

THE DEFINITIVE VOICE OF IRISH MUSIC WORLDWIDE

MUSIC

IRISH

WWW.IRISHMUSICMAGAZINE.COM

Issue No. 288 October 2019

Price €4.95. £3.50 (Stg)

 Follow us on Facebook
@www.facebook.com/TRADIMM

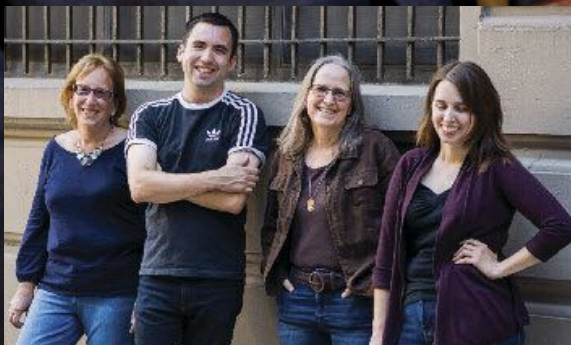


RETURN TO LONDON TOWN 2019

JOHN DOYLE THE PATH OF STONES



SEAMIE O' DOWD



THE RIVER DRIVERS

YOUR GUIDE TO IRISH MUSIC IN IRELAND, EUROPE, BRITAIN, NORTH AMERICA

SIBÉAL



*The mesmerising debut album
from contemporary sean-nós
singer Sibéal Ní Chasaide*

OUT NOW



MUSIC

www.irishmusicmagazine.com

Issue No. 288 October 2019

FOREWORD

HERE'S TO THE INNOVATORS

This month we have interviews with two of Celtic music's leading guitar players, John Doyle and Seamie O'Dowd, both of whom have made tremendous contributions to traditional music, both incidentally live in Sligo, a centre for music of all stripes.

It took almost half a century for guitars to be accepted into traditional music, thanks in no small measure to the pioneering work in the early 1980's, of people like Paul Brady and Dick Gaughan. Innovation is more about a mindset than what is in your instrument case. Innovation is thriving in Ireland, as I am pleased to report after experiencing the Limerick Meitheal 2019 finale. Over 80 young people of exceptional ability entertained us for over an hour with music that was arranged, considered often quirky and supremely enjoyable.

In this issue Rolf Wagels, the genial German Vet talks about the musical development of the bodhrán over the past three decades. Something that was in step with a widening of the music's base and the self-belief of young bands to make the music their own.

The future is bright for the art form, the past isn't to be forgotten, its legacy, its collective repertoire, its sensibility, all are treasures in its chest. They are a gift for music makers of any generation and a palette on which innovators can mix their magic.

See you in November for more news and stories from our world of Folk and Traditional Celtic Music.

Until the next time...

Slán

Seán L

Publisher: Robert Heuston
Editorial: Seán Laffey
Design: John Barrett
Production & Proofing: Emma Meade

For Editorial, News, CD Reviews, Tours & Advertising Enquiries Contact: Select Media
 c/o Irish Music Magazine
 4-5 Burton Hall Road, Sandyford
 Dublin 18, Ireland
Tel: 01 6622266
Email: info@selectmedialtd.com

Contributors:
 Aidan O' Hara, Eileen McCabe, Deirdre Cronin, Gwen Orel, Grainne McCool, Anne Marie Kennedy, Clive Price, Reidin O' Flynn, John O' Regan, Edel McLaughlin, Derek Copley, Mark Lysaght, Bill Margeson, Helene Dunbar, Seamus Bellamy, John Brophy, Michael Walsh, Philippe Cousin, Alex Monaghan, Aoife Granville, Nicky Rossiter, Lar Flynn, Rory Modlinski, Jim O' Keeffe, Hamish Burgess, William H.A Williams, Caroline Tatem, Chris Keenan, Don Meade

Distribution: eM News, eMND NI
 Available in Print and Electronic format by Subscription worldwide

For Print and Electronic Subscription Enquiries Contact:
Email: info@selectmedialtd.com or
 www.irishmusicmagazine.com/subscriptions

ISSN-1393-211X

All material contained in this edition is copyright of Irish Music Magazine 2019 and may not be reproduced or electronically stored or transmitted without the permission of the Publisher. All rights reserved © Irish Music Magazine.



18

COVER STORY

18 JOHN DOYLE'S PATH OF STONES
 Seán Laffey talks to John Doyle about his new album *The Path of Stones* and the road he's taken to get there.

FEATURES

22 SIBÉAL
 Seán Laffey is in conversation with Sibéal Ní Chasaide. Sibéal is a new and exciting voice with a deep love of sean nós singing and her debut album *Sibéal* is out now on Universal Music.

24 LIVE AT THE HAWK'S WELL
 Best known as a guitarist and singer, Seamie O'Dowd has shown amazing versatility over his long career, and his seemingly effortless ability to slot into a wide range of musical settings is truly remarkable, writes Mark Lysaght.

26 DIMMING OF THE DAY FROM UAINE
 Donegal born fiddler Bríd Harper has a new album on route. However, this is no solo album as Grainne McCool found out when she caught up with Bríd.

28 MUSIC FROM BIG OAK ROAD
 It's been just over four years since I first met with the River Drivers to discuss their first album, writes Grainne McCool.

30 SILVER JUBILEE OF SRUTH NA MAOILE
 Seán Ó hÉanaigh and Mairi Anna Nic Ualraig, co-hosts of *Sruth na Maoile*, are celebrating the radio programme's 25th anniversary on air this year and share their thoughts on it all with Aidan O'Hara.

32 RWE SIGNATURE SERIES BODHRÁNS
 Seán Laffey talks to Rolf Wagels about the Christian Hedwitschak RWE Signature series of Bodhráns.

60 ODETTE MICHELL'S WILDEST ROSE
 Derek Copley discovers that from the solid foundations of being taught piano by her classically trained mother, it was clear to Odette Michell that music would play a pivotal role in her future.

62 IRELAND TO WEST VIRGINIA & BACK...
 Grammy award winning musician Tim O'Brien perfectly embraces the musical traditions of both America and Ireland, while also exploring the progressive journey of both cultures, writes Chris Keenan.

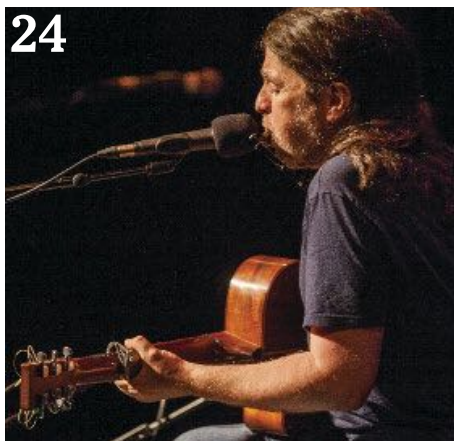
33 FESTIVALS

A selection of wonderful Festivals & Summer Schools from Ireland & abroad.

33 RETURN TO LONDON TOWN
 Featuring : Altan, The Mulcahy Family, Noel Hill with Brian McGrath, Len Graham, Eileen O' Brien, Johnny Óg Connolly, Doireann Glackin & Sarah Flynn, Conor Connolly and much more...



22



24



20

IRISH MUSIC

15TH
BIRTHDAY

TRAD FEST 2020

22-26 JANUARY

Hothouse Flowers & Jon Boden & The Remnant Kings
& Screaming Orphans // Cherish the Ladies & Shandrum Céilí
Band & Lau // Stockton's Wing Amongst Friends with Ralph McTell,
Phelim Drew, The Henry Girls, Leslie Dowdall //
Barbara Dickson & Nick Holland // Dairí Farrell Dublin Sessions
Maria Doyle Kennedy // The Fureys // Lisa Lambe //
Della Mae // Séamus Begley & Oisín Mac Diarmada plus Samantha
Harvey // Muireann Nic Amhlaóibh plus Gerry O'Beirne //
Damien O'Kane & Ron Block // Catherine McEvoy & Family //
Pádraig Rynne & Tara Breen // Brona McVittie //
Kevin Burke // Sibéal Ní Chasaide // Tim Edey //
Doireann Glackin & Sarah Flynn // Seamie O'Dowd // Connla &
Réalta & Boxing Banjo // John Craigie & Cat Clyde //
Turin Brakes plus Sounds of the Sirens // Emma Langford & Susan
O'Neill & Clare Sands & Saoirse Casey // Mary Bergin //
Shane Hennessy // Maurice Lennon, Ciara Brennan & Chris Dawson
Aoife Scott // Louise Mulcahy // Michelle Mulcahy // *cua*
plus many more....

tradfest.ie

FESTIVALS

44 CELEBRATING 25 YEARS IN EAST DURHAM

Catskills Irish Arts Week – swallows, song-birds, students, silver anniversaries, a sense of home as we flock to the iconic NY Irish music festival. Deirdre Cronin reports.

50 CORK FOLK FESTIVAL

Mark Lysaght recently spoke with William Hammond, one of the Cork Folk Festival organisers, who was eagerly looking forward to the October festivities.

51 THE JOHNNY DOHERTY MUSIC & DANCING FESTIVAL

Donegal is well worth visiting at any time of year. But each September there is an extra special reason to make the trip – the annual Johnny Doherty Festival in the scenic heritage town of Ardara in Co. Donegal.

52 TRADFEST 2020

TradFest Temple Bar is offering emerging trad & folk artists an amazing opportunity; the chance to perform at Milwaukee Irish Fest 2020, the world's largest celebration of Irish and Celtic music.

54 THE MARYLAND IRISH FESTIVAL

The Maryland Irish Festival is presented annually by Irish Charities of Maryland, a 501 (c)(3) Charitable Organization, and is held at the Maryland State Fair Grounds in Timonium during the second weekend in November. Cushla Srour tells IMM's Grainne McCool all about it.

56 WILLIAM KENNEDY PIPING FESTIVAL

Seán Laffey is in conversation with Caoimhin Vallely, the director of the 26th William Kennedy Piping Festival.

REGULARS

20 STORIES FROM IRISH AMERICA

Athena Tergis Bollag shares her story with Réidín O'Flynn.

41 TENOR BANJO BASICS WITH LISA CANNY

Brought to you in association with the Online Academy of Irish Music (OAIM).

42 GREAT INFLUENCES ON THE TRADITION

An appreciation of Ciarán Mac Mathúna (1925-2009) by Aidan O'Hara.

43 LEGENDS OF IRISH MUSIC

Eugene O'Donnell remembered by Mark Lysaght.

58 WALTONS TUITION

Another selection of tutorials brought to you in association with Waltons Music. You can now listen to these online at www.waltons.ie

70 STORY BEHIND THE SONG

The Wind That Shakes the Barley is replete with symbolic meaning, writes Seán Laffey.

waltons



57 LIVE REVIEWS

LIMERICK MEITHEAL 2019 FINALÉ

Theatre 1, Irish World Academy of Music, University of Limerick. Meitheal 2019 took place in Ennis and Limerick from July 22nd to 27th. Seán Laffey attended the finale of the Limerick element of the summer school.

64 CD REVIEWS

Another selection of CD Reviews from the International World of Folk and Traditional Music.



61 SUBSCRIPTION OFFER

Subscribe to Irish Music Magazine and have each issue delivered to your doorstep over the next 12 months. Irish Music Magazine is now available in PDF download format to your Computer, iPhone and iPad. See www.irishmusicmagazine.com for details.



