton Street/Whiskey Hollow/Brendan McMahon's
9. The Cran Man/The Flying Wheelchair
10. The Tinker's Stick/Spoil the Dance/The Humours of Lissadell
11. The Rambles of Mike/Heart-Shaped Wood/Alistrum's March
12. The Limerick Lasses / Donnellan's Smokey Chimney/The Harsh February

Night visiting songs from Notify

The Clare pairing of Pádraig Rynne and Tara Breen, who often play together as a duo and in a trio, might be considered to be the trad heart of Notify.

Though clearly infused with the spirit of the tradition, Rynne's project treats the music as a springboard for further exploration – rather than as a restrictive strait-jacket.

This voyage of discovery is ably aided and abetted by percussionist and co-producer, Davie Ryan (who was also in the line-up on the first Notify album); guitarist, Hugh Dillon; bassist Adam Taylor and Rory McCarthy on keyboards – who all come from diverse musical backgrounds.

The new album *Airneán* (Irish for night visiting or staying up late at a social gathering), features self-composed airs by band members combined with old songs with new arrangements sung by guest vocalists, Niall McCabe and the rapidly emerging sibling duo of Séamus and Caoimhe Uí Fhlatharta.

Track Listing

1. Other Side of the Glass
2. The Strangest Thing
3. Tá mé i mo shuí/Murray's Potion
4. Arty's Words
5. A Chomaraigh Aoibhinn Ó
6. Idir
7. La Grene
8. An raibh tú ar an gCarraig



▲ Notify

The instrumental corps is also supplemented by the album's mixer, Alex Borwick, who plays Fender Rhodes keyboard on *Arty's Words*, and Tyler Duncan, producer of the first Notify album in 2013, who returns as a guest on two tracks – adding low whistle to *La Grene* and uilleann pipes to *Arty's Words*.

Airneán is the very sophisticated result of a process of careful reflection and remarkable creative curiosity; but it is no sense contrived. The elements – instrumental and vocal – fit comfortably together. This ease of co-existence makes for a satisfying – even exhilarating – experience for the listener.



On the road with Seán Lynch

The debut solo album from Achill piper, Seán Lynch, *Chongie Road* is a well produced collection of tunes – some traditional and some original compositions including the title track by Lynch, himself.

Seán is ably supported by Tony Byrne (guitar), Joseph McNulty (fiddle), Niall Hughes (double bass), Collie Aherne (drums) and the ubiquitous multi-instrumentalist Alex Borwick.

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▲ Two pipers: Tom Ennis (right) and his father, John.

The other Ennis

The latest in the series of important archival recordings of master pipers from Na Píobairí Uilleann (NPU) features the American uilleann piper, Tom Ennis.

Tom Ennis: The Master Pipers Volume 5 is a double CD set with a total of 45 tracks recorded by Ennis between 1917 and 1929.

Tom Ennis was the son of John Ennis, the policeman piper from Chicago and associate of Captain Francis O'Neill.

The younger Ennis became the most recorded uilleann piper on 78 rpm discs – recording over fifty sides (including some with James Morrison, the revered Sligo-born fiddler) for various labels.

After learning the pipes in the early years of the twentieth century, Tom Ennis spent a number of years on the vaudeville circuit before moving to New York in the 1920s where he became a pivotal figure in the city's emerging Irish music scene.

As well as performing regularly at concerts and dances and making records, Ennis also taught the pipes, owned a record shop and even a dance hall. Then, at the height of his fame in

1931, he died prematurely at the age of 42.

The 45 tracks featured on this album include some extremely rare recordings made for small often transient labels. As well as pipe solos, they include duos and trios with fiddlers, James Morrison, Tom Quigley and John Garridy and box player, Redie Johnson.

The album has been made possible by donations of materials from NPU members, Rick Lines, Jim McGuire, Killian Robinson and Philippe Varlet. All of the recordings have been transferred from 78s and restored by Harry Bradshaw. The accompanying 48-page booklet includes a biography of Tom Ennis by NPU archivist, Emmett Gill and Jim McGuire.



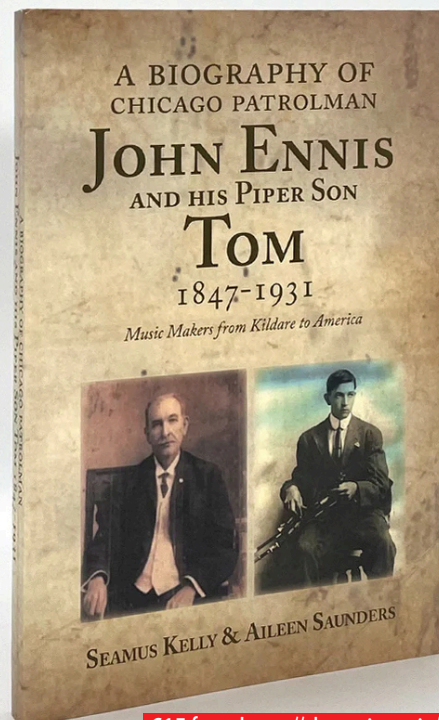
Track Listing

CD 1

1. Irish Jigs Medley
2. Irish Melodies Medley
3. Irish Hornpipes Medley No. 3
4. Irish Reels Medley No. 6
5. Walsh's Favourite/Butcher's March
6. Eileen Curran/Five Mile Chase
7. Dear Irish Boy
8. The Coulin
9. Irish Polka
10. Medley of Irish Reels
11. Paddy in London jigs
12. Merry Harriers - reels
13. Kildare Fancy
14. Frieze Breeches
15. Irish Jigs Medley: McIntyre's Jig/Carney's Fancy/Donnybrook
16. Irish Reels Medley: McLeod's Reel/Larry Reilly
17. Little Judy Medley of Irish Reels
18. Cook in the Kitchen Irish Jigs
19. Trim the Velvet Reels
20. Humors of Bandon - Irish Long Dance
21. The Rakes of Clonmel - Jig Medley

CD 2

1. Wexford Reel - Irish Reel
2. Miss Casey - Irish Jig
3. Trip to the Cottage - Irish Jig
4. Dublin Reel - Irish Reel
5. Tobin's Jig
6. Delaney's Reel
7. Cook in the Kitchen
8. Kid on the Mountain
9. Londonderry Hornpipe
10. Irish Jig Medley
11. The Blackbird
12. Medley of Irish Jigs
13. Irish Reels Medley
14. Cork/First of May
15. Connaughtman's Rambles - Intro: The Frost is All Over
16. McLeod's Reel Medley - Intro: Rakish Paddy
17. Cherish the Ladies Jig
18. Trim the Velvet/Maid Behind the Bar
19. Mamma's Pet/My Love is on the Ocean - Irish Reel Medley
20. Cook in the Kitchen - Irish Jig
21. Ragan's Jig/Nora Green
22. Roy's Life - Fling
23. Trim the Velvet
24. Rickett's Hornpipe/Dr. Carroll's Hornpipe



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Airs of reed and string

The acclaimed Tuilleann piper, Cillian Vallely, and award-winning fiddler, David Doocey, have released a special collaboration, *The Yew and The Orchard*.

Through a classic instrumental pairing, the album reflects Vallely's musical experience growing up in Co. Armagh (The Orchard County) and Doocey's in County Mayo (The Yew County) in old traditional tunes as well as several new ones composed for this collaboration.

One of the many highly talented alumni of the Armagh Pipers' Club, Cillian Vallely has greatly burnished his reputation over the last two decades as a member of the award-winning traditional band, Lúnasa. Vallely's mastery of chanter, drones and regulators has earned him a reputation as one of Irish music's great pipers.

He has appeared on over 60 recordings and performed with acts as diverse as Bruce Springsteen, Natalie Merchant, Mary Chapin-Carpenter, Tim O'Brien and Declan O'Rourke, and at venues around the world, including the Hollywood Bowl, Carnegie Hall, the Royal Albert Hall in London and Paris Bercy, among many others.

Born in Worcester, Massachusetts, but now living in Foxford, County Mayo, David Doocey has won All-Ireland titles on



▲ Duo: Cillian Vallely (left) and David Doocey

both fiddle and concertina as well as the first ever World Fleadh fiddle championship in 2005, and the Fiddler of Oriel title in 2009.

Having released his debut solo album, *Changing Time*, in 2013. David has been a member of several noted

groups, including Gráda, Blás and NxNW and has recorded with Grammy award-winners, Tim O'Brien and Allison Brown.

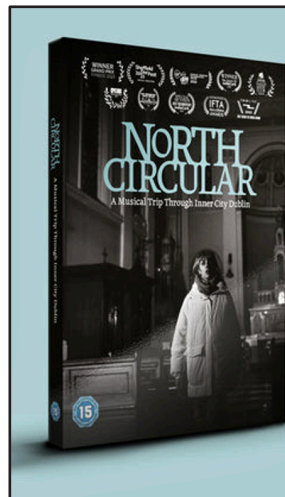
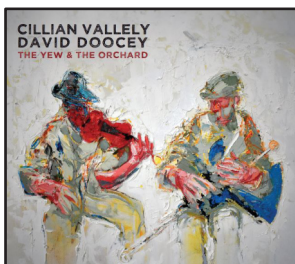
The album also features contributions from guitar players, Patrick Doocey and Séan Óg Graham, along

with Caoimhin Vallely on piano.

The wonderfully expressive cover art was painted by JB Vallely – otherwise known as Brian, co-founder of the Armagh Pipers' Club and Cillian's father.

Track Listing

1. Billy Rushe's/Jim Collin's Rambles/The Pride of Rockchapel
2. Mickey Callaghan's Fancy /The Glentown Reel/The Fairhaired Boy/O'Reilly's Greyhound
3. West Clare Railway/The Jug of Punch
4. The Cider Shack/Bolt the Door/I'd Rather Be Married than Left
5. Tha'm Buntàta Mor/The Bullet Thrower/Red Ned's
6. The Worcester Reel/St. Ruth's Bush/Gay Cassidy's
7. Elk River Blues/Ryan's
8. Heights of Dart/Paddy Joe's
9. James Byrne's/Humours of Whiskey/Up and Down Again
10. Lark's March
11. Peacock's Feather
12. Scotch Mary



North Circular is a multiple award-winning documentary musical that travels the length of Dublin's North Circular Road, from the Phoenix Park in the west to Dublin Port in the east.

On the way it encounters some interesting characters including a number of contemporary singers like Lisa O'Neill, John Francis Flynn, Ian Lynch, Willa White, Eoghan Ó

Ceannabháin, Seán Ó Tuama and Gemma Dunleavy.

This limited edition DVD includes a beautifully designed 24-page booklet with photography and song lyrics in a hand-numbered limited edition of 1000, 48 mins of special extras and a director/editor commentary track with bundled 4K digital stream or download of the film.