The Award Winning Music Shop



We are Acoustic Instrument Specialists

Banjos Ukuleles
Guitars Melodeons
Harmonicas
Books Mandolins
DVDs Accessories
Beginners Instrument Packs

Plus much more online & in-store



- ★ Worldwide #1 Deering Banjos Dealer
- ★ Tanglewood #1 Independent Dealer
- ★ Martin Guitars Heritage Centre
- ★ Gold Tone Main Dealer
- ★ Free Premier Instrument Setup
- ★ Run by Musicians for Musicians
- ★ Price Match Promise
- ★ Starter Packs for many Instruments



We have thousands of 5 star customer reviews ★★★★★ 4.9 / 5



View our full range of instruments & accessories at

www.eaglemusicshop.com

Visit our shop at Armitage Bridge, Huddersfield, Yorkshire, UK

Open 9:30am to 5pm Mon to Fri, 10am to 4pm Sat

Call +44 1484 661460

Clareen Banjos

Clareen Banjos
Slieveaun
Clarinbridge,
Co. Galway.

Tel: +353 91 796156
Fax +353 91 796931

Tenor Banjos
(Std 19 fret & Ss 17 Fret)

5 string Banjos
Guitar Banjos
All kind of Banjos
Repairs
Refretting
Restorations

All accessories Available
All string instruments catered for
Check out our web pages
www.banjo.ie



Irish handmade quality banjos

MÁIRÉAD NESBITT**www.maireadnesbittviolin.com**

The *Máiréad Nesbitt Celtic Violin Collection* is the violin line personally designed by world-renowned fiddle player and violinist Máiréad Nesbitt of Celtic Woman, Lord of the Dance, Rocktopia on Broadway and The Way of the Rain in Carnegie Hall fame.

The Máiréad “Matthias Albani” Viennese Elite Violin model is the newest addition and is an exact replica of Máiréad's own violin. Designed for the pro-player who may not want to have their own priceless violin in harsh conditions, as well as for the advanced player, this violin comes in a highly antiqued finish with exacting details adhered to. Accessories include Peter Infeld Strings from Thomastik-Infeld, Vienna, Kolstein rosin, custom braided Máiréad Nesbitt carbon fibre bow and custom greenline Máiréad Nesbitt Celtic Violin Collection case by Jakob Winter Cases, Germany.

The goal of this collection is to have quality, beautiful sounding and affordable handmade instruments plus included high end accessories for musicians today. These wonderful instruments are inspected by Máiréad and the line consists of seven violin outfits in all. These are named after tracks on her newest solo album *Hibernia*. As well as the newest Máiréad “Matthias Albani” violin, there are The Hibernia, Celtic Dawn, Raining Up, Invasion, Butterfly and Belle of Tipperary violins. Videos and descriptions are on Máiréad's new website and are available with a 30 day trial money back guarantee plus one included online lesson with Máiréad. The violins feature unsurpassed tonal and aesthetic qualities lending themselves to virtuosos and students alike. Apart from the beginner violin, the violins are all European made and hand finished at a renowned luthier shop in New York. The high end accessories included are the 'Kun' shoulder rest, the world famous Kolstein rosin, Thomastik- Infeld Vienna strings, Dörfler brazilwood bows and carbon fibre bows. The beginner violin outfit accessories include an Artino SR-12 shoulder rest, USA custom Máiréad rosin, and Artino practice mute. The cases are shaped violin cases with the option of the slim oblong custom greenline Máiréad Nesbitt Celtic Violin Collection case from Jakob Winter Cases, Germany and custom Máiréad Nesbitt braided carbon fibre bow.

Exclusively available on Máiréad's website and in Dublin Ireland at Charles Byrne Musik Instrumente, in Milwaukee USA at Cascio Interstate Music, and in New York USA at Samuel Kolstein and Son Ltd.

For information on the complete line and more, go to www.maireadnesbittviolin.com or Email : maireadnesbittinfo@gmail.com

IMDL & Return to London Town**www.irishmusicinlondon.org**

Irish Music and Dance in London (IMDL)'s new 'Return to Camden Town Concert Series' continues on Friday 20th September with the debut hosting of a 'Music Network Ireland' tour concert in London at St Marylebone Church. Featuring: Josephine Marsh (accordion), Tara Breen (fiddle), Laoise Kelly (harp) and Nell Ní Chronín (vocal). This is the first of these unique tours to be hosted outside of Ireland. IMDL and Music Network Ireland also look forward to hosting the following two concert dates at Kings Place: Thursday 30th January 2020 with Jack Talty, Dónal O'Connor, Ross Ainslie and Jim Murray, plus Friday 25th September 2020 with Ye Vagabonds and the Haas Sisters.

All tickets are now available for 'Return to London Town' – London's 21st Festival of traditional Irish music, song and dance, with special offer tickets available at £40 for all ticketed events taking place on Friday 25th, Saturday 26th and Monday 28th October at the beautiful 4 star Clayton Crown Hotel plus the Sunday afternoon céilí on 27th October. Full details of all other individual event tickets plus the extensive session trail taking place over 3 main Cricklewood venues from Friday to Sunday, Len Graham's Friday night concert at the Musical Traditions Club and our free Sunday evening album launch event to be found on www.irishmusicinlondon.org.

This year's line-up features: Altan, Noel Hill, Len Graham, The Mulcahy Family, Eileen O'Brien, Johnny Óg Connolly and Clíodhna Costello, Conor Connolly, Doireann Glackin and Sarah Flynn, Paddy Tutty, Caoimhín and Seán Ó Fearghaill, The Parish Céilí Band and more.

Find out more at www.irishmusicinlondon.org

TRIO DHOORE: AUGUST**www.triodhoore.com**

Trio Dhoore, is a band existing out of three brothers from Flanders, founded in 2010, known for its innovative instrumental compositions rooted in traditional Flemish music.

Through the years the brothers managed to create their own musical identity that attracted many listeners far across the Flemish borders. Highlights such as Festival Dranouter (Belgium), Rudolstadt (Germany), Shetland FMF (Scotland), Sidmouth Folk Week (England), Fête de la Vielle (France), Kórro FMF (Sweden) and Kaustinen FMF (Finland) are only a few examples of their many successful festival appearances. The brothers have just been nominated for the European Folk Music Award 'Eiserner Eversteiner' (the final takes place in December 2019).

“With an almost psychic ability to anticipate each other, they play as one in a way only close siblings can and have been wowing audiences worldwide for the past few years” – (Isle of Wight County Press UK).

Their new (4th) album *August* consists of 9 instrumental chapters and tells about the story of a Flemish fisherman called August who survived over 33 dangerous journeys between Flanders and Iceland in the 18th century in order to feed his family back home. A man who did not give up. An inspiration to many.

August is a purified collection of self-written tunes by the Dhoore-brothers; the result of making music together for almost 10 years. Diatonic accordion, hurdy gurdy, guitar, and electronic effects complement each other seamlessly in the musical soundscape that this album is.

Visit www.triodhoore.com for more.



Celtic Connections

Celtic Connections is a weekly hour of music from the Celtic traditions on Public Radio stations across the U.S.

We welcome CDs to be considered for inclusion on the programme.

Mailing Address:

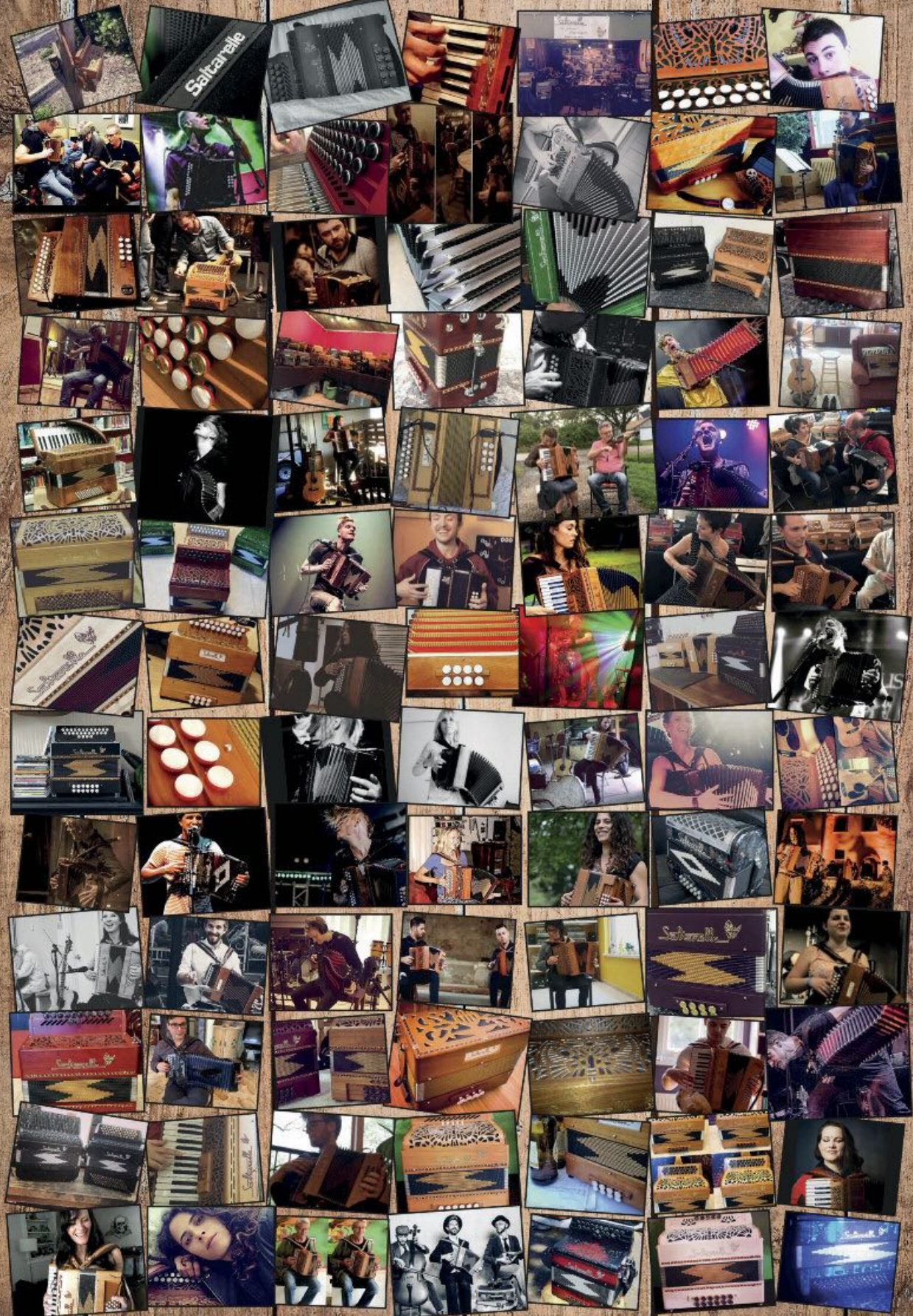
Bryan Kelso Crow, Host; Celtic Connections; WSU Radio;
Southern Illinois University, Carbondale, IL 62901-6602 USA



celticconnectionsradio.org

Saltarelle®

MADE BY US, PLAYED BY FRIENDS



WWW.SALTARELLE.COM  

MOST PICTURES OF THIS ADVERTISEMENT WERE TAKEN BY SALTARELLE USERS AND PUBLISHED ON SOCIAL NETWORKS

GATEHOUSE : HEATHER DOWN THE MOOR**www.gael-linn.ie & www.gatehousetrad.ie**

“Lovely all round performances here by Gatehouse on this, their second, album. Music for all tastes.” - Matt Molloy.

The new album *Heather Down the Moor* (Gael Linn) from Gatehouse is receiving rave reviews and the group features on the playlists of stations across these islands. Individually, these musicians are superb but when they combine as Gatehouse, they are outstanding! Their music ranges from the light cadence of dance music to barnstormers which remind one of The Bothy Band. A central feature of the album is the beautiful singing of Rachel Garvey whose wide repertoire of songs in Irish and in English are given sympathetic and understated accompaniment by the group. The new tune compositions from the group's fiddler John McEvoy fit seamlessly into the musical style of North Connacht.

Gatehouse have gone from strength to strength since the release of their critically-acclaimed album, *Tús Nua*, in 2016, which was also on the Gael Linn label. The band's members John and Jacinta McEvoy, Rachel Garvey and John Wynne are steeped in traditional music and it's no surprise that they are sought after to teach and mentor younger musicians at various Summer schools all over the country. The singer of the band, Rachel Garvey is an All-Ireland winner in both Irish and English song.

The album is available from www.gael-linn.ie and is on Spotify as well as many other platforms. Gatehouse are busy performing; for details, see www.facebook.com/Gatehouse-1051993304819851/ and www.gatehousetrad.ie

LEONARD BARRY, DECLAN FOLAN AND SHANE MCGOWAN**www.barryfolanandmcgowan.com**

The origins of the Trio can be traced back to Tubercurry and Bunnanaden, the heartland of the famed South Sligo tradition where both Declan Folan and Shane McGowan grew up playing music together from their early teens. Leonard Barry, from North Kerry first met Declan in London in the early 1990's where they played music together on

the traditional music scene. All three musicians are now based in Sligo.

Between them the Trio have shared the stage and recorded with many of the music greats including Zakeer Hussain, Lunasa, Dervish, Sean Keane, Luka Bloom, Lisa O'Neill amongst many others. They have performed throughout the world at many festivals and concert halls.

Their new release *Hurry the Jug* traces the various influences that have shaped their music over the course of many years. The opening track which is also the title of the CD is a tune that Declan and Leonard learned from the great Bobby Casey's recording *Casey in the Cowhouse*. Tributes to both Liam O'Flynn and Tommy Peoples are included, the hornpipe tracks *The Green Island* and *Rick's Rambles* both of which were recorded by O'Flynn, while *Waiting for a Call* was composed by Tommy Peoples and he also recorded *Brogan's Fancy* on his iconic *Iron Man* recording.

Other tunes include *The Garvogue* which was composed by Leitrim fiddle player Joe Liddy, as well as a new compositions from Sligo fiddle player Philip Duffy entitled *Megan's Reel* named after his daughter and a newly composed tune by Declan Folan entitled *The Carousel*.

Over the coming months the Trio will be playing various venues at home and abroad including appearances at Sligo Live Festival in October, Matt Molloy's in Westport on the 24th of October, The Dock in Carrick on Shannon on the 11th of December as well as concerts in France in late November.

More dates are to be added in the coming weeks with the details to be found on www.barryfolanandmcgowan.com

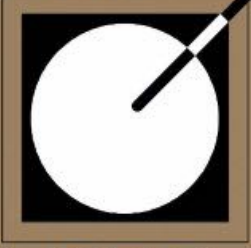
Follow us on Facebook:

<https://www.facebook.com/barryfolanandmcgowan/>

FLUTE PLAYER MICHAEL WALSH'S DEBUT ALBUM QUAREHAWK IS A "STUNNING" TRIUMPH OF MUSICAL VARIETY AND HIGH-CLASS PLAYING**www.michaelwalshmusic.com**

Quarehawk is in no sense just another traditional album. A *Quarehawk* can be crafty, clever, a bit strange. Michael Walsh's debut album is all of those things and a lot more besides.


BEN



Individually
crafted to the
highest
standards

MARCH

BODHRÁNS



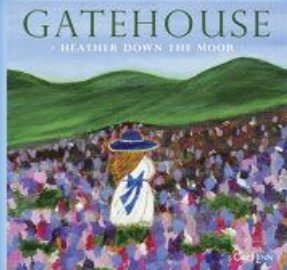
demarcheire@gmail.com
demarchbodhransie
+353 087 2851025

Gael Linn


Heather Down the Moor, exciting new Gatehouse album!

Tógann ceol mo chroí. Garnering their repertoire from the North Connacht and Roscommon tradition, all the tracks are finely-paced with the lovely choice of traditional songs in both English and Irish interspersed with a range of uplifting tunes.

Mairéad Ní Mhaonaigh



The group Gatehouse features: **Rachel Garvey** (Vocals and Harmony), **John McEvoy** (Fiddle and Mandolin), **John Wynne** (Flutes and Whistles) and **Jacinta McEvoy** (Guitars and Concertina)



Ar fáil i siopaí ceoil agus ag www.gael-linn.ie

COMPASS RECORDS GROUP

JOHN DOYLE

The Path of Stones

Available October 25th

"A complete rhythm section all on his own" —*Chicago Tribune*

"More talent than anybody deserves to have all to themselves"
—*Philadelphia News*

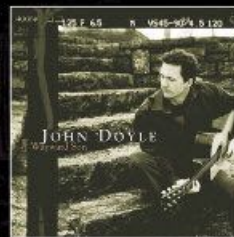
"Few rhythm guitarists demand the spotlight, but Doyle's
superpowered accompaniment in trad-music settings is a
marvel." —*Acoustic Guitar Magazine*



Also Available
from John Doyle



Shadow And Light



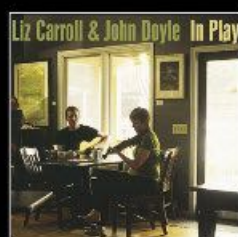
Wayward Son



w/ Karan Casey
Exiles Return



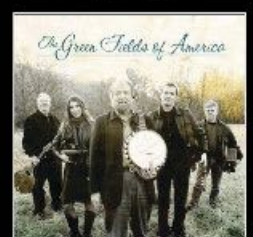
w/ Liz Carroll
Double Play



w/ Liz Carroll
In Play



Solas - Reunion: A
Decade of Solas



The Green Fields of America
The Green Fields of America



compassrecords.com

Distributed by:



(An Alliance Company)



Co-produced with Michael McGoldrick, guests include Basque Trikitixa (accordion) player Kepa Junkera, Asturian multi-instrumentalist Rubén Bada and the incomparable Ríoghach Connolly. The line-up of guests is testament to the rare individuality of Michael Walsh's musical vision. Michael wears his Irish traditional flute playing inspirations on his sleeve, citing "Roger Sherlock, Tony Howley, Matt Molloy, Michael Tubridy and Peter Horan". The Asturian connection comes from Michael's Doctoral research on Asturian folk music at The University of Sheffield.

What unifies the wealth of components parts on *Quarehawk* is the personal, the story of Michael Walsh's life and music. Michael describes the album as charting: "the last three years of my life. Celebration, loss, moving on and finding my own voice." The creation of the *The Visitor* track with poet Mike Garry helped Michael begin to deal with the loss of his father Patrick who died during the album recording. *Quarehawk* has a striking coherence across a diversity of influences and styles - you can never be quite sure what is coming next, but every track has its own rewards.

Michael describes the tune written for his son in the title track set as, in part, offering "encouragement to be his own man" - on *Quarehawk* Michael Walsh is without doubt his own man. Forthcoming live dates: Saturday 23rd November, Birmingham TradFest.

For more information contact : info@michaelwalshmusic.com;

Website: www.michaelwalshmusic.com and

Facebook: @MichaelWalshIrishFlute1

SEAN MATHEWS

www.seanmathews.com

Sean Mathews is a Singer-Songwriter who has recently emerged from the North East of Ireland. After a 5 year break from gigging he returned to play two sold out shows at the Fleadh Cheoil in Drogheda along with a recital at the Comhaltas Singers Club. It was the Fleadh Cheoil that also featured the launch of his debut Album *Dreaming is Allowed*. Recorded in a 300 year old martello tower in Drogheda called Millmount, Sean's debut album *Dreaming is Allowed* features a mix of string instruments including gazouki, octave mandolin, 6 & 12 string guitar and bass. Almost all of the material on the album is original material from Sean that was recorded live in the Tower.

Carrying on from Sean's debut EP *Holding the Fort*, Sean tackles some subjects that cut deep into the fabric of society like in *The*

Commuters Song. Other songs such as *Days of Our Prime* and *Dreaming Is Allowed* allude to the reasons that woke Sean from a 5 year break to record and release his debut album. A live performance from Sean often features unaccompanied singing in the set with songs and stories. Sean is a member of the Drogheda Traditional Singers group who meet in Ti Chairbre pub every Wednesday night.

Listen to Sean's music and find the link to his social media on www.seanmathews.com or email : seanymathews@gmail.com

CARBONY CELTIC WINDS

www.Carbony.com

Carbony Celtic Winds offer musicians innovative musical instruments that blend the advantages of modern carbon fiber technology with the time-tested designs of traditional craftsmen. This unique carbon fiber process has a lay-up perfected to match the fiber structure and density of African Blackwood, proving a warm resonance. The aviation grade material is stable in all temperatures and climates creating an instrument that stays in tune and needs no settling or warmup.

Our designs are recreations of some of the best traditional instruments ever made. All the critical geometries are molded not reamed so the repeatability and surface finish are perfected. With derived equations for establishing the frequency relationships in our instruments, as such we offer a full line of whistles and flutes in all 12 keys. Custom work is also a specialty, so if there is a project or an instrument that needs carbon fiber replication, Carbony Celtic Winds can help. The selection of the material also creates flutes, whistles and pipes that are virtually indestructible so all instruments come with a lifetime warranty. Carbony Celtic Winds are used by professional musicians around the globe.

Check out the full line of products at www.Carbony.com and shots of our appearances at www.facebook.com/CarbonyCelticWinds

ÚRNUA (CARL HESSION, FRANCIS CUNNINGHAM & EIMEAR COUGHLAN) www.bandcamp.com/urnua

"The bloom of youth and the experienced master making music across the generations" - Kevin Crawford.

Carl Hession is one of Ireland's most revered piano players, prolific composers and sought after musical arrangers. His work demonstrates

Release October 18, 2019
New CD "Big Oak Road"



'Big Oak Road' is available across digital stores and streaming platforms such as Spotify. It can also be ordered via Bandcamp and CD Baby.

"While they are clearly not short on passion, they've obviously also spent lots of time with pen and paper for these songs. Injecting a healthy dose of Celtic influences, they prove themselves to be rather clever... Literate and melodic, these songs are worth a listen for those who appreciate a healthy dose of substance, but also want a mix of traditional roots and an invigorating style"
 - Big Takeover

"An energy source of Celtic and Americana soaked sound... raw conviction and intensity that tell the truth of the passion felt from within the band and powerful messages that are driving factors behind the lyrical origin of the songs themselves"
 - Irish Music Magazine



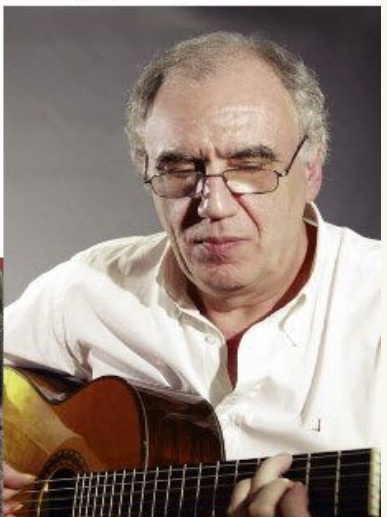
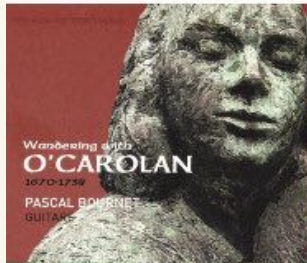
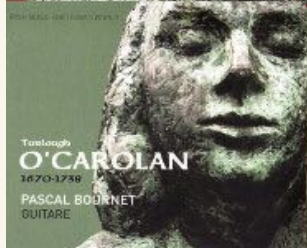
Keep up with River Drivers
www.theriverdrivers.com
<https://www.facebook.com/theriverdrivers>
<https://soundcloud.com/riverdrivers>

Pascal Bournet

"Some of Carolan's finest tunes performed by a first-rate musician"
 Steve Marsh, Classical Guitar

"Wonderful Irish melodies interpreted with subtlety, virtuosity and elegance"
 Anne Chevalier, Art Côte d'Azur

"It is pure magic"
 François Gorin, Télérama

Website:
www.pascalbournet.info

Guitaroscope / L'Autre Distribution



Your one stop shop for all things bodhrán:

- High-quality Hedwitschak bodhráns – premium partner
- Large selection of high-quality tippers, hotrods and brushes by Stevie Moises
- Cases, tipper cases, learning material and accessories
- Background info on history and bodhran making

Individual advice based on my experience of over 25 years of professional bodhrán playing and teaching.



www.bodhran-info.com

All major credit cards accepted. No VAT for customers outside the EU (automatically deducted on check out).



diversity from traditional to classical and jazz to modern. Although he is highly regarded as a pianist in all the different facets, it is his compositions and arrangements that signify his expertise. He has arranged music for established orchestras throughout the world from the Boston Pops to the Liverpool Philharmonic and also the Dubai Symphony. This project harks back to his roots composing reels, jigs, slip jigs, polkas and semi-classical compositions.