€20 from <https://northcircular.bigcartel.com/>

SIDE TRACKS

ANDY CAHAN JOSEPH DECOSIMO

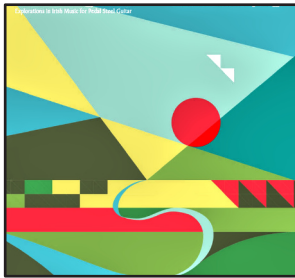


RARE OLD FIDDLE & BANJO DUETS

Rare fiddle and banjo treats

A collection of oldtime fiddle and banjo duets played by Andy Cahan and Joseph Decosimo who grew up outside of the cultural and chronological world that gave rise to old-time mountain music, but at a relatively young age each was smitten by its sound and allure.

The album draws on their experiences with old musicians and with recordings of those from the distant past.



Putting the pedal to the metal

David Murphy's debut album, *Cuimhne Ghlinn*, recasts ancient Irish harp tunes and airs by Carolan, O'Riada and others, using the mysterious, emotive and swelling sound of the pedal steel guitar, supported by an all-star cast of musicians including Steve Wickham, Alannah Thornburgh, Graham Heaney (Saint Sister), Rory McCarthy (Notify) and Mark McCausland (Lost Brothers).



The McGoldrick Family: (from left) Catherine, Mairead, Michael and Ciara.

McGoldricks serve *One for the Road*
New album draws from Irish and Scots traditions

A child of the Irish diaspora, Michael McGoldrick has been a central figure in Irish traditional music in these islands and beyond.

The flute master from Lúnasa, Capercaillie, Flook, Afro-Celt Sound System as well as the Transatlantic Sessions, Usher's Island and the Kate Rusby Band, McGoldrick has also played as a guest on countless studio recordings.

His musical life has been firmly rooted in his family, and this album by the McGoldrick Family Band reflects the rich nurturing environment encouraged by the *paterfamilias*, Brendan McGoldrick, a talented tin whistle player from Galway, and Michael's mother, Teresa, a fine ballad singer from Mayo.

Led by Michael on the flute and uilleann pipes, the band comprises his nieces, Ciara on concertina

and vocals, Catherine on wooden flute and whistle and Mairead on bodhrán and whistle, accompanied on guitar by Jimmy Patrick from Barrow-in-Furness

Both accomplished musicians in their own right, Catherine and Ciara further honed their skills by pursuing degrees at the Royal Conservatoire of Scotland, while Mairead brings her exceptional talent as an All-Ireland bodhrán champion to the mix.

Together, they create a collection deeply rooted in tradition but also infused

with contemporary flair.

Their well considered blend of instruments and voices delivers a finely chosen collection of tunes and songs from Ireland, Scotland and Brittany with remarkable feeling and musicianship.

Track Listing

1. The Green Fields of Woodford/Up Leitrim/Anderson's Reel
2. A Few Bob/Martin Rochford's/The Leading Role
3. The Stornoway Waltz/Sunday's Well
4. Fraher's/Patsy Geary's
5. Bridget O'Malley
6. A Tune Back for Andrea Beaton/The Belfast Traveller
7. Jimmy's Jig/The Nightingale
8. The Bass Rock/The Mystery Reel
9. Down the Broom/Touch Me If You Dare/Willie Bucach Macleod of Stornoway
10. The Lakes of Pontchartrain
11. The Woods of Focluth/O'Malley's Reel/Sailor on the Rock
12. The Battering Ram



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Calum Alex MacMillan & Ross Martin SCOTLAND

Máire Ní Ghráda & Maeve Donnelly

Tom Delany & Caroline Keane

Tiarnán Ó Duinnchinn

Peter Coyle

Caoimhín Ó Fearghail

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▲ Michael McGlynn of Anúna (Photo: Nejc Rudel)

Anúna...ethereal and polished

Any album by Anúna is now expected to offer impeccable production values and the high quality of the voices – of both soloists and the ensemble – framed in sumptuous arrangements. *Otherworld* delivers in full.

Musical director, Michael McGlynn, shares creative duties with Japanese composer, Yasunori Mitsuda, best known for his work on video game soundtracks.

Mitsuda contributes four tracks to *Otherworld*, all of which also feature on the video game *Xenoblade Chronicles 2*.

The album also features *Heyr himna smiður* by



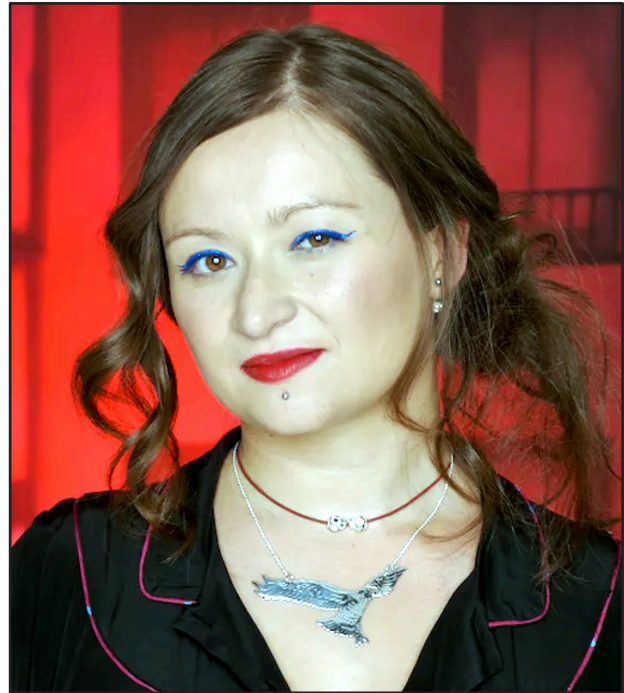
Thorkell Sigurbjörnsson, reflecting the significant contribution of Icelandic voices and inspiration to the project which was recorded at Sundlaugin Studios outside Reykjavík and at Soundscape Studio, Ireland by Brian Masterson and Ása Ólafsdóttir.

The Icelandic language also colours the album's lyrics along with Irish, Latin and Old English.

As always with Anúna, *Otherworld* offers a completely immersive soundscape – evocative and reflective.

Track Listing:

1. Earendel
2. Rosc
3. Ever Come to an End
4. Song of the Selkie
5. Sofðu, unga ástin mín
6. Shadow of the Lowlands
7. Our Eternal Land
8. Prophetarum Presignata
9. We Are the Chosen Ones
10. Heyr, himna smiður
11. Suantraí



▲ Eliza Carthy

Eliza...raw and unvarnished

Describing herself simply as a “modern English musician,” **Eliza Carthy is one of the most recognisable faces in British folk.**

Born into a formidable musical dynasty, her mother Norma was one of The Watsons and her father Martin Carthy is a hugely influential singer and guitarist.

From unaccompanied traditional songs to original music incorporating myriad influences, Eliza has moved through English folk music like a force of nature, and as a member of bands, The Imagined Village and The

Wayward Band, she has headlined main stages at festivals around the world.

After barely fathomable 32 years as a professional musician, Eliza's latest offering features some of the classic songs of the traditional song canon – delivered in a simple but highly effective production that showcases her remarkable voice with, at most, only her own fiddle as accompaniment.

As seems to be the way of the world nowadays, the mini album is only available in digital format – from <https://eliza-carthy.com/> or bandcamp.



Track Listing:

1. I Wish, I Wish
2. Here's a Sad Goodbye
3. New York Trader
4. The Trees They Do Grow High
5. Pulling Hard Against the Stream
6. May Morning
7. The Great Valerio
8. The Grey Cock



Landless: (from left) Ruth Clinton, Lily Power, Méabh Meir and Sinéad Lynch (Photo: Fonn)

Lúireach is latest from Landless

Landless are planning to release *Lúireach*, the long-awaited follow-up to their 2018 debut album, *Bleaching Bones*, in June.

Working once again with John ‘Spud’ Murphy (ØXN and Lankum), the quartet of Lily Power, Méabh Meir, Ruth Clinton and Sinéad Lynch have put together an album of songs, gathered over a number of years, from remarkably diverse sources and eras.

While songs like *Death and the Lady*, *Blackwaterside* and *My Lagan Love* (learned from Norma Waterson, Traveller Paddy Doran, and Méabh’s late father respectively) are widely known, others like *Lúireach Bhríde* (which was commissioned for the RTÉ Folk Awards in 2018) and the album’s closing song, *Ej Husári*, learned from teacher

and singer Eva Brunovská at the annual Rozhybkosti festival in Slovakia, are much less common in this part of the world.

Some of these songs are centuries old and some are very recent – but when delivered with Landless’s at times otherworldly harmonic arrangements, they all take on timeless and universal qualities.

While the melody and lyrics were paramount in the song selection, there is a common theme for many of the pieces chosen for the album.



“Frequently in traditional songs women are described as a passive love interest, in terms of their relationship to a male character,” explains Ruth. “So it is refreshing to find songs that challenge this power dynamic, but we are not totally hard-line about it, and sing plenty of old-fashioned love songs.”

While Landless are fundamentally an *a capella* quartet, the new album sees the addition of tastefully lean instrumental accompaniment like the subtle inflections of organ and shruti box, or indeed, fiddle, viola and banjo from Cormac Mac Diarmada (Lankum and Ruth’s partner in Poor Creature) and even a dash of trombone from Alex Borwick.

As Lily explains, “A lot of the instrumentation happened organically as we were recording, while

some elements we have used live for years, like the organ. We tend not to make these kinds of decisions in advance, but make suggestions as we go and see how everyone feels about it. Hopefully the album still has the impact of the unaccompanied singing, with a bit of variation this time around.”

Singing together for over a decade now, Landless have negotiated “the difficult second album” with great attack and creativity.

Track Listing

1. The Newry Highwayman
2. Blackwaterside
3. Lúireach Bhríde
4. The Fisherman’s Wife
5. The Grey Selkie of Sule Skerry
6. Death and the Lady
7. The Hag
8. My Lagan Love
9. The Wounded Hussar
10. Ej Husári

THE PEOPLE'S COLLEGE CHOIR

presents

"AN EXTRA-ORDINARY LIFE"

A celebratory event marking the trail-blazing life and work of Sheila Conroy (1917-2012), tireless campaigner for the rights of women in the workplace and in society. A woman of many 'firsts', Sheila Conroy was the:

- First woman elected to the National Executive of the Irish Transport and General Workers Union
- First woman Chair of the RTÉ Authority
- First woman to chair any State board
- First woman President of the People's College Adult Education Association

FEATURING

Fionnuala Richardson - President, The People's College (speaker)

Ethel Buckley - SIPTU Deputy General Secretary (speaker)

The People's College Choir

With special guests:

Mick O'Brien (pipes),

Zoë Conway (fiddle/vocals) with John McIntyre (guitar)

TUESDAY 21ST MAY, 2024

**Liberty Hall Theatre
at 7.30 pm**

(doors open 6.30 pm)

Duration – 1 hour 20 minutes approx.

Tickets: €10

(available at the door or on www.eventbrite.ie)

Photograph of Sheila Conroy used with kind permission of the RTÉ Archive.



PEOPLE'S COLLEGE
Adult Education Association

www.peoplescollege.ie

Tradition
Now
at NCH



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Celebrating
Róise na
nAmhrán



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concert pitch

Lau: back to basics on Irish tour

On Lau's upcoming short Irish tour, the band will present their *Unplugged* show – a concert of two halves in which they return to their instruments' natural soundscapes for an evening's exploration of re-arranged and re-created material from across their catalogue.