Francis Cunningham and Eimear Coughlan are two of the finest exponents of concertina and harp with a strong emphasis on the Clare tradition in which they are steeped. Playing together since the age of 15, they are stylistically and instrumentally befitting of such a project. Together this dynamic trio from both Galway and Clare are showcasing and imparting the music of Carl Hession with reverence and class.

Throughout the recording, Hession's string arrangements performed by ConTempo String Quartet's highly acclaimed Bogdan Sofei and the Kilfenora Céilí Band's cellist Sharon Howley add verve to the tunes. Also featuring on the album is fellow Galweigan, Jim Higgins on percussion.

"Úrnua" in modern Irish means "fresh" or "brand-new", echoing the novel compositions, the unique combination of instruments and highlighting the fact that this is both Eimear and Francis' first recording. In addition to the album is an autobiographical book comprising of all 40 compositions and a summary of Hession's musical accolades to date.

Visit: www.bandcamp.com/urnua and email : ceolurnua@gmail.com

LONE RAVEN

www.loneraven.com

Garnering rave reviews throughout the Midwest, Lone Raven performs an eclectic blend of traditional music from the Celtic lands and various areas of the world, as well as their own original compositions. With over 20 instruments on stage, the band soars through everything from fiery Irish reels to Gypsy fiddle tunes.

Their instrumentals are fueled by the twin fiddles of Elizabeth Blickenstaff and Kara Markley Sterling, while being driven by an explosive rhythm section consisting of Craig Markley and the award-winning guitar playing of Neil Jacobs. Kara's highly acclaimed vocal stylings are showcased throughout each concert, performing songs in

both English and Irish Gaelic, among others. With this in mind, it is no wonder that Lone Raven is one of the area's most "in-demand" acts. Their newest CD release, *Flight From The Hinterlands* is available now.

For more information, please visit their website at www.loneraven.com and follow them on social media @loneravenmusic.

MUNNELLY AND CONNEELY REUNION TOUR

www.davidmunnelly.com

David Munnelly and Mick Conneely are on a short reunion tour of Ireland this September. Box player Munnelly, the bullet from Belmullet, will rekindle the magic of *'Tis What It Is* when he tours with ex-De Dannan fiddler and 6-string bouzouki player Mick Conneely.

September

18 The Crane, Galway, **19** Matt Molloy's, Westport, County Mayo
20 Clifden Arts Festival, Clifden, County Galway, **21** Cobblestone Dublin

NoCrows

www.nocrows.net

NoCrows is a dynamic folk orchestra from the multicultural melting pot of Sligo's music scene. Formed in 2005, NoCrows' growing output of original material reflects its diverse musical roots, from Irish traditional to Latin rumba, classical, jazz, rock and Balkan music. Audiences have been astonished by the unequalled width of the band's original repertoire, from delicate Irish airs to Russian Gypsy mayhem, from Mallorcan Jota to original songs in many styles with lush string arrangements. The musical mix reflects the folk traditions of the various members but also a lifetime of experience of the various players involved across many genres of music.

NoCrows have a history of musical collaborations over the years. Their third album, *On the Moon*, had more than twenty guests including Sharon Shannon, jazz drummer David Lyttle, Greek Oud player Haig Yazdjan and French singer Cali. They have toured all over Europe, confirming their exhilarating live reputation far beyond Ireland's borders. Audiences have been enthralled with the sheer energy of the band when performing live, a feeling they wanted to hear reflected on a NoCrows album. A band to give their listeners

New Album from Manchester Irish Musician and Singer Michael Walsh



Music, song and spoken word from Sligo,
Stockport, Asturias and beyond.

Guests included: Ríoghnach Connolly, Michael McGoldrick, Képa Junkera, Simon Bradley, Rubén Bada, Helen Gubbins and Poet Mike Garry.

"Stunning" Charlie McGettigan
His album of the Week on Shannonside FM.

***** NorthernSky

"Art music for the soul" - Colin Irwin, Mojo Magazine

"Rare individuality" - Folk Radio UK

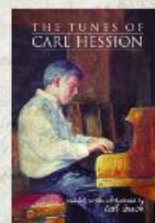
**Contact: Michael Walsh info@michaelwalshmusic.com
Order at: www.michaelwalshmusic.com
Tel: 44 7852955243**

ÚRNUA

THE BRAND NEW ALBUM FROM CARL HESSION,
FRANCIS CUNNINGHAM AND EIMEAR COUGHLAN



Featuring 40 original compositions composed and
arranged by Carl Hession.



Accompanying the album
is the book

'The Tunes of Carl Hession'
comprising the notation
and information
behind all 40 tunes.

**"The bloom of youth and the experienced
master making music across the generations"**

Kevin Crawford.

**AVAILABLE ON BANDCAMP.COM/URNUA
Contact ceolurnua@gmail.com for more info**

Goitse



USA Spring Tour Dates 2020

February 21	Napa Valley Performing Arts Center – Yountville, CA
February 25	Kahilu Theater – Kamuela, HI
February 26	Hilo Performing Arts Center – University of Hawaii – Hilo, HI
February 28	Maui Arts & Cultural Center – Maui, HI
February 29	Orvis Auditorium – University of Hawaii at Manoa – Honolulu, HI
March 3	East Tennessee State University – Johnson City, TN
March 5*	DeBartolo Center – University of Notre Dame – Notre Dame, IN
March 6*	Sheldon Concert Hall – Saint Louis, MO
March 7	Ramsey Auditorium – Fermilab – Batavia, IL
March 8	Temple Theater – Des Moines Performing Arts – Des Moines, IA
March 9	Hesston Mennonite Church – Hesston College – Hesston, KS
March 11	Bayou Theatre – Houston, TX
March 12	Howard Auditorium – Louisiana Technical University – Ruston, LA
March 14	Clark State Performing Arts Center – Springfield, OH
March 15	Bomhard Theater – The Kentucky Center for the Performing Arts – Louisville, KY
March 17	Viterbo University – LaCrosse, WI
March 19	Plaster Auditorium – Hillsdale College – Hillsdale, MI

* Double bill with Danú

{ BAYLIN
ARTISTS MANAGEMENT }

 Culture Ireland
Cultúr Éireann

www.goitse.ie

what they want, NoCrows has just released their 6th album this summer. *Escape-Live* is a combination of fan favourites and new tunes, including collaborations with Lisa Lambe and Martin Tourish, the newest members of the NoCrows-collaborations-club.

Starting in early September, they will be touring Ireland, Catalunya/ Spain, Switzerland and Germany. Catch them live and follow them on www.facebook.com/NoCrows/, <https://twitter.com/nocrows>, www.youtube.com/user/nocrows and www.instagram.com/nocrows/

HERON VALLEY – ERIE STORM

www.heronvalleyband.com

In the quiet, farthest reaching parts of Scotland; authentic, skillful, energetic celtic music has been passed down from generation to generation. Heron Valley capture the iconic sounds of the bothies, village halls and kitchen ceilidhs. Inspired by their previous three tours of the USA, the band have been developing their sound, shaped by the people they have met and the beautiful lands they have encountered.

The history of the Great Highland Bagpipe, the Irish banjo, the West Coast fiddle mixed with the driving accompaniment of the piano and guitar are just some of the aural delights you will experience, captured in their latest release, *Erie Storm*. With a mixture of traditional Scots and original songs, Abigail Pryde tells stories from the places we were born. From the rugged Atlantic islands of the Outer Hebrides, to the mystical hills of Argyll.

These musicians are passionate about their heritage and showcase the culture, language, sounds and stories of their homeland in their music. Let Heron Valley transport you to the heartlands of Scotland, through their dynamic performance of the ancient sounds of their home.

Find out more at <https://www.facebook.com/heronvalleyband/>, www.heronvalleyband.com and heronvalley.bandcamp.com

IRISH CULTURAL CENTRE, LONDON ANNOUNCES STRONG LINE-UP FOR AUTUMN PROGRAMME

www.irishculturalcentre.co.uk

The Irish Cultural Centre (ICC) in Hammersmith, London has launched its new programme for the Autumn season, aiming to consolidate its reputation as one of the leading intimate venues in the UK for Irish

and Celtic music with major gigs taking place on an almost weekly basis.

The season begins on 14th September with Gino Lupari, Tim Edey, and Gerry O'Connor playing together in a line-up not seen before at the ICC.

This year, its Blásta Music Festival in November has grown from just a weekend event in 2018 to a full month of top quality Irish music. Seven major acts play across four weekends. Téada with Seamus Begley kick off the festival on 9th, with Daoirí Farrell on 14th and Damian O'Kane & Ron Block on 15th. Pauline Scanlon plays with John Spillane on 16th.

The following weekend features Matt Molloy, John McCarthy and Brian McGrath coming together with Lúnasa following on 23rd. The festival winds up with a change of genre when Honor Hefferan's 'The Whistling Girl' cabaret show on 30th plays its only London gig.

Since the centre's rebuild and re-opening in 2017, the ICC has developed the most extensive and diverse single programme of Irish cultural and educational events outside of Ireland.

For all information on the Irish Cultural Centre's diverse programme and how to book please visit www.irishculturalcentre.co.uk Or find us on Facebook, Twitter, and Instagram.

DANNY DOYLE RIP

Danny Doyle passed away aged 79 on August 6th, in the USA. Born in Dublin he rose to fame in the 1970s and 1980s with a string of ballad hits. Perhaps his most famous was Pete St.John's *Dublin In The Rare Old Times*, which is still sung in bars and sessions around the world. The song was in the charts for many weeks after knocking ABBA's *Take a Chance On Me* off the top slot. Danny was a prolific recording artist, he made 25 albums and had three number 1 single hits in Ireland.

Danny moved to the USA in 1983 and continued to be a huge influence on audiences through his work on the Irish American Festival circuit. There was an outpouring of sympathy and warm recollections on social media from fans and fellow musicians, a fitting testament to the songs he has gifted to subsequent generations.