The performance will be stripped down without pedalboards or electronics, just voice, fiddle, guitar and accordion, and a four-track tape recorder.

Kris Drever (guitar and vocals), Martin Green (accordion, Wurlitzer, keys, electronics) and Aidan O'Rourke (fiddle) are back to present music that is at once accessible and com-



▲ Lau: (from left) Martin Green, Aidan O'Rourke and Kris Drever

plex, challenging, comforting and delivered with conviction.

They come from the melting pot of the Edinburgh trad scene at the turn of the century and have created a mix from the fabric of Scottish and Irish musical heritage, progressive art rock ideas and a playful sense of theatre.

They have won all sorts of plaudits – individually and collectively – at both national and international level and have sold out venues worldwide.

After almost 18 years in existence, they are still in love with the music they get to make and practicing the art of sharing it.

TOUR DATES

First Presbyterian Church,
Belfast
Friday May 3 - 8pm

Methodist Church
Carlisle Road, Derry
Saturday May 4 - 8pm

The Sugar Club, Dublin
Sunday May 5 - 8pm



TRIBUTE TO JUNIOR DAVEY



MONDAY JULY 15TH 2024, 8PM

THE MAY QUEEN

TUBBERCURRY, CO. SLIGO



The thirteenth instalment of the Tradition Now festival takes place in the National Concert Hall (NCH) in Dublin on May 3 and 4.

This bi-annual event aims to celebrate the continual evolution of traditional music while at the same time honouring its roots.

This summer's Tradition Now festival features main stage performances by RTÉ Folk Award winners, John Francis Flynn, Bláth na hÓige – featuring some of our best sean-nós singers – and singer, Ruth Clinton who presents songs in the traditional or folk idiom from her new book, *This Fearless Maid II*.

Additional concerts will take place in more intimate spaces throughout the NCH complex featuring artists like TG4 Gradam Ceoil Singer of the Year 2019, Thomas McCarthy; US multi-instrumentalist and singer, Cahalen Morrison, English progressive songwriter, Jim Ghedi; singer Niamh Bury; Dublin-based singer and fiddler, Helen Diamond and acclaimed sean-nós dancer, Edwina Guckian – another Gradam Ceoil honouree from 2022.

Both evenings will be complemented by the NCH's John Field Room sessions, in a more relaxed informal atmosphere.

**Tradition Now
National Concert Hall**

Friday May 3

Main Stage:
7.30pm-8.30pm Ruth Clinton
9pm-10pm Bláth na hÓige

The Studio:
7pm Edwina Guckian
9.30pm Thomas McCarthy

Kevin Barry Recital Room:
9.15pm Jim Ghedi

Saturday May 4

Main Stage:
7.30pm-8.45pm John Francis Flynn

The Studio:
7pm Cahalen Morrison
9.30pm Niamh Bury

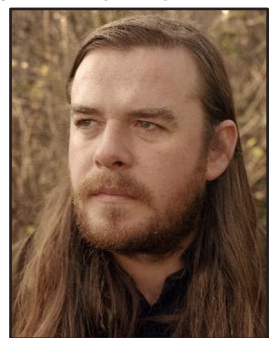
Kevin Barry Recital Room:
9.15pm Helen Diamond

Ticket information:
Friday day ticket €27
Saturday day ticket €30
Limited weekend ticket available (for both days)
€50 – entitles ticket holder to entry to all events.

John Francis Flynn

Dublin-based folk singer and multi-instrumentalist John Francis Flynn's most recent album, *Look Over The Wall, See The Sky*, was one of the nominees for Album of the Year at the recent RTÉ Folk Awards. This followed his critically acclaimed debut album, *I Would Not Live Always*, which was named as folk album of the year by both *The Guardian* newspaper and *Mojo* magazine.

That album led to him being named Best Singer and Best Emerging Artist at the RTÉ Folk Awards in 2021. Flynn is also a member of the celebrated traditional band, Skipper's Alley.



▲ John Francis Flynn

Cahalen Morrison

In the past decade touring solo, as a duo with Eli West, or with his band Western Centuries, Cahalen Morrison from New Mexico has played shows and festivals all over the world and performed on stage with Kris Drever, Tim O'Brien, Kelly Joe Phelps, Hot Rize and Crooked Still. He is equally at home on guitar, banjo, mandolin, singing three-part harmony or unaccompanied.



▲ Cahalen Morrison

Edwina Guckian

Edwina Guckian is an award-winning sean-nós dancer – who has performed with Altan, De Danann, Dervish and more. Her new book, *Sparks from Flagstones*, celebrates the folk traditions and calendar customs of rural County Leitrim where she grew up.

Ruth Clinton

Visual artist and musician, Ruth Clinton, is a member of traditional singing group, Landless, co-founder of the Sacred Harp Singers in Dublin and also works in collaboration with artist Niamh Moriarty.

For Tradition Now, Ruth and Cormac Mac Diarmada (*Lankum, Poor Creature*), Sinead Lynch (*Landless*) and Consuelo Breschi (*Varo, Landless*) will present songs from her new song anthology, *This Fearless Maid II*.

Following on from the first volume, published in 2016 by the Howth Singing Circle (where Ruth was Singer-in-Residence for a year), this new collection presents songs in a traditional or folk idiom, which challenge patriarchal power and feature women in active roles.

Bláth na hÓige

Bláth na hÓige is an exciting song collaboration featuring some of Ireland's best young singers. Under the musical direction of Síle Denvir and Colm Mac an Iomaire, the Bláth na hÓige ensemble showcases the multi-faceted talents of Caoimhe and Séamus Uí Flatharta, Méabh Ní Bheaglaioich, Cathal Ó Curráin, Megan Nic Ruairí, Máire and Étaín Ní Churraoin and All-Ireland singing champion, Piaras Ó Lorcáin. They were nominated for Best Folk Album and Best Folk Group at the 2024 RTÉ Folk Awards.

Niamh Bury

Dublin musician, Niamh Bury, has served an extensive 'apprenticeship' as one of the organisers of *The Night Before Larry Got Stretched* monthly singing session in The Cobblestone. For Tradition Now, she will be performing songs from her recently released debut album, *Yellow Roses*.

Jim Ghedi

Jim Ghedi hails from Sheffield and although clearly well versed in the history of folk music, he stands out as a potential torch bearer for a new generation of respectful yet experimental performers.

Helen Diamond

Helen Diamond is a singer and fiddle player from Dublin. Helen is a member of a renowned family of musicians hailing originally from Ulster. Consequently her playing is influenced most strongly by the music of South-West Donegal, but also takes inspiration from old-time American music.

Thomas McCarthy

Thomas McCarthy's concert, *Passing on the Songs*, sees the renowned traveller singer explore the tradition of passing music and song onto the next generations. Thomas' performance will draw on a lifetime in song as well as his recent fieldwork project in conjunction with the Irish Traditional Music Archive (*main picture opposite*).



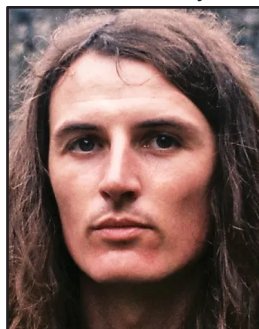
▲ Edwina Guckian



▲ Séamus & Caoimhe Uí Flatharta



▲ Niamh Bury



▲ Jim Ghedi



▲ Helen Diamond



▲ Caitlín Ní Gabhann

NPU hosts music and songs

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).

Artists confirmed for May include piper Eoin Ó Riabhaigh, fiddle and flute player, Johnny McCarthy, Pat Ahern on guitar and singer Ruth Clinton.

The line-up for June sees the recent recording duo of piper Cillian Vallely and fiddler David Doocey, joined by concertina player Caitlín Ní Gabhann, and Inishowen singer Grace Toland who is also a former Director of the Irish Traditional Music Archive.



The Music Network tour in May represents a departure from convention by featuring the renowned band Flook alongside special guest Patsy Reid, rather than assembling individual artists without prior performance history together.

However, audiences need not fear, there will be no loss of originality, innovation, or creativity. Rather, they will get a bird's eye view of a collaborative process that has been evolving over time. Patsy's previous collaboration with Flook on the track *Ellie Goes West*, included on the band's last album *Ancora* (2019) and guest appearance on Brian Finnegan's album *Hunger of the Skin* (2021) lay the groundwork for this dynamic partnership.

The coming together of these artists is not just dynamic, there is a musical compatibility evidenced in their shared approach to traditional music arrangement and their eagerness to explore diverse performance techniques, repertoires and styles.

Susan Motherway, lecturer in Music at MTU Kerry, spoke with Flook alongside special guest Patsy Reid about what audiences can expect to hear during their upcoming Music Network Tour.

There is also a profound camaraderie amongst these artists; a respect and devotion to each other's abilities and creative voices.

Patsy noted: "It is an absolute treat for me because Flook is literally my favourite band. I have a box in which I've kept special things over the years. Sometimes things get chucked out of the box, but there is still a little ticket, and it says 'Flook 10th anniversary tour' ... their album *Haven* was like the soundtrack to my time in Manchester."

The Concept

Flook enthusiasts are likely familiar with the band's origins, stemming from the innovative



Flook look forward to 11-date Irish tour

▲ Flook

Three Nations Flutes tour, masterminded by Becky Morris in 1999, which showcased talents from Ireland, England and Scotland (despite the absence of a Scottish member).

In a poetic turn of events, the ensemble has now completed a full circle, with representatives from each of these nations.

While Flook has often been considered an Irish traditional band with an exotic twist, the musicians themselves recognise that their musical backgrounds stem from different musical lines and that this has afforded them the freedom to transcend geographical borders and defy categorisation.

As Brian states "There's a lot of fermentation that goes on between our albums, where we are thinking about music that really inspires us ... sometimes it is Hungarian, sometimes it is from Mali.

Years ago, someone said to us, why would you record a tune that is from Moldova? You are never going to play it as good as traditional musicians from Moldova. But it never occurred to me that we were trying to play it that good. I think when you are in love with music the judgmental brain just switches off. You feel a tune at a very deep level, and you want to play it because it is beautiful. And it is not because it is Irish, English, or Scottish."

Patsy's solo venture, *The Brightest Path* (2014), provides further insight into this ethos. While rooted in tradition, the album also ventures into uncharted territories, exploring the vibrant sounds of jazz and Indian music. This dual commitment to tradition and innovation allows each artist to navigate a realm of hybridity, fostering a space where originality thrives.



The Musicians

Irish traditional flute player Brian Finnegan and Scottish fiddler Patsy Reid are deeply rooted in their respective traditions. While Brian cites Matt Molloy and Seán Ryan as influences and Patsy is cited as continuing the bow stroke of Gow and Skinner, it is Manchester-born John Joe Kelly's bodhrán grooves and nuanced tonal shifts that aspiring Irish bodhrán players eagerly strive to emulate.

The classical training of Sarah Allen and Patsy Reid shines through in their arrangements which skilfully weave melodic layers and harmonic accompaniments into traditional material.

Additionally, Ed Boyd's mastery of fingerpicking guitar, Brian's fascination with Breton music, and Sarah's exploration of jazz elements all leave distinct marks on their musical journeys.