One FOR THE Foxes

FALL TOUR 2019



AUG 22-25	Peoria, IL	Peoria Irish Fest
AUG 28	Concordia, KS	Brown Grand Theatre
AUG 29-SEP 1	Kansas, MO	Kansas City Irish Fest
SEP 2	St. Louis, MO	House Concert
SEP 5	Baltimore, MD	House Concert
SEP 8	Ithaca, NY	Venue TBC
SEP 7	Syracuse, NY	Syracuse Irish Festival
SEP 8	Canton, MA	Irish Cultural Centre
SEP 11	Chambersburg, PA	The Inn at Ragged Edge
SEP 12	Lancaster, PA	Tellus 360
SEP 14-15	Muskegon, MI	Michigan Irish Music Fest
SEP 16	Traverse City, MI	Sleder's Family Tavern
SEP 17	Rockford, IL	Mendelssohn Performing Arts
SEP 19	Racine, WI	McAuliffe's Pub
SEP 20	Elberta, MI	The Cabbage Shed
SEP 21	Muskegon, MI	House Concert
SEP 26	Madison, WI	North Street Cabaret
SEP 27-28	Bloomington, IN	Lotus World Music Festival
SEP 29	Boulder, CO	Gold Hill Inn
SEP 30	Denver, CO	Private Event
OCT 2	Colorado Springs, CO	The Gold Room
OCT 3	Coaldale, CO	Coaldale Schoolhouse
OCT 4	Grand Junction, CO	Mesa Theater
OCT 5	Ouray, CO	Wright Opera House
OCT 8	Durango, CO	House Concert



www.oneforthefoxes.com



Culture Ireland
Cultúr Éireann

NoCrows

Escape Live



New Album Out Now

"...oh, what a joy to listen to!" - Irish Music Magazine

Thu 5th Sep, The Playhouse, Derry
 Fri 6th Sep, Garbo's, Castlebar, Co. Mayo
 Sat 7th Sep, The Dock, Carrick-on-Shannon, Co. Leitrim
 Fri 13th Sep, The Tearoom Sessions, Carrick on Suir, Co. Tipperary
 Sat 14th Sep, The Four Provinces, Dublin
 Sun 15th Sep, The Watergate Theatre, Kilkenny
 Sat 19th Oct, Ballina Fringe Festival, Ballina, Co. Mayo
 Sun 27th Oct, Sitges Live Festival, Sitges, Catalunya/Spain

www.nocrows.net

SLIGO LIVE

18-28 OCT 2019



JOHN BISHOP · THE CORONAS · JOOLS HOLLAND RHYTHM & BLUES ORCHESTRA
BLINDBOY LIVE PODCAST · INDIGO GIRLS · LUCY WAINWRIGHT ROCHE
WILLIE WATSON · ALL TVVINS · WILD YOUTH · PAUL NOONAN · EDDI READER
BIRD ON THE WIRE FEAT. THE WHILEAWAYS & PAULINE SCANLON · LAOISE
BRAVE GIANT · KEVIN BURKE · CAFE SPICE · THE DELINES · NIAMH FARRELL
MOSSIE MARTIN & MICHAEL HOLMES · GALIA ARAD · BARRY FOLAN & MCGOWAN
MARIA KELLY · THE KILFENORA CEILI BAND · BOSCO · SAOIRSE RICHARDSON
MICHAEL GORMAN WITH GERRY GRENNAN & BRENDAN EMMETT · SOMEBODY'S CHILD
SYMPHONY OF DANCE **PLUS MUCH MORE TO BE ANNOUNCED SOON!**

SLIGO LIVE ARRIVALS · WILD ATLANTIC SESSIONS · FIDDLER OF DOONEY COMPETITION

TICKETS sligolive.ie / [ticketmaster](https://www.ticketmaster.com)® / 071 9161518

TOP TENS



DUBLIN

TOWER RECORDS DUBLIN TOP TEN

- 1 Christy Moore ~ On The Road ~ Sony
- 2 Sean Keane & RTÉ Concert Orchestra ~ Gratitude ~ Circin Rua
- 3 Big Tom ~ Ultimate Collection Volume 1 ~ BTP
- 4 Ronan Collins ~ 40 Classic Irish Folk Hits ~ Dolphin
- 5 The Gloaming ~ Live At The NCH ~ Real World
- 6 Finbar Furey ~ Don't Stop This Now ~ BMG
- 7 Planxty ~ One Night In Bremen ~ MIG
- 8 Lúnasa ~ Cas ~ Own Label
- 9 Paul Harrington ~ Lights Of Home-Live At The Sugar Club Dublin ~ Own Label
- 10 Clannad ~ Turas 1980 ~ MIG

Courtesy of Tower Records, At Easons O'Connell Street and 7 Dawson St, Dublin 2 Celtic Café Store. www.celticcafestore.com



NENAGH

NENAGH TOP TEN

- 1 Kevin Burke & Cal Scott ~ Suite ~ Loftus Music
- 2 Duck Baker ~ Roots & Branches ~ Les Cousins
- 3 Two Time Polka ~ All Roots ~ Own Label
- 4 Buttons & Bows ~ Grace Notes ~ Gael Linn
- 5 Séamus Sands ~ Across Bridges ~ Own Label
- 6 The Compositions of Paddy O'Brien ~ Eileen O'Brien ~ Own Label
- 7 Sean Ryan & PJ Moloney ~ Traditional music of Ireland ~ Own Label
- 8 Kathleen Loughnane ~ Affairs Of The Harp ~ Own Label
- 9 Patsy Moloney ~ The Temple In The Glen ~ Own Label
- 10 Séamus Sands ~ A Deep Pool ~ Own Label

Courtesy of Noel McQuaid's Music Shop Nenagh www.mcquaid'sirishmusic.com



ENNIS

ENNIS TOP TEN

- 1 Aoibheann and Pamela Queally ~ Beyond the Bellows and the Bow ~ Own Label
- 2 Doireann Glackin and Sarah Flynn ~ The Housekeepers ~ Own Label
- 3 Peter O' Loughlin, Paddy Canny and Paddy Murphy ~ Friends of Note ~ Own Label
- 4 Damien O' Reilly ~ Dúchas ~ Own Label
- 5 Elaine Hogan ~ Between 3 Minds ~ Own Label
- 6 Francis Cunningham, Eimear Coughlan and Carl Hession ~ Úrnua ~ Own Label
- 7 Paddy Tutty and Caoimhín Ó Fearghail ~ Fiddle and Flute ~ Own Label
- 8 Mossie Martin ~ Humours of Derrycoosan ~ Own Label
- 9 Shane Meehan ~ 'twill Do ~ Own Label
- 10 The Shandrum Ceilí Band ~ The Boss Murphy Musical Legacy ~ Own Label

Courtesy of Custy's Irish Music Ennis, Co. Clare www.custysmusic.com

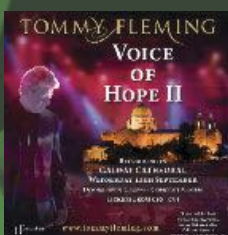


KERRY

KENMARE TOP TEN

- 1 Dolores Keane ~ The Best Of ~ Dara
- 2 Aisling Urwin ~ The Dragonfly Jig ~ Own Label
- 3 Kathleen Loughnane ~ Affairs Of The Harp ~ Own Label
- 4 Lúnasa ~ The Merry Sisters Of Fate ~ Green Linnet
- 5 Ann Kirrane ~ Behind Yon Mountain ~ Own Label
- 6 Sean Wholihan & Liam Sherry ~ All The Time ~ Own Label
- 7 Aoibheann & Pamela Queally ~ Beyond The Bellows & The Bow ~ Own Label
- 8 Sean Garvey ~ The Bonny Bunch Of Roses ~ Own Label
- 9 Maureen Sullivan ~ Woodkern ~ Own Label
- 10 Colin Deady ~ Out Of The Blue ~ Own Label

Courtesy of Soundz of Muzic, Kenmare, Co. Kerry www.soundzofmuzic.ie



BELFAST

BELFAST TOP 10

- 1 Tommy Fleming ~ Voice Of Hope 2 ~ Beaumex
- 2 Big Tom ~ The Pleasure Has Been Mine ~ BTP
- 3 Derek Ryan ~ Ten ~ Sharpe
- 4 Various Artists ~ Country Roads Volume 1 ~ Celtic Collection
- 5 Charlie Landsborough ~ Attic Collection ~ Own Label
- 6 Christy Moore ~ On The Road ~ Sony
- 7 Damien Dempsey ~ Union ~ Sony
- 8 Arty McGlynn ~ Botera ~ Own Label
- 9 Jim McCann ~ Ireland's Greatest Love Songs ~ Musicbank
- 10 Daniel O' Donnell ~ Gold Collection ~ Crimson

Courtesy of Premier Record Store, Belfast

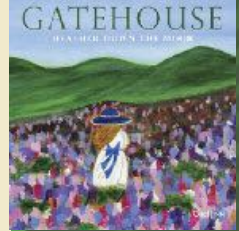
TOP TENS

DUBLIN

CLADDAGH RECORDS DUBLIN TOP TEN

- 1 Gatehouse ~ Heather Down The Moor ~ Gael Linn
- 2 Damien O'Reilly ~ Duchas ~ Raelach
- 3 Colm Mac Con Iomaire ~ The River Holds Its Breath ~ Plateau
- 4 Treasa Ní Mhiollain ~ Lan Mara ~ Clo Iar-Chonnacht
- 5 Sunshine ~ Rare And Wonderful Recordings 1922 ~ 1949 ~ Old Time Records
- 6 Dervish ~ The Great Irish Songbook ~ Rounder
- 7 Frankie Gavin And De Dannan ~ Jigs & Jazz II ~ Own Label
- 8 Kevin Crawford, Colin Farrell And Patrick Doocey ~ Music And Mischief ~ Own Label
- 9 Aoibheann & Pamela Queally ~ Beyond The Bellows & The Bow ~ Own Label
- 10 Flook ~ Ancora ~ Own Label

Courtesy of Claddagh Records,
www.claddaghrecords.com



LONDON

LONDON TOP TEN

- 1 We Banjo 3 ~ Roots to Rise Live ~ Own Label
- 2 Treasa Ní Mhiollain ~ Lan Mara ~ Clo Iar-Chonnacht
- 3 Johnny Óg Connolly ~ Fear Inis Bearachain ~ Clo Iar-Chonnacht
- 4 We Banjo 3 ~ String Theory ~ Own Label
- 5 Cúig ~ The Theory of Chaos ~ Own Label
- 6 The Outside Track ~ Rise Up ~ Lorrimer
- 7 Eilis Kennedy ~ Westward ~ Own Label
- 8 Donal Clancy ~ On The Lonesome Plain ~ Own Label
- 9 Caoimhin O'Fearghail & Paddy Tutty ~ Flute & Fiddle ~ Own Label
- 10 Danú ~ 10,000 Miles ~ Own Label

Courtesy of Copperplate Distribution, London
www.copperplatemailorder.com



WATERFORD

WATERFORD TOP TEN

- 1 Mick Flannery ~ Mick Flannery ~ Rosaleen Records
- 2 Carl Hession, Francis Cunningham & Eimear Coughlan ~ Úrnuá ~ Own label
- 3 The Murder Capital ~ When I Have Fears ~ Human Season Records
- 4 Murray/Gavin/Corbett/Hession ~ By Heck ~ Own Label
- 5 Aoibheann and Pamela Queally ~ Beyond the Bellows and the Bows ~ Own Label
- 6 Dónal Clancy ~ On the Lonesome Plain ~ Own label
- 7 Stevo Wall ~ Where I'm from ~ Own label
- 8 Caoimhín Ó Feaghahail agus Paddy Tutty ~ Flute and Fiddle ~ Own Label
- 9 Cárthach Mac Craith ~ An Tobar Séimh ~ ALM
- 10 Lisa O'Neill ~ Heard a Long Gone Song ~ River Lea Records

Courtesy of Ben O'Neill Music Shop,
O'Connell Street, Dungarvan, Co. Waterford



EUROPEAN

EUROPEAN TOP TEN

- 1 Le Vent du Nord ~ Territoires ~ Borealis
- 2 Refugees for Refugees ~ Amina ~ Muziekpublique/Galileo
- 3 Alegria e Liberta ~ Alegria e Liberta ~ Home Records
- 4 Topette ~ Rhododendron ~ Own Label
- 5 Shantalla ~ From the East upon the West ~ Appel Rekords
- 6 Sirius ~ Lummen ~ Appel Rekords
- 7 Leveret ~ Diversions ~ RootBeat
- 8 Danças Ocultas ~ Dentro Desse Mar ~ Galileo Music
- 9 Our Native Daughters ~ Songs of Our Native Daughters ~ Smithsonian Folkways
- 10 Tuuletar ~ Rajatila/Borderline ~ Bafe's Factory

Courtesy of Folk Centre Den Appel,
Belgium, www.tsmiske.be/appel



JOHN DOYLE'S PATH OF STONES

Seán Laffey talks to John Doyle about his new album *The Path of Stones* and the road he's taken to get there.



On *THE PATH OF STONES*, Doyle's 3rd solo album for Compass Records, The Grammy nominated guitarist establishes himself as a masterful composer. All 11 tracks were written by Doyle and include an engaging and mesmerizing combination of songs and tunes. Special guests include **Rick Epping, Cathy Jordan, John McCusker, Mike McGoldrick, and Duncan Wickel.**

Seán: "What instrument did you start with and who were your early musical influences?"

John: "I started on guitar when I was 10 or 11. It was my father's one and I used it upside down as I was and still am left handed! After a couple of years, I was able to get my own lefty guitar and relearned it the right side up. The first main influences that really sparked something in me were Planxty, Andy Irvine and Paul Brady, Arty McGlynn, Donal Lunny and Al O'Donnell on the Irish side and Dick Gaughan, Richard Thompson, Martin Carthy, Nic Jones, Martin Simpson, Fairport Convention and the Incredible String Band."

Seán: "You became a full-time musician as a teenager, did your family encourage you to try your hand at a music career?"

John: "My Mother said that she asked me what I wanted to be when I was 15 or so and I said without reservation that I was going to be a musician. My father used to bring me to the Goin' Singers club in Dublin and would also bring me to sessions. When we would go on holidays to my grandparents in Coolaney, Co. Sligo we would always go to the sessions that my grandfather would host in O'Grady's pub when they were on. My parents never hindered me and always encouraged my playing. I'm sure they would have liked me to find a more secure way of making a living alongside it but seemed to trust my resolve. The first song I remember learning was *The Dawning of the Day* and I did a punk version of it for my grandparents. I would love to have a recording of that. I still remember their shocked faces!"

Seán: "What was it like moving as a young man to New York?"

John: "I arrived in New York Jan. 1991. It felt like the most natural thing in the world and there was no fear involved at all. Of course, it was quite intimidating. It's a truly massive and vibrant place even

coming from Dublin city. It really didn't take long to get involved with the music scene there as it was and still is very inclusive for musicians. The very first night I arrived there I ended up in a place called *Sín É* close to St. Mark's Square. The owner was a man called Shane Doyle. As you may imagine it didn't take long to become a local there!

"Apart from '*Sín É*', the first pub and session I went to was at Paddy Reilly's in Manhattan where I met the one and only Tony DeMarco. He was playing with John Dillon. They were very welcoming and I ended up working a bit with Tony. Joanie Madden was extremely helpful. Apart from being a wonderful person in general she also gave myself and Susan McKeown gigs and helped us out a lot. Through her I met Eileen Ivers and Jerry O'Sullivan, Seamus Egan and Mick Moloney. Early on I also met fellow Dubliner James Keane. James and Theresa, his wife, were truly good to me. I think they took pity on a skinny long-haired Dubliner. My first official CD was with James. It was a hugely formative time for me, and I remember those times with great fondness."

Seán: "Your rhythm in *Solas* was one of its defining sounds, how did that develop?"

John: "In the early *Solas* days and previous to that my style of guitar playing was a 'take no prisoners' attitude. Quite an urban sound. It was partly formed in the early New York days when I had to be the de facto bass and percussion player all-in-one at bar gigs. You would play from 10pm till 2am and make it as loud and exciting as you could. I'd like to think I have gotten a bit more refined as the years have gone by.

"I mainly use dreadnoughts. I have a few different types of guitars by great makers. Kevin Muiderman from North Dakota would be the ones I use most often. I have a Jordan McConnell one, a Fylde and a Lowden that are all beautiful. They all have different characters and work better in different situations. Some hold different tunings better than others. I do to B-flat on the bass sometimes which is pretty low."

Seán: "It took you a while to develop the vocal side of your art, was this a case of reticence or opportunity?"

John: "I used to sing quite early on with Susan McKeown in Dublin and had always been singing a little throughout those years.

Because I got a name for being a guitar player and backing other people's projects the opportunity to sing didn't come up as much as before. After I left Solas I started to sing and write more as it was something that interested me. I got to play with many great musicians and was inspired in so many ways. I started writing a lot more and performing those songs.

"I have always been a fond lover of The Voice Squad and The Watsons among others. So I set up The Alt so I could fulfil that dream of singing in a harmony group. Ushers Island was a chance to record and play with my personal heroes. There is nothing quite like hearing them play behind you. I remember that I had imagined myself as a teenager playing with them on stage never believing that it would come to pass."

Seán: "What were the circumstances behind the genesis of your new album?"

John: "I was commissioned by the Sligo Arts Council to write a song loosely based on a WB Yeats poem. I picked a pretty obscure one entitled '*He Mourns for the Change that has come upon him and his Beloved and longs for the end of the World*'. A nice happy and catchy title! I started writing it and *Path of Stones* is the end result. I thought it would be a good title for an album too. Solo projects tend to go on the back burner when other projects come up and there have been quite a few over the last five or six years. I've been recording it off and on for four years or so. Then I'd take a break and record something else. I mainly recorded it in my house in my spare time.

"This album is an even split between tunes and songs. All are songs or melodies I've written barring one, which is *The Rambler from Clare*

"My guitar style was partly formed in my early New York days when I had to be the de facto bass and percussion player all-in-one"

with a slightly different melody. I had written all the songs and tunes over the course of the last few years or so. *Her Long Hair Flowing Down* was a title of one of Miko Russell's tunes and I always loved it, so I wrote a song based on an Irish guy who leaves his beloved and ends up at Sutter's Creek in the middle of the California gold rush panning for gold. Trading one form of gold for another.

I mainly worked on all the basics myself and then incorporated musicians into the arrangements. Duncan Wickel plays the fiddle and cello, Mike McGoldrick plays flute and percussion, John McCusker on fiddle, Cathy Jordan sings harmonies on a track and plays bodhrán on a few and Rick Epping plays harmonica on some tracks too."

Seán: "Will you be touring the album soon?"

John: "I'm pretty much always touring in some format or another, but I will be doing a bunch of work for this album. There's a November tour with Eamonn Coyne and Dermot Byrne in Ireland, a December tour West and East in the States alongside Mick McAuley, and February and March with John McCusker and Mike McGoldrick in England and Scotland, which is a regular thing for us. I'm also in Germany with Mick McAuley in May 2020."

Find out more at: www.johndoylemusic.com, www.compassrecords.com



Jam along
backing tracks



Choose your
instrumentation,
speed and play along!

3D
Virtual
Reality Session



Take your seat at the
session with OAIM
tutors and friends!

THE ONLINE ACADEMY OF IRISH MUSIC

Take your music
up to the next level
with OAIM's Trad
learning tools!

700+ TUTORIALS
GIVEN ON
14 INSTRUMENTS BY
28 RENOWNED
IRISH MUSIC TUTORS
FROM €16P.M.
AVAILABLE 24/7

TRY IT NOW AT

OAIM.ie

CANCEL ANYTIME

OAIM POWERED BY A COMMUNITY
OF MUSICIANS

FROM DONAGHADEE TO KEARNY

Athena Tergis Bollag shares her story with Réidín O'Flynn.



Photo : Michael Meade

WHERE DID IT ALL BEGIN, ATHENA?

Family gatherings have always been lively affairs in the Tergis household. I'm the oldest of four children and the only girl. All of us play traditional folk music from a different part of the world. My parents named me Athena in honour of my great grandfather who came to New York from Greece. My brother Lars is named after my mother's father from Norway. He spent years in Istanbul and is a masterful Turkish gypsy fiddler. Benezra represents our Sephardic Jewish heritage and leads his afro/cuban/funk band Mobando on piano/keys. Our youngest brother Sean is named after the Irish side of the family. He tours internationally as a Middle Eastern and Balkan percussionist.

My father's grandmother Jane Patridge left Donaghadee, just east of Belfast for Kearny NJ with her family when she was twelve years old. Her father and her worked in a thread mill, frequenting the fruit stand owned by a Greek man during her lunch breaks. She must have liked more than the oranges for they married, raised my

grandfather and his two brothers on his farm near Trenton, New Jersey.

My mother Judy was raised in Los Angeles and met Buck, a 3rd generation San Franciscan at New York's Hunter college. Mom opened the first bell-bottom jean store in New Jersey, while Dad earned a PhD in Chemistry, though he later worked in carpentry. When asked if they were hippies Mom retorted, "No, because we've always worked and showered!" I was born in 1976 on 7th Street and Ave A in Manhattan's East Village. We moved to San Francisco when I was two but returned to New York often for visits.

I met fiddler Laura Risk in preschool and joined her in Suzuki-method violin lessons when I was four and a half. Suzuki is an excellent stepping-stone for any traditional player because you start off learning by ear. I hid my dyslexia for years by learning concertos off recordings. But like many kids, by the time I was nine I was tired of my father forcing me to practice and wanted to quit the violin.

To keep me playing, fiddler Cate Reed brought me with her to Alasdair Fraser's Valley of the Moon (VOM) Scottish Fiddling School. Among the instructors were Alasdair from Scotland, Buddy McMaster of Cape Breton and Donegal fiddler Mairéad Ní Mhaonaigh, I was hooked by day one! The first time I saw Mairéad playing I swear she was radiating light. Mairéad took me under her wing and I was off.

I attended VOM for the next eight years and took private lessons with Alasdair whenever I could. Buddy McMaster remains one of my all-time heroes. I won Jr National Scottish fiddle Championship three years in a row and remember the feeling of independence I felt with the prize money in my pocket and a flight back east the following year.

I joined the CA Scottish Fiddle Club and while they discouraged Irish music at their monthly meetings, mysterious, meandering tunes could sometimes be heard through closed doors and my interest was piqued. I started spending as much time as I could in Irish pubs like The Plough and the Stars in SF where I heard the likes of Seamus Begley, Steve Cooney, Paddy O'Brien, Paddy Keenan and many others.

Berkeley School of Music in Boston seemed like a good fit but before I was to attend, I followed some musicians to Galway, Ireland in 1996 and never looked back. There I met Belfast flute player Harry Bradley and he started me off on a three-year feast of music. We joined mandolin player Declan Corey of Tyrone, piper Leonard Barry of Kerry and guitarist Donal Clancy of Waterford. They taught me countless tunes and were hugely influential. Having the good fortune to learn much of my early repertoire from the flute and pipes, I still lean towards their style of ornamentation and phrasing.