When it comes to Flook performances, it is their unparalleled musicality and virtuosity that leave audiences spellbound. Whether it is Sarah's remarkable stamina and skilful use of slap tongue technique on the alto flute or Brian's electrifying flutter tonguing and percussive techniques, each member brings a unique energy to the stage, creating an unforgettable

experience for all who listen.

When asked how she would cope with Flook's challenging key choices, Patsy noted: "I thought that I was going to need two fiddles. But so far, everything is sitting under my fingers just fine, I am regularly playing in string sections where there are five or six flats, so I am used to it. But I might [keep] the two fiddles so I can tune one up or down a semitone; not because I cannot play in the other keys, but I would miss that open string drive, the ringing that you get."

The Rehearsal

During rehearsals, Flook remains anchored to the core of their signature style – the intimate dialogue between two flutes. Sarah states: "I think the sound of Flook needs to be clear. We do not need too many basses because you have the alto flute, and we do not need drum kits, because we have John Joe."

Bringing Patsy into the group dynamic has been seamless due to her versatility and sense of ensemble playing. Brian states: "The reason that we love playing with Patsy is that she moves between genres effortlessly, it is like water. She brings that very beautiful classical feeling to her arrangements, and then she has got all that punch of a trad player, all that fire."

▲ Patsy Reid

She is always experimenting and thinking about how she can arrive at a point by doing something that is unexpected, and I love that because it is dangerous, and when music crackles like that, it is just the best."

Engaging with Flook reveals a sense of spontaneity and fluidity in their music – an ever-evolving creation unfolding in the moment of performance. Unlike bands that merely reproduce recorded tracks live, Flook takes a refreshing approach, experimenting with material during live performances before solidifying it for recording.

Audiences on this tour are granted a rare glimpse into this organic process, as Brian states some of the music "has absolutely no road miles, it will not have been gigged" and sets successfully chiseled out on stage may make it onto the band's next album, slated for recording with Patsy in the autumn.

Flook + Patsy Reid Music Network 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 - 8pm

Droichead Arts Centre
Thursday 16 May - 8pm

Regional Cultural Centre,
Letterkenny
Friday 17 May - 8pm

The Dock, Carrick-on-Shannon
Saturday 18 May - 8pm

Hawks Well Theatre, Sligo
Sunday 19 May - 8.00pm

concert pitch:
flook

As Brian states: “It is always nice to record new material, but if it has never been played live, I am always full of trepidation that it is not up to speed and after mixing it you may realise that it is pedantic. Playing live allows the set to change and reveal its personality, and to have Patsy on new sets is going to be really brilliant.”

The Music

What should the audience expect to hear? Well, the group has selected some well established Flook tracks, Ed and John Joe are working with Patsy to showcase her Scottish repertoire and the group are sharing new compositions which should form the basis of new tracks.

One to watch out for is *Baby Ewan*, written for Patsy’s nephew, that has been trapped in a hard drive up to now.

When asked if Patsy will join Flook on previous tracks she states: “Yeah, there will be times where it is great to hammer the tune and just do more with it, to drop down the octave or add harmonies or counter melodies like Sarah does, but I do not want to squash what Sarah’s doing either. I want to do justice to the recordings, not re-invent the wheel or come up with something that is not needed.



▲ Flook on stage

“I am also bringing a tenor guitar because I think it is quite nice texturally, and there are a few places in the recordings where Ed’s had fun layering stuff, textural stuff that has never been realised live before. I also selfishly love to play instruments that I do not play regularly, so it is really fun.”

The Tour

The Music Network tour with Flook and Patsy Reid is more than just a concert series – it is more of a musical experience with each event presenting something new. For Sarah, the collaboration brings a new

experience as it brings another woman into the band – “after 29 and a half years of those three. I love the three guys, obviously, but it is going to be great to have different chats.”

For Brian, the tour enables him to fulfil his desire to undertake a tour at home in Ireland. He says “We have never done a full tour in Ireland, we have dipped in and out for long weekends with Flook, and we might have had four or five gigs in a row together, but this feels like a proper tour. Being on the road in Ireland is just magic.”

This article by Susan Motherway is reprinted courtesy of Music Network.

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◀ Kate Ellis (*left*) and Martin Hayes

▼ Muireann Bradley



Sweet soul music from Other Voices

A*nam: Songs for Hearts and Minds*, a new four-part series of concerts by the team behind *Other Voices*, will feature a number of folk and traditional artists – along with pop and indie performers.

Fiddle master Martin Hayes will be joined by his Common Ground band-mate, Kate Ellis, leader and cellist with Crash Ensemble.

All-Ireland champion and RTÉ Folk Award winner, Piaras Ó Lorcáin of the Blath na hÓige project, is also on the roster with Donegal's young bluegrass sensation, Muireann Bradley, and Claddagh Records' recent signing, Lemoncello.

Irish-based Kurdish/Syrian bouzouki player and singer, Mohammad Syfkhan, will also feature along with the Lost Brothers' Oisín Leech, whose recent debut solo album, *Cold Sea* (featuring Dónal Lunny) has been critically well received.

The concerts – which follow a similar series last summer – see a renewal of the collaboration between Other Voices and the Office

of Public Works (OPW).

The OPW will make available four more historical properties around Ireland to serve as venues for the concerts: the Pearse Museum in St Enda's Park, Rathfarnham; the seventeenth century Parke's Castle on the northern shores of Lough Gill in Leitrim; Carrick-on-Suir's Elizabethan manor house at Ormond Castle; and the

Jacobean manor house at Portumna Castle in Galway.

Each concert will be beamed across the world each Thursday from May 9 to May 30 via Other Voices and OPW's YouTube channels.

A limited number of audience tickets for the performances are being made available via the Other Voices Anam public lottery.

OTHER VOICES

OPW Óig na hOibreanna Poblachta
Office of Public Works

An Roinn Tíochta,
Rialtais Aitiúil agus Oidhreachta
Department of Housing,
Local Government and Heritage

ANAM

SONGS FOR HEARTS AND MINDS

Live and Online – May 2024

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▲ Lúnasa



▲ Cherish the Ladies



▲ The Bow Brothers ▼ Pólca 4



Sparkling line-up for Belfast Tradfest

This year's summer edition of Belfast Tradfest will run from July 21 to July 28 at a number of venues around the city.

Among the performers headlining Tradfest this year are Lúnasa and Cherish the Ladies. Both bands spend a significant proportion of their touring schedules in the USA.

Having since sold over a quarter of a million records and performed over 2,500 shows across 36 countries, Lúnasa has won multiple awards and ranks among the most influential bands in traditional music.

Its current lineup features Cillian Vallely on pipes, Kevin Crawford on flute, Seán Smyth on fiddle; Ed Boyd on guitar and Trevor Hutchinson on double bass.

The ground-breaking Cherish The Ladies is one of America's most heralded traditional music bands, having captivated audiences worldwide for around 40 years with their rousing blend of traditional tunes, songs, and step dancing.

Among the other acts confirmed so far are the dynamic Pólca 4 specialising in dance music from the West Kerry region, mixing polkas and slides with jigs, reels and songs. The band's high energy approach is guaranteed to excite audiences.

The Bow Brothers are a trio of front-line fiddlers comprising Pomeroy's of all-Ireland dual champion on fiddle and banjo, Cathal Hayden (Four Men and A Dog, Máirtín O'Connor Trio), his brother Stephen (also Four Men and A Dog) and another all-Ireland Champion, Fiddler of Oriel, Fiddler of Dooney, Niall Murphy (Breaking Trad).

From brothers to sisters (in song, at least), Kerry's own Pauline Scanlon and Éilis Kennedy will appear as the duo Lumiere.

An integral element of the festival is the summer school – comprising a wide array of master classes – which runs every morning from July 22 to July 26.

The initial complement of 27 tutors covering an array of musical disciplines (*displayed in the panel on the page opposite*) features many award-winning musicians including all-Ireland champions and Gradam Ceoil recipients.

Most afternoons will feature lectures, sessions and album launches, while the evenings are largely the preserve of major concerts with more sessions running alongside and afterwards.

▼ Lumiere: Pauline Scanlon and Éilis Kennedy





Summer School of Traditional Music

Masterclasses | 22-26 July | 10am - 1pm | Ulster University



TARA BREEN



CONOR CALDWELL



KEVIN CRAWFORD



GARY HASTINGS



ZOË CONWAY



CATHERINE MCEVOY



SEÁN SMYTH



MICK MCAULEY



CATHAL HAYDEN



MUIREANN NIC AMHLAOIBH



DIANE CANNON



DÁIBHIDH STIÚBHADH



ANDY MCGREGOR



RONÁN EASTWOOD



MIRELLA MURRAY



JOANIE MADDEN



JOHN MCINTYRE



AIMEE FARRELL COURTNEY



EILÍS LAVELLE



TARA HOWLEY



MARY BERGIN



ROBBIE HARRIS



PADRAIG RYNNE



NEIL MARTIN



DEREK HICKEY



ED BOYD



RYAN MOLLOY



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www.belfasttradfest.com

Danú heading home to Tunefest

Danú – with its origins in nearby An Rinn/Ring – will be returning to Dungarvan to play the closing concert in this year’s three-day TuneFest event from June 21 to 23.

Although its current line-up also features musicians from Kerry, Dublin and Donegal, Waterford, is Danú’s home base.

The band will play the Sunday evening concert on June 23. The opening concert on June 21 will feature Cherish the Ladies, led by flute stylist, Joanie Madden, while the award-winning Scots-based trio, Talisk, will bring their infectious energy to the town on Saturday evening.

As well as sessions, album launches and street performers, Tunefest also features an impressive programme of workshops, led by a roster of champion musicians.

With a veritable grand slam of awards – all-Ireland Senior Fiddle title (as well as all-Irelands on the flute and saxophone), the Fiddler of Dooney, the Michael Coleman Fiddle Competition, and the Senior Oireachtas fiddle champion, Tara Breen will lead one of the fiddle workshops – while the other will be led by another all-Ireland senior champion, Dylan Carlos – currently a member of the acclaimed trio of Carlos Sweeney McCartin.

One time all-Ireland champion on melodeon and accordion, Conor Moriarty, will take the accordion workshop.



Coming home to Dungarvan: Danú

First ever world bodhrán champion as well as double all-Ireland champion, Colm Phelan is a highly acclaimed bodhrán tutor and co-founder of the international school, “Búla Buzz.”

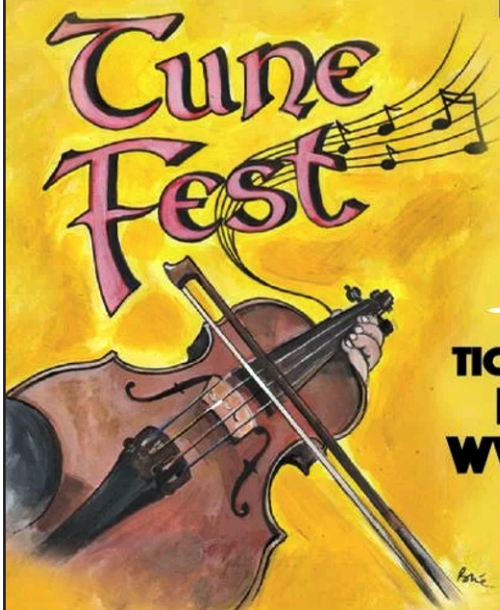
A member of triple all-Ireland champions, the Shandrum Céilí Band,

Keith O’Loughlin, will lead the banjo workshop.