After skipping out on a college scholarship, my folks weren't answering my calls...or my requests for rent money...so I was thrown into the deep end of being a professional musician. One of my first jobs was in the house band for an Irish language soap opera/music show called *Shebeen*, accompanying singers from many genres. It was a chance to draw upon the deep well of musical styles I was exposed to in California. Frankie Gavin, Derek Hickey, Sharon Shannon and many others were playing around Galway at the time and Sharon invited me to join her band for a festival season.

The "commercialization of Irish music" as some referred to it was

a divisive issue among traditional players at that time. I felt torn when I was invited to audition for *Riverdance*, especially as an outsider without Irish cultural roots growing up. I decided to meet *Riverdance* composer Bill Whelan to record the audition and luckily he asked me back! That was the beginning of a rewarding collaboration between us that continues to this day.

Riverdance opened on Broadway in 1999 and I was fortunate to perform alongside many of the original cast members. Bill Whelan combines different cultural influences in such a beautiful and original way, it changed the way I think about what is Irish. Bill and

Longtime Green Fields of America member, the legendary accordion player Billy McComiskey has been another huge influence on me both musically and personally. Playing next to Billy is always the best place to be.

The instruments themselves have also shaped who I am as a fiddler. My first full-size violin was made by SF luthier James Cave. My father looked skeptical and asked me if I wanted to go to college or if I wanted that violin. You already know I never went to college.

In 2005 I was performing with Mick in California and master-

“While they discouraged Irish music at their monthly meetings, mysterious, meandering tunes could sometimes be heard through closed doors and my interest was piqued”

I were awarded a grant to compose together by the Irish Arts Center in NY and have performed these pieces with several orchestras. I also performed his three-movement concerto for violin and fiddle; *Inshlacken*, in many parts of the world and the experience inspired me to compose several of my own pieces for orchestra.

In 2000, I met the mighty Mick Moloney late one Monday night in Mona's bar in the east Village. We hit it off instantly and he invited me to play a few gigs with the Green Fields of America. One of Mick's gifts is finding the links between our performance material and the place and audience. For him, the performance starts hours and often days before curtain call as he weaves the threads, which connect the music to the occasion. His musical journey and tireless commitment to folk arts has inspired countless others, including myself.

luthier James Wimmer showed me a 5-string violin he had just completed. The 5th string is a C string like a viola and its body is bigger than a violin, giving the whole instrument a deeper tone.

I've been living in Tuscany, Italy these past 15 years with my husband and two daughters. We're farmers and winemakers. It's a good antidote to the elusive and non-permanent nature of music. After the last note dies out there's nothing left to prove it ever existed.

Growing grapes is similar in that the fruit is ripe for just a few fleeting days before they shrivel on the vine. When transformed into wine I can see and taste the fruits of my creativity for years to come.

Irish America Bids You Good Day.



Mairéad Nesbitt
CELTIC VIOLIN COLLECTION

AVAILABLE NOW

www.maireadnesbittviolin.com

Charles Byrne Musik Instrumente

Samuel Kolstein and Son Ltd.

Cascio Interstate Music

HAND CRAFTED INSTRUMENTS
EXCLUSIVELY SERVICED
BY HAND FOR MÁIRÉAD



SIBÉAL

Seán Laffey is in conversation with Sibéal Ní Chasaide. Sibéal is a new and exciting voice with a deep love of sean nós singing and her debut album *Sibéal* is out now on Universal Music.



Seán: “Can you introduce yourself to our readers?”

Sibéal: “I am a singer from a small Gaeltacht called Ráth Chairn in County Meath. I’ve been singing my entire life and finally I’ve released my self-titled debut album called *Sibéal*. It is my way of introducing my voice to the world.”

Seán: “Can you tell us about your family’s involvement in traditional music?”

Sibéal: “I grew up with music all around me. Not only traditional music but all styles of music. My father Odhrán, was in a band with his brothers called Na Casaidigh and they toured all over the world, performing in Carnegie Hall, for the Pope John Paul the second in Rome and for Presidents Ronald Reagan and Bill Clinton. My grandfather Seán Ó Casaide had a deep love for Ireland and its culture but also was adamant to send all my uncles and aunts to classical lessons in their instruments. My father is a lecturer of music and teaches classical violin in the college of music in DIT. This knowledge of classical music has also influenced me greatly in my approach to creating music.”

Seán: “How would you describe your journey in song and what was the first song you learned, and who taught it to you?”

Sibéal: “My journey in music has been directed by a myriad of things. I learned how to sing sean nós in Ráth Chairn. Sean nós singing is a part of everyday life there and through entering competitions and singing in the local pub I learned valuable lessons in how to cope with pressure and to feel at home on stage. However, my father’s band toured every summer when I was young and being backstage or side stage and present during their rehearsals is what really made me feel as though the stage was my second home. My father has taught me most of what I know about music and he was my first teacher. The first song I remember singing is *Teidí Beag Álainn*, a song my grandfather wrote and became popular in gaelscoils for young children to learn. I remember learning it in school and telling the person beside me ‘my granddad wrote that song’ and they replied back to me ‘yeah sure...’”

Seán: “Your community in Ráth Chairn is perhaps unique, in that it was created from re-settled Gaelic speaking populations. Are there tradition bearers within that community? If so, who would you go to when building up your repertoire?”

Sibéal: “Ráth Chairn is teeming with tradition and culture. Growing up not only did I learn sean nós singing but also sean nós dancing and played traditional instruments. There are so many people in Ráth Chairn with a wealth of knowledge about sean nós and the great thing is that I picked up songs and repertoire just by listening in the pub or at different festivals. It was very organic, although I did have my own teacher also Mairéad Ní Fhlatharta who first taught me sean nós.”

Seán: “What was it like recording with the RTE Symphony Orchestra?”

Sibéal: “It was incredible. Because of my background in classical music as well as sean nós, it was easier for me to sing with an orchestra and I have become very used to singing with an orchestra. I remember hearing the orchestra for the first time when they began to record and I just thought the sound was so beautiful.”

Seán: “Who collaborated with you on the album and how did they come on board with the project?”

Sibéal: “There were two co-producers, Patrick Cassidy and Craig

“The first song I remember singing is *Teidí Beag Álainn*, a song my grandfather wrote”

Stuart Garfinkle. Patrick Cassidy composed the music for the documentary *1916* and approached me about coming up with a piece of sean nós singing for some background music in the documentary. I went into the studio and heard the orchestral pad and started to sing a poem I had chosen with my dad (*Mise Éire*) to sing over it. There was a lot of improvisation involved but in the end the song *Mise Éire* was born and although it was just background music in the documentary, people started to want to hear it in concerts and all over the country. It made sense that Patrick would produce some of the tracks on the album. Craig Stuart Garfinkle came over from LA to do the tracks *Blackbird* and *The First Time Ever I Saw Your Face* and

working with him was incredible. He became a great mentor for me and a great support for my creative ideas.”

Seán: “I see there’s a theme running through many of your choices, chiefly separation, often from a woman’s perspective. Did you consciously choose those tracks because of a special resonance with you?”

Sibéal: “Some of the tracks have a special meaning for me, but I must say I was guided mostly by the music and atmosphere of the songs, more than the meaning of the words. I wanted a wide range of tracks, which is why the album is how it is today.”

Seán: “I get a strong sense of melody in many of your selections, *An Cailín Álainn* and *The Parting Glass*, for example; is finding a good melody almost as important as finding a good song?”

Sibéal: “The beautiful lyrical line in *Mná na hÉireann*, the vibrancy of *Blackbird*, the delicacy of the lines in *The First Time Ever I saw Your Face*. All of these things inspired me, and yes I would say melody is very important when it comes to choosing which songs to sing.”

Seán: “I hear Sean-Nós inflections in your English language interpretations of songs such as *The First Time Ever I Saw Your Face* and *The Wind That Shakes The Barley*.”

Sibéal: “Sean nós has moulded my voice into what it is, and I will always sing with my own style of singing, nothing could change my voice. However, I would not say it is pure sean nós singing, as there are elements of different styles in there. I find it important to do my own thing with the lessons and traditions I’ve been taught.”

Seán: “What is it like working with Universal Music who are past master of the music business?”

Sibéal: “Universal have been very supportive of every decision I’ve made. I must say we share the same vision and I am lucky to have such a great team working with me. I haven’t experienced any of the horror stories you hear about record labels.”

Seán: “Finally, is there anyone you’d like to thank for their help in making the album?”

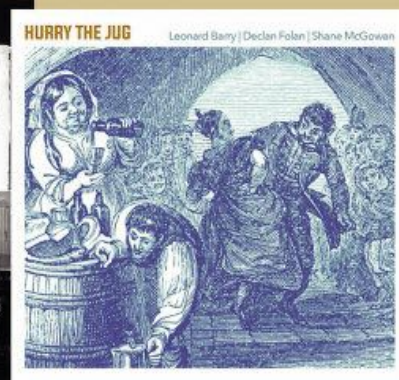
Sibéal: “A wide wide range of people. First of all Universal Music Group of course. The main people I would like to thank are Patrick Cassidy and Craig Stuart Garfinkle the amazing producers, Steve Cooney who was a great mentor and played on the album, and my father who has taught me most of what I know about music. I have finally released my debut album *Sibéal* and for now I am soaking up that feeling. My hopes would be to keep singing and I’m looking forward to album number two.”

Find out more at: www.sibealofficial.com



Leonard Barry - Declan Folan - Shane McGowan

NEW CD “Hurry the Jug” Out Now



“Handsome piping, bold fiddling. *Hurry the Jug* is a very satisfying recording of stylish traditional music played by three musicians confident in their craft”

- Kevin Burke

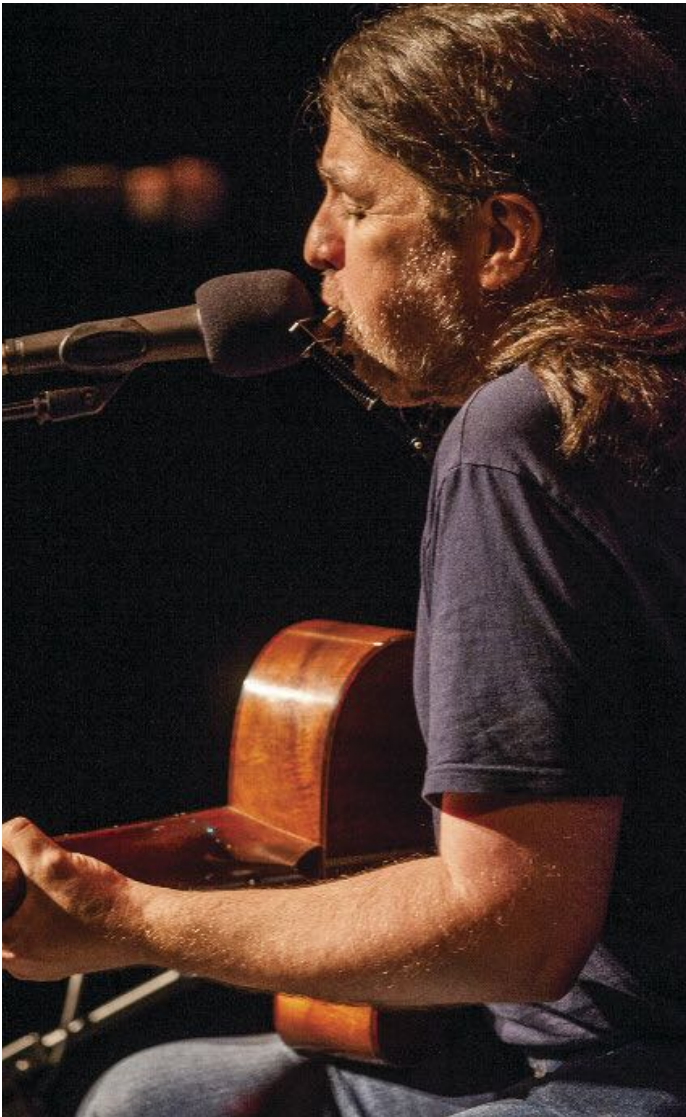
Email: bfmtrio@gmail.com

www.barryfolanandmcgowan.com

www.facebook.com/barryfolanandmcgowan

LIVE AT THE HAWK'S WELL

Best known as a guitarist and singer, Seamie O'Dowd has shown amazing versatility over his long career, and his seemingly effortless ability to slot into a wide range of musical settings is truly remarkable, writes Mark Lysaght.