Another Shandrum alumnus, Brian O’Loughlin from Clare, will provide tuition on the flute.

Fellow Clare man, Conor O’Loughlin, will demonstrate the prowess that has won multiple all-Ireland awards, in the concertina workshop.

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FRIDAY 21ST JUNE
CHERISH THE LADIES



SATURDAY 22ND JUNE
TALISK IN CONCERT



SUNDAY 23RD JUNE
DANÚ IN CONCERT



▲ Eleanor Shanley and Garadice

Rostrevor gears up for Fiddlers Green

The annual Fiddlers Green Festival in Rostrevor takes place from Wednesday July 24 to Sunday July 28. Already confirmed for this year's event are Paul Brady, Ríognach Connolly, the Máirtín O'Connor Trio, Eleanor Shanley and Garadice, Martin Simpson and the Sands Family.

The Fiddlers Green International Festival has become one of Ireland's

longest running and most successful music festivals.

As well as the headline concert events, this year's festival will include the Acoustic Stage in An Cuan every afternoon showcasing a mixture of local up and coming performers and major established artists.

It will also include the nightly Festival Folk Club nightly in St. Bronagh's Social Club, outdoor céilidhe, the musical school and special events for children.



▲ Paul Brady



▲ Ríognach Connolly



▲ The Afro Celt Sound System

Afro Celts set to return

After a challenging and emotion-filled year following the sudden death of its founder, Simon Emmerson, the Afro Celt Sound System has that it will return to the stage with a fifteen-date tour of England and Scotland during the month of October.

Declaring their determination to honour Emmerson's legacy and spread their vibrant and inspiring music across the globe, the band has

announced that they are gearing up to deliver "mesmerizing and unforgettable performances" ... "with renewed passion and unwavering spirit."





Fleadh Nua celebrates 50 years

Celebrating its fiftieth Anniversary, this year's Fleadh Nua in Ennis promises to be an exciting festival with concerts, céilithe, sessions, album launches, recitals, sean-nós dancing and street entertainment.

Since 1974 Fleadh Nua has developed from a three-day event to a festival spanning ten days, with more than 120 events, where there is a welcome for everyone.

The Fleadh Nua pioneered the concept of a festival of concerts, céilithe, music, song and dance workshops, street entertainment and much more – which has since been adopted by many other festivals.

It remains a winning formula in the present day as evidenced by the thousands of visitors who flock to Ennis every May to take part in this wonderful celebration of the traditional arts.

Among the performers at this year's event are Stockton's Wing, the Kilfenora Céilí Band, the Tulla Céilí Band, the Five Counties Céilí Band, Diarmuid de Fuithe and friends in *Dúchas is Dóchas*, Inis Óg Ceilí Band, the Johnny Reidy Céilí Band, the Liverpool Céilí Band and the National Folk Orchestra of Ireland.

Among the wide range of free activities running during the week are the afternoon Foinn Seisiún, Blackie O'Connell's Piping Heaven Piping Hell session, singing sessions led by John Condon, lunchtime concerts, album launches and street sessions.



COMHALTAS

Fleadh Nua.com

- CÉILITHE
- STREET SESSIONS
- PUB SESSION TRAIL
- LUNCHTIME CONCERTS
- CAFÉ SESSIONS
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Stockton's Wing and many more...

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the Fleadh down in ennis!

Red Roses for Hackney

Féile Moth – the four-day celebration of Irish music based around the Moth Club in Hackney in London, will include a special performance to mark the fortieth anniversary of the release of *Red Roses for Me* by the Pogues.

Running from May 3 to May 6, the Féile – which also draws on support from the Broadside Hacks Folk Club, Skinty Records and River Lea Recordings – will see a very impressive line-up with Andy Irvine, John Francis Flynn, Rónán Ó Snodaigh and Myles O'Reilly, Saileog Ní Cheannabháin, Brigid Mae Power, Alfi, Ellie O'Neill, Junior Brother and more.

The Féile will kick off with a very special opening night performance, curated by Spider Stacy of the Pogues, to celebrate the fortieth anniversary of the release of the band's debut album, *Red Roses for Me*.

The album will be performed in its entirety by an impressive cast of musicians, made up of contemporary artists as well as many long-time collaborators.

The performers for the show will include John Francis Flynn, Stick in the Wheel, Daragh Lynch (Lankum), Iona Zajac, Tom Coll (Fontaines DC), Brigid Mae Power, Nadine Shah, Jim Scavunos and George Vjestica (The Bad Seeds), Fiachra Meek (Alfi), Seán Fitzgerald (The Deadlians), Junior Brother, Gary Powell (The Libertines), Jordan O'Leary (The Scratch), Holly Mullineaux (Goat Girl), Kami Thompson (The Rails) and The New Eves as well as Pogues members, Spider Stacy, James Fearnley, Jem Finer and James Walbourne and the Pogues Brass Section.

Such is the level of interest in this show that it has now been transferred to the nearby Hackney Empire.



▲ Spider Stacy (Photo: BBC)

Pipers to gather in South West Wales

A festival of uilleann piping will take place in the historic Welsh seaside village of Ferryside (Glan-y-Fferi) in Carmarthenshire from May 17 to 19.

Among the guests taking part in the three-day event as performers and/or teachers will be Irish pipers Rónan Browne and Pádraic Keane, Welsh pipers Jason Rouse and Jon Turton, with fine support from flute player Ceri Rhys Matthews,

fiddler Mikey Kenney and Welsh traditional singer Julie Murphy.

Chris Coe will also be in attendance to offer advice on pipe maintenance.

The piping festival is being hosted by Pibydion Uilleann Cymru, the Uilleann Pipers of Wales.

This All-Wales piping association was launched in 2022, following the success of the South Wales Uilleann Pipers body which had successfully organised various events between 2008 and 2021.

The Wild Atlantic Concertina Week

with Caitlín Nic Gabhann

Concertina classes, B&B, Activities, Island trips, Local Language and Culture, Ancient Castles and more...

27th - 31st May, 2024

Gaoth Dobhair, Donegal, Ireland

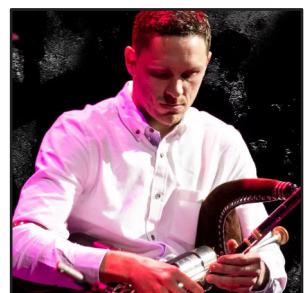
www.ConcertinaWeek.com

Adults only. Intermediate level. Places Limited.



▲ Rónan Browne

▼ Pádraic Keane



► Ímar heading to Galway:
(from left) Adam Brown, Tomas
Callister, Ryan Murphy, Mohsin
Amini and Adam Rhodes.

▼ Beth Orton



As I rode out through Galway town To seek for recreation...

The third edition of the Galway Folk Festival will take place from Wednesday, June 5 to Sunday, June 9, with an impressive programme of folk, roots and traditional music in venues around the city.

Among over fifty artists confirmed for the five-day event are singer-songwriter, Declan O'Rourke; Beth Orton; the Glasgow-based quintet, Ímar; renowned power duo Cillian

Vallely and David Doucey; and acclaimed trad trio, Tara Breen, Pádraig Rynne and Jim Murray.

Also on the bill are Manx traditional band, Mec Lir, Galway's own Seán Keane; award-winning Scots trio, Talisk; Eleanor Shanley and Mike Hanrahan, and festival favourites, Trevor Sexton and Ger O'Donnell from Limerick, Niamh Bury, Niall McCabe and Saoirse Casey.

As well as the ticketed shows, festival-goers can enjoy free daytime events across three stages. Cuppa Tea TV returns with a stage featuring Youth in Music on Saturday and Sunday, while Culture Vultures with Tony Clayton-Lea offers engaging conversations with special guests across the weekend.

Tickets for all events can be purchased through the Galway Folk Festival website – where full programme details are also available: www.galwayfolkfestival.com.

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JUNE 5TH - 9TH 2024

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IRISH MADE
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AMBLE • ÍMAR • TALISK
BREEN RYNNE MURRAY • SEÁN KEANE
CILLIAN VALLELY & DAVID DOUCEY
ELEANOR SHANLEY & MIKE HANRAHAN
THE CIRCUS PONIES • MEC LIR
BRIARS • COLOHAN • CONCHÚR WHITE • DAVID MURPHY
DUG • EVE BELLE • GER O'DONNELL & TREVOR SEXTON
JANE WILLOW • KETTLE BOILERS • LADY NADE • MATT MCGINN
NIALL MCCABE • NIALL TEAGUE & PADRAIC JOYCE • NIAMH BURY
PAURIC O'MEARA • ROBERT JOHN ARDIFF • SALLY IN THE WOODS
SAOIRSE CASEY • SOME ONE'S SONS • THE TROUBLE NOTES
TRICIA COLLINS • WILL SOFTLY • YONDER BOYS

MORE INFO & TICKETS: GALWAYFOLKFESTIVAL.COM



▲ Nell Ní Chróinín



▲ Griogair Labhruidh



▲ Ruth Clinton

Celebrating Róise na nAmhrán

This year's Féile Róise Rua on Arranmore Island off Donegal boasts an impressive line-up of singers in both Gaelic and English headed by 2012 TG4 Amhránaí na Bliana (Singer of the Year) and 2014 Corn Uí Riada winner, Nell Ní Chróinín.

Nell will be joined by Scottish Gaelic singer and multi-instrumentalist, Griogair Labhruidh, of the Afro-Celt Sound System; Landless and Poor Creature vocalist, Ruth Clinton; uilleann piper and singer, Síle Friel, and two mighty box players, Breannán Ó Beaglaíoch and Conor Connolly, TG4 Ceoltóir Óg na Bliana (Young Musician of the Year) for 2019 and also a fine singer.

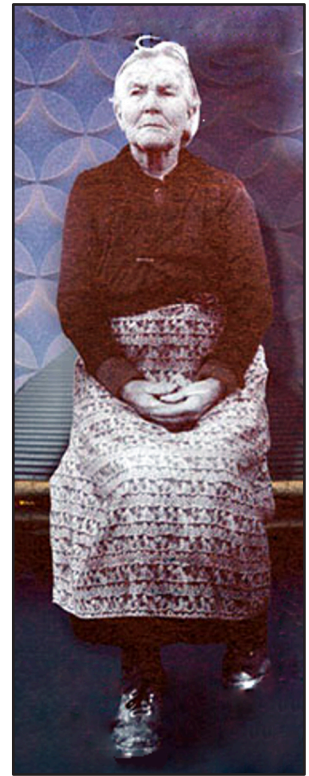
Also taking part in the sixth Féile weekend – which runs from May 17 to 18, are the Inishowen Traditional Singers Circle (with film-maker and singer, Bob Gallagher); An Góilín stalwarts, Jerry O'Reilly and Rosie Davis;

sean-nós dancers, Gearóid and Patrick Devane; fiddler, Dónal Glackin; artist and musician, Louise Gaffney; Lucy O'Hagan and Joe Hogan.

Róise na nAmhrán Róise Rua or Róise na nAmhrán was born in 1879 in Sheshkinarone, near Dungloe. After her father's death in 1883, her mother (who was originally from Arranmore) married Antain Gallagher, "An Búistéir," and the family moved back to the island. Arranmore remained Róise's home for the rest of her life, until her death in 1964.

An Búistéir was a great storyteller and people flocked to their house to hear his stories. Róise's mother, Maighréad, had a great repertoire of songs, which she passed on to Róise, who became well known on the island for her singing. A local school teacher, Pádraig Ua Cnáimhsí, drew attention to her wealth of song and story in the early 1950s.

He wrote her biography,



from her own telling, transcribed many of her songs, and wrote to the Irish Folklore Commission about her.

This eventually led to Raidió Éireann recording 60 of her songs. These recordings were salvaged in the early 1990s. A selection of them edited and released by Cathal Goan, under the title *Róise na nAmhrán: Songs of a Donegal Woman*.

FÉILE RÓISE RUA 17-19.05.24



Nell Ní Chróinín
Breannán Ó Beaglaíoch
Ruth Clinton
Griogair Labhruidh
Síle Friel
Conor Connolly
Gearóid &
Patrick Devane
Jerry O'Reilly
Rosie Davis
Joe Hogan
Louise Gaffney
Dónal Glackin
Lucy O'Hagan
ITSC &
Bob Gallagher

concert pitch:
fleadh cheoil



Wexford's William Rowsome (1868-1928) was a pivotal figure in the history of Irish traditional music – not only as a performer but also as a skilled maker of uilleann pipes – a remarkable craft that has been passed on to succeeding generations of the Rowsome family long after William moved to Dublin.



A Fleadh for All: (from left) Phil Murphy, Anne Mercipill, George O'Connor, Betty Connors, John Roche, Grace Murphy, Scott O'Reilly and Cora O'Donovan pictured at the official launch of the Fleadh Cheoil na hÉireann on Wexford Quay (Photo: Andres Poveda).

Wexford promises a Fleadh for All!

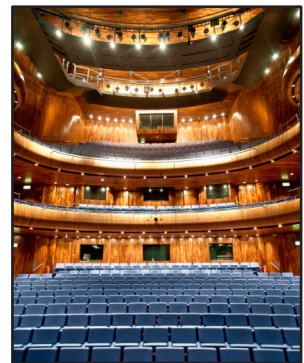
Visitors to the Fleadh Cheoil na hÉireann in Wexford this August have been promised **A Fleadh for All** by the local organising committee.

Preparations are now well advanced in the town to receive 15,000 musicians, singers, dancers and storytellers along with hundreds of thousands of music enthusiasts of all ages for the week-long celebration of culture from August 4 to August 11 – with official events and competitions set to take place in at least 18 venues, with many more impromptu performances likely on the streets and in the bars throughout the town.

Wexford will be bursting with concerts, intimate gigs, street performances, book and album launches, céilidhe, big-name acts and hundreds of competitions and everything else that comes with this annual celebration of traditional music and song.

One of the main venues for the Fleadh is due to be constructed on Wexford's quay front: a festival dome with a capacity of up to 2,000.

Among the other venues which will be in use during the Fleadh week are the National Opera House, as well as a number of hotels,



The National Opera House churches, schools, community centres and the local GAA Park – which will provide stages for both performance and competition.

COMHALTAS

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Comhaltas

Fleadh Cheoil na hÉireann 2024 Wexford



▲ Cherish the Ladies: (from left) Nollaig Casey, Kathleen Boyle, Joanie Madden, Mirella Murray and Mary Coogan

Joanie's Ladies on way to Keadue harp festival

The town of Keadue in Co. Roscommon is gearing up for the annual O'Carolan Harp Festival and Summer School which takes place in the last week of July and the first weekend in August.

The summer school – which runs from July 29 to August 2 – features classes in a range of instruments. As well as the harp, there will be daily lessons in banjo, bodhrán, button accordion, concertina, tin whistle, flute, fiddle and traditional

singing as well as sean-nós and set dancing.

Saturday (August 3) – which is mainly devoted to harp competitions – will conclude with a performance of a drama, *The Ballad of Mossy Flood Drama*, written by Séamus O'Rourke.

After the Festival Parade on Sunday afternoon, the Ox Mountain Trio will play on the GigRig while later in the evening Keadue will rock out to the sound of Cherish The Ladies.

On Monday (August 5), a wreath will be laid at Carolan's grave; to be followed by a lecture in Kilonan Castle on the archaeology of the later medieval O'Kelly lords of Uí Maine and Tír Maine.

The renowned door dancing competition will bring the festival to a close in the evening.



▲ The Ox Mountain Trio: (from left) Siobhán O'Donnell, Stephen Doherty and David Doocey.



▲ Nora Butler

Concert in tribute to late Nora Butler

A special charity concert will be held in Brú Ború in Cashel on May 11 in memory of the acclaimed traditional singer Nora Butler from Tipperary.

When Nora died in May 2020 during the Covid pandemic, the lockdown regulations in force at the time meant that many friends and admirers were unable to pay their respects as they would have wished.

As Nora was a regular performer at Brú Ború, it is appropriate that she will be celebrated by her friends and a number of special guests at the event organised by Munster Comhaltas Comhaltas Ceoltóirí Éireann

Tickets, costing €10 each, are available from Brú Ború on 062-61122 and www.bruboru.ie. All proceeds from the event will be donated to the Irish Kidney Foundation.

Howth prepares to host Féile Binn Éadair in May

Féile Binn Éadair, formerly known as Howth Tradfest, is set to captivate audiences with a rich tapestry of Irish and traditional music in the picturesque fishing village of Howth on May 24-26.

Headlining this year's festival is the incomparable Sharon Shannon, renowned for her mastery of the accordion and her electrifying performances that blend traditional Irish music with influences from around the world.

Sharon Shannon will take the stage at the Abbey Tavern on Saturday night, promising an evening of music that will stir the soul.

Other headline acts include the dynamic ensemble, Kíla, the folk rock band Scullion, and the award-winning singer and multi-instrumentalist, Eoghan Ó Ceannabháin.

As well as these ticketed performances, Féile Binn Éadair also boasts a diverse line-up of 28 free gigs and sessions spread across six venues throughout the village and hill of Howth.

Among the artists lined up so far for these gigs are Gatehouse, Enda McCabe, Ispini na hÉireann, Poka, Buíoch, Saltaire, The Macks, Tradstone, The Sibín Band, Mursheen Durkin, The Beermats, Clumsy Maggie, The Dead Irish, and the Trad Session Trail.



▲ Gatehouse

From the lively atmosphere of McNeill's to the cosy charm of the Harbour Bar, attendees can wander from one performance to the next, soaking in the music.

Some of the venues have created special outdoor spaces in the expectation of favourable weather. The Summit Inn has the Tramline Stage, while the Bloody Stream offers a stage in its tented beer garden, as does the Harbour Bar.

Tickets for the concerts by Sharon Shannon, Kíla, Scullion, and Eoghan Ó Ceannabháin are available for purchase on tickets.ie.

For more information and updates, visit www.feilebinneadair.ie or check social media.

▼ Enda McCabe



Féile
BINN ÉADAIR
Howth Trad & Folk Festival 2024
-THE ABBEY TAVERN-

SCULLION
MAY 24TH · 8PM

SHARON SHANNON
MAY 25TH · 8PM

KÍLA
MAY 26TH · 8PM

EOGHAN Ó CEANNABHÁIN
MAY 26TH · 2.30PM



▲ Lisa Lambe

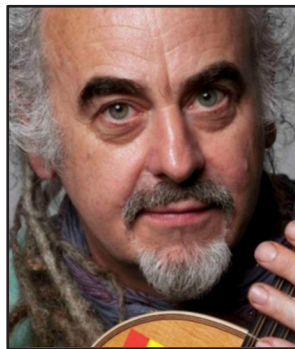
Lambe and Cooney for late night in Drogheda

Singer Lisa Lambe will be joined by virtuoso guitar accompanist, Steve Cooney, for a special collaboration at Drogheda's Droichead Arts Centre on May 3.

Described by the *Irish Times* as "the finest singer and actor of her generation" and praised by *Hotpress* magazine for her "truly beautiful tone," Lisa Lambe cut her metaphorical teeth as one of the lead vocalists with the *Celtic Woman* show and was recently named *Rough Trade's* Rising Star.

Based on her work with the National Folklore Collection and her recent MA in Irish Folklore, Lisa has developed a project, *NightVisiting* – first commissioned by the National Famine Museum in Strokestown – in which she collaborates with renowned traditional musicians alongside local contributors to create a unique performance bespoke to each venue she visits.

Steve Cooney is best known for his development of an influential style of guitar accompaniment to traditional Irish dance music which he developed in West Kerry, and for which he won the



▲ Steve Cooney

National Entertainment Award with Séamus Begley in 1997 as well as RTÉ Folk Award honours.

He has participated in making more than 250 albums, either as a guitar or bass player or as producer and engineer. He has worked with many iconic international artists in rock and country music but his primary focus is Irish traditional music.

Tickets for the gig are available from <https://droicheadartscentre.ticket-serve.com/ticketbooth/shows/873654358>

▲ Damien Dempsey: writing songs for Gary Brown's *Dockers* show.

Damo pens new songs for *Dockers* drama

***Dockers* is a historical musical narrative of Dublin docks, its people, and its places. Though the way of life it seeks to capture has been largely consigned to history, it is, nevertheless, rich in culture and tradition.**

This fascinating world will be evoked on the stage of the Liberty Hall Theatre in September in a one-man show, starring acclaimed singer and musician, George Murphy (*The Rising Sons*).

The show is written by Gary Brown, a native Dubliner and son of a docker. He is the writer of the critically acclaimed show *The Buttonmen*.

Powerful ballads and music describe work practices, tools, and dockland landmarks. George Murphy's inimitable voice, as docker Jacko Dunne, recounts working, carousing, loving, and leaving, through powerfully delivered songs and ballads, written by internationally recognised singer songwriter, Damien Dempsey, Gary Brown and George Murphy himself.

In *Dockers*, the way of life on Dublin docks is at once hard, witty, poignant, and soulful, while also reminding us of the powerful history and culture of Dublin Port and its significance to modern Ireland.





Remembering Luke in song, music and more!

Following the success of last year's inaugural event, the Dublin City Council Luke Kelly Festival returns to Smithfield Square on Saturday and Sunday, May 18-19.

Running from 12pm to 6pm, this free family-friendly festival offers a wide array of music, sing-along-sessions, discussion, sport, arts and crafts and more in celebration of Dublin's favourite son.

Throughout the weekend, the Luke Kelly Stage, ably hosted by Luke's niece Paula McCann, will feature a remarkable line-up including Mary Black, Dairí Farrell, Lisa O'Neill, the Dublin Legends, Phelim Drew and Caoimhe Hogarty.

To complete the bill, the Limerick duo of Trevor Sexton and Ger O'Donnell will be joined by George Murphy.

Across the programme, Luke's roots in Dublin's north inner city will be represented by singer-songwriter Ciarán Moran from Smithfield and R&B artist Temi NLA from Sheriff Street.

"The success of last year's event proved something that most of us already knew, Luke Kelly is a true Dublin legend," said the Lord Mayor of Dublin Daithí de Róiste.

"Not many people have two statues in their own home town, but there's a reason Luke does! I can't wait to see some of the top-class musicians we have turning out to pay

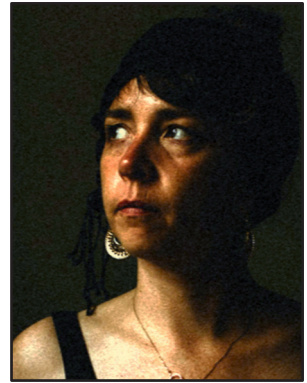


Paula McCann with uncle Luke

tribute to him. So if you're a Luke fan, or you're new to his music, make sure you get yourself down to Smithfield for what promises to be a great weekend."

For those looking to learn more about Luke, the Dubliners, and the Dublin folk scene at the festival, the Bailey workshop and discussion tent will play host to conversations with Irish folk veteran Andy Irvine and the remarkable Peggy Seeger who, along with her partner, Ewan Mac Coll, was prominent in Luke's early development as a singer.

Also on the festival programme is a 'Banjo for Beginners' workshop (no experience necessary!). Historian and Podcaster Donal Fallon (Three Castles Burning) will chat to Phelim Drew and Brian Hand on their memories of the Dubliners, and writer



Lisa O'Neill



Andy Irvine



Dairí Farrell

Jimmy Murphy will take festival goers on a journey through Dublin's bohemian arts scene in the mid-20th century.

For those attending with children, there will be a dedicated football area, 'The Centre-Half, paying tribute to Luke's love of the beautiful game. Over at the Arts and Crafts tent, families can enjoy an array of workshops in memory of Luke's creative spirit.

Finally, a new edition to this year's festivities is the O'Donoghue's tent where festival goers can join in on a good old-fashioned sing-song.



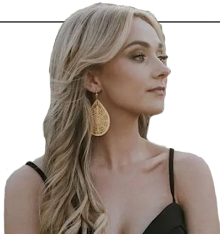
Mary Black



Peggy Seeger

big gig list

Tara Howley
Bantry



Eleanor McEvoy
Multiple Venues
Multiple Dates



▲ **The Breath:** Rioghnach Connolly and Stuart McCallum

ALFI: Féile Moth, Hackney, May 4; Levi's Corner House, Cork, May 24; Róisín Dubh, Galway, May 25; Carlingford Heritage Centre, May 26; Rostrevor Folk Club, May 27.

AMBLE: Galway Folk Festival, Monroe's Live, Galway, June 6.

Sam AMIDON: The Cobblestone, Dublin, May 15 & 16; Dolan's Upstairs, Limerick, May 17; Coughlan's Bar, Cork, May 18; De Barra's, Clonakilty, May 19.

ARMAGH RHYMERS: Leisureland Galway, May 10.

Frances BLACK: Hotel Kilkenny, Kilkenny, May 18.

Mary BLACK: Luke Kelly Festival, Smithfield, Dublin, May 18-19.

BLÁTH NA nÓIGE: Tradition Now, National Concert Hall, Dublin, May 3. (See page tk).

BOW BROTHERS: Empire Music Hall, Belfast, July 24

Muireann BRADLEY: Whelan's, Dublin, May 5; Writers' Square, Belfast, May 7;

The Black Box, Belfast, May 9; Balor Theatre, Ballybofey, June 22; McCrory's, Culdaff, July 13; An Grianán Theatre, Letterkenny, July 16; Liberty Hall, Dublin, July 20; Amharclann Ghaoth Dobhair, July 24; All Together Now Festival, Portlaoise, August 1-4.

Paul BRADY: Knocknarea Arena, Sligo, October 25.

The BREATH: The Barn at Hotel Doolin, Doolin, Co. Clare, June 16.

Tara BREEN, Padraig RYNNE & Jim MURRAY: Galway Folk Festival, Monroe's Live, Galway, June 6.

Nora BROWN: Coughlan's Bar, Cork, May 13; Róisín Dubh, Galway, May 14; Whelan's, Dublin, May 16; The Duncairn, Belfast, May 18; Regional Cultural Centre, Letterkenny, May 21.

Jake BUGG: Cyprus Avenue, Cork, June 19; Black Box, Galway, June 20; Dolan's Warehouse, Limerick, June 22.

Niamh BURY: Tradition Now, National Concert Hall, Dublin, May 4. (See page tk); Galway Folk Festival,

Monroe's Live, Galway, June 9.

Dylan CARLOS, Cein SWEENEY, John McCARTIN: Ballintogher, Co. Sligo, June 22.

Martin CARTHAY: Unitarian Church, Dublin, May 24.

CEOL: The Auld Shebeen Bar, Athy, May 4; Imperial Bar, Cavan, May 5; Healy Park, Omagh, May 25; Cushinstown AC, Rathfeigh, June 22; Bord Gáis Energy Theatre, Dublin, June 27.

CHERISH THE LADIES: Dungarvan Town Hall Theatre, June 21; Mandela Hall, Belfast, July 27; Vandaleur Walled Garden, Kiltrush, June 28; O'Carolan Harp Festival, Keadue, August 4.

Ruth CLINTON: Tradition Now, National Concert Hall, Dublin, May 3. (See page tk).

Zoe CONWAY & John MCINTYRE: Seantí Bar, Waterford, May 19; Liberty Hall, Dublin, May 21; Farmleigh House, Dublin, June 22; Scoil Samhraidh Willie Clancy, Miltown Malbay, July 6-13; Westport Scoil Ceoil, Westport, July 15-19; Belfast Tradfest, July 21-26.

Tola CUSTY: The Ritz, Lisdoonvarna, May 10..

DANÚ: Park Hotel, Dungarvan, June 23.

Damien DEMPSEY: Live at the Marquee, Cork, June 8; Iveagh Gardens, Dublin, July 19 & 20.

Helen DIAMOND: Tradition Now, National Concert Hall, Dublin, May 4. (See page tk).

Mary DILLON, Dónal O'CONNOR & Neil MARTIN: Empire Music Hall, Belfast, July 24.

Jerry DOUGLAS: Pavilion Theatre, Dún Laoghaire, Cork, July 31; glór, Ennis, August 1.

DUBLIN LEGENDS: Luke Kelly Festival, Smithfield, Dublin, May 18-19.





▲ Muireann Bradley

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

Aisling ENNIS, Rachel DUFFY & Jack HENNESSY: Coolattin, House, Wicklow, May 10.

Daoirí FARRELL: Luke Kelly Festival, Smithfield, Dublin, May 18-19.

Daoirí FARRELL Trio: Seantí Bar, Waterford, September 13.

FASTNET Maritime & Folk Festival: Ballydehob, Co. Cork, June 14-16.

Catrin FINCH and Aoife NÍ BHRIAIN: Town Hall, Main Street, Bray, May 5;

Mick FLANNERY: Live at the Marquee, Cork, June 21.

FLEADH CHEOIL na hÉIREANN: Various Venues, Wexford, August 4-11.

FLOOK: Pavilion Theatre, Dún Laoghaire, 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 Centre, Letterkenny, May 17; The Dock, Carrick-on-Shannon, May 18; Hawks Well Theatre, Sligo, May 19.

John Francis FLYNN: Tradition Now, National Concert Hall, Dublin, May 4; Royal Hospital, Kilmainham, June 8.

The FUREYS: Pillo Hotel, Ashbourne, May 2; Greenfields Festival, Athy, May 3; Abbey Hotel, Donegal, August 16; Hibernian Hotel, Mallow, October 4; Hotel Kilkenny, Kilkenny, October 12, Ashdown Hotel, Gorey, October 27; Arklow Bay Hotel, Arklow, December 29; Canal Court Hotel, Newry; December 30.

Jim GHEDI: Tradition Now, National Concert Hall, Dublin, May 3.

Edwina GUCKIAN: Tradition Now, National Concert Hall, Dublin, May 3.

Lisa HANNIGAN: Connolly's of Leap on May 19; Séamus Ennis Arts Centre, The Naul, August 17.

Glen HANSARD: Iveagh Gardens, Dublin, July 6.

Gemma HAYES: Regional Cultural Centre, Letterkenny, May 10; Vicar Street, Dublin, May 18; Spirit Store, Dundalk, May 19; Night & Day Festival, Lough Key Forest, June 29.

The HENRY GIRLS: Monroe's Live, Galway, May 9; Spirit Store, Dundalk, May 12; Coughlan's Bar, Cork, May 19.

HERMITAGE GREEN: Gleneagle INEC Arena, Killarney, May 11; Live at the Docklands, Limerick, August 24.

Tara HOWLEY: Maritime Hotel, Bantry, November 1.

ÌMAR: Galway Folk Festival, Monroe's Live, Galway, June 7.

Andy IRVINE: Pavilion Theatre, Dún Laoghaire, June 13.

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

Seán KEANE: INEC Arena, Killarney, May 10; Galway Folk Festival, Monroe's Live, Galway, June 8.

Paddy KEENAN, Dermot BYRNE & Tim EDEY: Séamus Ennis Arts Centre, The Naul, May 5.

KÍLA: Féile Binn Éadair, Abbey Tavern, Howth, May 26; Connolly's of Leap, July 6.

KILFENORA Céilí Band: glór Arts Centre, Ennis, June 1.

KILKENNY Roots Festival: Kilkenny, May 3-4.



▲ Tara Howley

The KILKENNYS: The Seantí Bar, Waterford, August 4.

Lisa LAMBE & Steve COONEY: Droichead Arts Centre, Drogheda, May 3.

LANKUM: Royal Hospital, Kilmainham, June 8.

LAU: First Presbyterian Church, Belfast, May 3; Carlisle Road Methodist Church, Derry, May 4; The Sugar Club, Dublin, May 5.

Oisín LEECH: The Deer's Head, Belfast, May 7.

LEMONCELLO: Dolan's, Limerick, May 4; An Diseart, Dingle, May 5; Ulster Sports Club, Belfast, May 9; Cleere's, Kilkenny, May 10; Whelan's Dublin, May 15; Coughlan's Bar, Cork, May 19; The Cornmarket, Wexford, May 23; The Spirit Store, Dundalk, May 26.

LUMIÈRE: Empire Music Hall, Belfast, July 25

LÚNASA: Empire Music Hall, Belfast, July 25; Séamus Ennis Arts Centre, The Naul, July 26.

Josephine MARSH: The Ritz, Lisdoonvarna, May 10.

Niall McCABE: The Linenhall, Castlebar, May 10; Roe Valley Arts Centre, Limavady, May 11; The Sunflower, Belfast, May 12; Coughlan's Bar, Cork, May 16; Séamus Ennis Arts Centre, The Naul, May 17; Mermaid Arts Centre, Bray, May 24.



▲ Lau

Thomas McCARTHY: Tradition Now, National Concert Hall, Dublin, May 3.

Eleanor McEVOY: Sea Church, Ballycotton, June 2; The Seantí Bar, Waterford, June 7; The Whale, Belfast, June 8; Esker Arts Centre, Tullamore, June 14; Dolan's Limerick, June 15; The Dock, Carrick-on-Shannon, June 21; Riverbank Arts Centre, Newbridge, June 22; Mill Theatre, June 28; Wexford Arts Centre, June 29.

Michael McGOLDRICK & Dezi DONNELLY: The Crane Bar, Galway, June 16.

MEC LIR: Galway Folk Festival, Monroë's Live, Galway, June 7.

Christy MOORE: National Concert Hall, Dublin, May 11, 18 & 25;

Bohemian Football Club, Dublin, May 15; Botanic Gardens, Belfast, June 2; The Hub at Cillin Hill, Kilkenny, June 9; 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 & September 14; Knocknarea Arena, Sligo, September 5; Great Northern Hotel, Bundoran, September 19 & 26; TF Royal, Castlebar, October 19.

Cahalen MORRISON: Tradition Now, National Concert Hall, Dublin, May 4.

Michelle, Louise & Mick MULCAHY: St. Brendan's Church, Birr, May 18.

George MURPHY: Vicar Street, Dublin, May 11; Luke Kelly Festival, Smithfield, Dublin, May 18-19; Crescent Concert Hall, Drogheda, May 31; Gleneagle INEC Arena, August 11; Gaelic Grounds, Limerick, August 30; Liberty Hall, Dublin, September 13; Maritime Hotel, Bantry, November 1.

Muireann NIC AMHLAIOIBH: Pagan Rave, Dingle, May 4; Heritage Centre, Carlingford, May 12; Seantí Bar, Waterford, May 17; Séamus Ennis Arts Centre, The Naul, May 24 & June 29; Féile Fearann Rí, June 12; An Grianán Arts Centre, Letterkenny, July 21; Mandela Hall, Belfast, July 22; Ionad Dara, Goresbridge, September 6.

NOTIFY: Séamus Ennis Arts Centre, The Naul, June 29.

Eoghan Ó CEANNABHÁIN: Leisureland Galway, May 10; Féile Binn Éadair, Abbey Tavern, Howth, May 26.



▲ Mec Lir from the Isle of Man

Máirtín O'CONNOR TRIO: Aistear 2030, Dún Uladh Cultural Centre, Omagh, May 11.

Josh O'KEEFFE: Whelan's, Dublin, June 12; Coughlan's Bar, Cork, June 13; De Barra's, Clonakilty, June 14; Cleere's, Kilkenny, June 15; Cul Street, Ardfer, June 21; Dolan's Warehouse, June 28; Róisín Dubh, Galway, June 30.

LISA O'NEILL: Luke Kelly Festival, Smithfield, Dublin, May 18-19.

ONÓIR: Siamsa Tíre, Tralee, May 25; The Social, Gweedore, June 2; Liberty Hall Theatre, Dublin, June 7; Theatre Royal, Waterford, June 8; National Opera House, Wexford, June 15; Mullingar Arts Centre, June 21; Brú Boru, Cashel, June 22; glor, Ennis, June 28; An Grianan, Letterkenny, July 5 & 6; TF Royal, Castlebar, July 12; Tinteán Theatre, Ballybunion, July 13; Abbey Hotel, Donegal, July 17; Dolan's Warehouse, July 19; Great National Ballykisteon Hotel, Limerick Junction, July 20; Gleneagle INEC Arena, Killarney, September 6; Monroe's Live, Galway, September 7.

Declan O'ROURKE: Galway Folk Festival, Leisureland, Galway, June 5.

Beth ORTON: Galway Folk Festival, Monroe's Live, Galway, June 9.

ØXN: Gig for Gaza, Vicar Street, Dublin, June 2.

Niamh PARSONS & Graham DUNNE: Seantí Bar, Waterford, August 11,

Sunflower Folk Club, Belfast, August 22; Drimoleague Singing Festival, Drimoleague, September 20-22.

Radie PEAT: Bohemian Football Club, Dublin, May 15.

PILGRIM Street: The Venue, Ratoath, May 3; St. George's Arts Centre, Mitchelstown, June 8; Solstice Arts Centre, Navan, June 14; Swift Cultural Centre, Trim, June 15

PÓLCA 4: Mandela Hall, Belfast, July 27.

Katharine PRIDDY: The Sugar Club, Dublin, May 10; The Deer's Head, Belfast, May 11.

Michael ROONEY & Micheál Ó RAGHALLAIGH: Ballintogher, Co. Sligo, June 22.

RUAILE Buaille: Creegan's, Ballinalee, Longford, May 4; Greville Arms Hotel, Mullingar, May 18; What's the Craic Festival, Jackson's Bridge, Maynooth, May 31; Tom & Gerry's, Ballinagar, Co. Offaly, June 2; Clifden Summer Fest, Clifden Showgrounds, June 15; Edenderry Festival, Edenderry, June 28; Beat on the Peat, Belmont GAA Club, Offaly, June 30; J.J. Hough's, Banagher, July 20; Gleneagle INEC Arena, Killarney, July 28.

Pauline SCANLON & the WHILE-AWAYS: Lime Tree Theatre, September 13; St. Columb's Hall, Derry, September 14; Maritime Hotel, Bantry, September 20; INEC Arena, Killarney, September 21; Black Box Theatre, Killarney, September 22;



▲ Katharine Priddy

Vicar Street, Dublin, September 23; Opera House, Cork, September 28

SCOIL SAMRAIDH WILLIE CLANCY: Various venues, Miltown Malbay, July 6-14.

SCULLION: Féile Binn Éadair, Abbey Tavern, Howth, May 24.

The SEEGER Sessions Revival: St. Columb's Hall, Derry, May 5; The Button Factory, Dublin, May 18; Ulster Hall, Belfast, May 31; Alley Theatre, Strabane, September 26; Visual, Carlow, October 4, Hawks Well Theatre, Sligo, October 5.

SESSION with the Pipers: The Cobblestone, Dublin, May 7; June 4; July 2.

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: Luke Kelly Festival, Smithfield, Dublin, May 18-19; Galway Folk



▲ Niamh Parsons and Graham Dunne

Festival, Monroe's Live, Galway, June 7; glór, Ennis, July 20.

Eleanor SHANLEY & Mike HANRAHAN: Galway Folk Festival, Monroe's Live, Galway, June 9.

Sharon SHANNON: Leisureland Galway, May 10; Hotel Kilkenny, Kilkenny, May 18; Féile Binn Éadair, Abbey Tavern, Howth, May 25.

SKERRYVORE: Whelan's, Dublin, May 19; The Black Box, Belfast, May 20; Dolan's Warehouse, Limerick, May 21;

John SPILLANE: De Barra's, Clonakilty, May 2, June 6, July 4 and August 1; Sea Church, Ballycotton, May 5; Leisureland Galway, May 10; The Cotton Mill, Portlaw, May 21; Christ Church, Celbridge, June 22;

The STAVES: Mandela Hall, Belfast, May 28; Dolan's Warehouse, May 29; The Button Factory, Dublin, May 31 & June 1; St. Luke's, Cork, June 2..

Bea STEWART: The Deer's Head, Belfast, May 24; Ruby Sessions, Doyle's Pub, May 28.

TALISK: Galway Folk Festival, Monroe's Live, Galway, June 8; Club Creation, Dungarvan, June 22; Dolan's Warehouse, Limerick, October 22; Cyprus Avenue, Cork, October 23; The Limelight 2, Belfast, October 24; Opium, Dublin, October 25.

TÉADA: Queen Maeve Festival, Stephen Street, Sligo, May 5.



▲ Talisk

THIS IS THE KIT: Royal Hospital, Kilmainham, June 8; Kilkenny Arts Festival, St. Canice's Cathedral, Kilkenny, August 14.

Alannah THORNBURGH: Listowel Writers' Week, June 1.

Anthony TONER: Market Place Theatre, Armagh, May 3.

The TUNNEY FAMILY: The Stone Fiddle Launch, An Góilín, Teachers' Club, Dublin 1, May 10.

Ye VAGABONDS: When Next We Meet Festival, Clonmel, June 1; Lukers, Shannon-bridge, June 2; The Courthouse, Bangor, June 5; Spirit Store, Dundalk, June 6; Festival of Writing & Ideas, Borris,

June 7&8; Ballymaloe House, Cork, June 13; The White Horse, Ballincollig, June 14; Connolly's of Leap, June 15; Levi's, Ballydehob, June 16; The Whale Theatre, Greystones, June 21; The Social, Gaoth Dobhair, June 22; TF Royal Theatre, Castlebar, June 23; Riverbank Arts Centre, Newbridge, June 26; Vicar Street, Dublin, June 28; Backstage Theatre, Longford, June 29; The Lark, Balbriggan, June 30; 3Arena, Dublin, November 29.

TRADITION Now: National Concert Hall, Dublin, May 3-4

Cillian VALLELY & David DOOCEY: Galway Folk Festival, Monroe's Live, Galway, June 9.

Steo WALL: Leisureland Galway, May 10.

The WATERBOYS: Musgrave House, Cork, June 23; Kaleidoscope Festival, Blessington, June 29; Galway Summer Festival, Racecourse, Galway, August 19.

Ger WOLFE: The Cherry Tree, Walkinstown, May 12; Creedon's Hotel, Inchigeelah, May 17; Levis Corner House, Ballydehob, June 22; The Seantí Bar, Waterford, July 19.

The WOLFE TONES: Virgin Media Park, Cork, June 29; Breakwater Festival, Wexford, August 2; 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.



▲ Téada (Photo: Damien Stenson)

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, Kilmac, 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 the 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.*

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 Session, 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 - especially since some take a break during the summer for up to three months. All sessions listed 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 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.

Advance Notice:

North Wexford Traditional Singing Féile

8ú-10ú Samhain 2024 November 8-10

Loch Garman Arms, Guaire/Gorey, Loch Garman/Co.Wexford

Singers and Listeners Welcome

For more information contact: www.northwexfordtraditionalsingingcircle.ie
email: nwtscgorey@gmail.com

Doolin FolkFest

2024

14,15,16
June

info & tickets: www.doolinarts.ie



THE SCRATCH | JACK L | EDDI READER

SIOMHA | ALDOC | MIKE MCGOLDRICK, DEZI DONNELLY & JIM MURRAY
FIDDLER'S BID | EOGHAN Ó CEANNABHÁIN | THE BREATH | NIAMH BURY
CATRIONA MCKAY & CHRIS STOUT | STEO WALL | SIOBHÁN PEOPLES
ALFI | SORCHA COSTELLO TRIO | EDWINA GUCKIAN | MOLLY O'MAHONY
DAVID MUNNELLY, MICK CONNEELLY & CAITRÍONA NÍ CHEANNABHÁIN
MEGAN MCGINLEY, CATHAL Ó CURRÁIN & MARTY BARRY



Doolin
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