Seamie first came to national attention as a member of traditional supergroup Dervish in the late 1990s, and he has subsequently collaborated with a dazzling list of well-known musicians, including Mairtin O'Connor, Cathal Hayden, Christy Moore, The Chieftains, Tommy Emmanuel, Steve Wickham, Matt Molloy, Liam O'Flynn, Dick Gaughan, Cathy Jordan, Rick Epping, Kieran Quinn, John Joe Kelly and many, many others, truly too numerous to mention!

But it's as a solo performer that he has also attracted major attention, releasing his first solo album, *Headful Of Echoes*, in 2006. This explored the concept of fusion between different genres, which has become a recurring theme in his body of work, this album focusing particularly on the relationship between traditional Irish music and blues. His second solo CD *Wood And Iron* was an all-instrumental traditional Irish guitar album which received rave reviews and featured guest appearances from a number of contributors including his son Stephen and legendary virtuoso guitarist Tommy Emmanuel. In recent years Seamie has regularly performed solo at the Hawk's Well Theatre in Sligo, and his latest CD is a live recording of one of these concerts. As befits a man with his diverse musical pedigree, the album features material he has already performed in a group setting, as well as previously unreleased items.

I spoke with Seamie recently, he had been teaching guitar at a number of summer schools and was in the middle of a stint at the Belfast Folk Festival. His busy schedule meant that he was unable to participate in the Sligo Jazz Festival, but he mentioned it as an example of the vibrant music scene in the town. He's been steeped in that music since childhood both his parents were accomplished musicians with a strong tradition of fiddle playing, and it was on this instrument that Seamie cut his musical teeth from the age of eight.

His parents introduced him to local traditional sessions from an early age, and by 18 he was playing guitar, mandolin, bouzouki, banjo, bodhrán and fiddle. As he gradually became aware of other genres, his innate musical curiosity got him involved in the local rock scene, and he "went electric", including a stint with rock band Peel The Grape as well as a duo with Gerry Grennan.

He then joined Dervish, initially to fill a fiddle vacancy, but as the line-up developed, he concentrated more on guitar accompaniment, developing a highly innovative approach to complement the contributions of existing members Brian McDonagh (mandola and mandolin) and Michael Holmes (bouzouki). Dervish became a major international success and played to huge audiences across the globe, enabling Seamie to travel even more extensively. He recorded two successful and critically acclaimed albums with them, *Midsummer's Night* and *Spirit*.

Along the way he met virtuoso accordion player Mairtin O'Connor and this led to a long term collaboration. Seamie's playing featured strongly on Mairtin's now legendary *Road West* album and his follow up album, *Rain Of Light*. The pair then linked up with banjo and fiddle maestro Cathal Hayden, recording two albums (*Crossroads* and *Going Places*). This trio have played across the world including a spell on the Masters of Tradition tour in the USA, and also throughout Ireland, Europe and Australia/New Zealand, also finding time to collaborate with Christy Moore and Tommy Emmanuel. Seamie also formed a group called The Unwanted with Cathy Jordan and Rick Epping, recording an acclaimed album *Music Of The Atlantic Fringe* which was one of the Hot Press Top Ten Albums of the Year in 2009.

More recently, Seamie has released a CD called *Melodic Reflection* with keyboard player Kieran Quinn, which is best described as a fusion of jazz and Irish traditional music, and features quite stunning musicianship from both players. They predominantly used just acoustic guitar and piano, and were so pleased with the results that a follow-up recording is in progress, with the addition of ace percussionist John Joe Kelly and Roscommon based jazz saxophone and clarinet player Cathal Roche. The group, under the name *The Gateway City Project*, are working on a recording that should be available in 2020.

Seamie is also much in demand as a session musician and producer, and has amassed a remarkable number of credits over his career, keeping him busy in the studio whenever he takes a break from his demanding touring schedule. Notable artists whose albums he has produced include Clare singer and concertina player Ann Kurrane (*One Small Star*), Mayo's Tony Reidy (*Hayshed Days* and *Rough Shot of Lipstick*), and whistle player Fíodhna Gardiner's album called *Air Time*.

Our conversation inevitably strayed towards guitars, and Seamie mainly played a Martin D-35. Having gigged it extensively, it got to the stage where he needed to retire this instrument, and he now uses

a Martin OMC-16E for live performances. For traditional Irish accompaniment, he generally favours dropped D tuning, although he will vary this depending on whatever the musical setting he is in. While with Dervish he pioneered the use of a nine-string instrument using a 12-string guitar borrowed from Cathy Jordan, tuned at a much lower pitch than usual. He remarked on the sheer number of quality young musicians emerging in recent years, and mentioned Maghera-born Jack Warnock as a guitarist who had caught his attention recently.

Having played and recorded actively with such a diversity of musicians in so many different line-ups and locations, it's a solo outing and a return to his home county that defines the new album, which runs at over 70 minutes and leans more towards traditional

The CD *Live at the Hawk's Well* is currently on release, and will be officially launched on Wednesday, September 25th in The Hawk's Well Theatre in Sligo. Seamie will be joined on stage by his sons Rory and Stephen, as well as a few surprise guests, yet to be announced. The release of the CD will also be marked by a number of other solo gigs by Seamie in the coming months, including a gig at the Temple Bar TradFest in January 2020.

Seamie is constantly in demand as a performer, session musician, producer, teacher and mentor, and his busy schedule shows no signs of becoming less crammed with activities. But that's just the way he likes it, as his genuine enthusiasm, love and respect for his art shines through, wherever he may be.

Seamie's website is www.seamieodowd.net

“Seamie is in demand as a session musician and producer, amassing a remarkable number of credits over his career”

Irish material. He's constantly seeking fresh approaches; for example, Seamie has taken the much-loved ballad *The Galway Shawl* and created a bluesy interpretation that breathes new life into this well-known song. He has also combined the beautiful slow air *Mo Mhuirín Bán* with a set dance *The Downfall of Paris* using harmonica and guitar.

The late great Thom Moore, who wrote so many classic songs during his lifetime, was closely associated with Sligo, and Seamie played on some of his later recordings. He covers two of Thom's songs here; *Turn The Corner* and *Believe Me Sligo*. Mayo songwriter Tony Reidy also has a song included called *Hard Hat Soft Heart*, and there's a version of the Runrig favourite *At The Edge Of The World*. *Wedding Dress* showcases the unaccompanied fiddle, and overall it's a diverse and compelling recording which really captures the live atmosphere.



RUNA | TEN
THE ERRANT NIGHT
 NEW ALBUM AVAILABLE NOW

WWW.RUNAMUSIC.COM FACEBOOK.COM/RUNAGELTICMUSIC

DIMMING OF THE DAY FROM UAINÉ

Donegal born fiddler Bríd Harper has a new album on route. However, this is no solo album as Grainne McCool found out when she caught up with Bríd. The collaboration sounds most interesting and will no doubt showcase another collection of great Irish music.



Brid says: “This album is a recording of music and songs from myself (fiddle), Tony O’Connell (concertina), Paul Meehan (guitar) and Lisa Butler (voice), collectively known as UAINÉ.”

The new CD has twelve tracks altogether, and Bríd breaks down the album as follows. “There are three songs, two in English and one in Irish, and the nine remaining tracks offer a variety of reels, jigs, hornpipes, strathspeys, marches, polkas and slides. They include five compositions from the legendary Donegal fiddler Tommy Peoples. I also play one of my own tunes and other tunes associated with Donegal are featured, as well as polkas and slides from Limerick and Kerry.”

She tells me about collaborating with Tony O’Connell. “I have been playing and performing music with Tony since 2016. He has three very successful duet albums under his belt and last year he released his debut solo album entitled *Live and Well*. On that particular album I guested on two tracks and while doing some launch gigs with Tony last year many people suggested we do an entire album together. We have similar taste when it comes to selecting tunes so it was a relatively easy task putting

Bríd told me that they are really excited about releasing the album and looking forward to launching it at a number of venues throughout Ireland. They are also quietly confident that it will bring touring opportunities abroad.

Bríd continues to keep busy teaching her regular fiddle students at home as well as various workshops and gigs around the country, Europe, USA and Canada. Last year she says “was very hectic travel wise with a month touring around New Zealand and Australia. This year is busy too but with less travel. So far I’ve been to England, Scotland, France and Belgium and many parts of Ireland. In October myself and Tony will tour Canada starting with the Gatineau Hills Fiddle Festival near Ottawa.”

Bríd has worked with a host of musicians, writers and singers. Some of the people she has performed with already this year include Dermot Byrne, Steve Cooney, Tony O’Connell, Cyril O’Donoghue, Sylvain Barou, Nicolas Quemener, Diarmuid Johnson, Philip Masure, Brendan Mulholland, Brian McGrath, Orlaith McAuliffe and Darren Breslin. She

“When gigs go well or you hear your student progressing, it makes it all worthwhile”

sets together for the recording. The balance tipping more in my favour in terms of contributing material!”

Lisa Butler was recruited to sing the songs on the album. “She hails from Carlow and having heard her sing on Caladh Nua recordings, we agreed to invite her to sing on the album. We were both delighted when she accepted. Lisa chose the three songs, which I think sit very well among the tune sets. She has a very sweet lyrical voice that is warm and rich, ornamenting with ease and simplicity. The Richard Thompson penned song *The Dimming of the Day* is the first song on the CD and also the album’s title. The second song is more upbeat in tempo *The Jolly Soldier*, a classic learned from Paul Brady. The third and final song is a light melodic air as gaeilge entitled *An Londubh is an Céirseach*.”

Bríd continues, “Paul Meehan from Armagh is the guitarist on the album and has a wealth of experience having worked with many groups and singers. He also plays banjo and mandolin on the recording. His guitar playing whether providing sympathetic accompaniment to the tunes and songs, or using a more percussive approach, displays his versatility as an accompanist.

“Our guest musician is the much sought after piano player Brian McGrath from Co Fermanagh. His understanding of the music is rarely surpassed if ever, and his accompaniment brings colour and a rich texture to the music.”

says she enjoys what she does and is very grateful that opportunities come her way. “Listening to the aforementioned people is always a pleasure. They inspire me and leave me yearning to learn more and more! On days when there are a lot of emails to deal with or little time to rehearse or rushed sound-checks, the pressure can mount up, but when gigs go well or you hear your student progressing, then it makes it all worthwhile.”

***The Dimming of the Day* will be released mid to late September 2019.**



BRAND NEW FROM HERON VALLEY

Erie Storm Available now at heronvalley.bandcamp.com



Showcasing the best of Irish and Celtic Music

SEPTEMBER

- 14th **Gino Lupari, Gerry O'Connor, Tim Edey**
 21st **Friel Sisters**
 28th **The Whileaways**

OCTOBER

- 5th **James Carty, Sinead Egan, & Eimear McGeown**
 12th **Blackwater Ceilí Band**
 19th **Carmina**

NOVEMBER BLASTA! MUSIC FESTIVAL

A whole month of the very best of Irish and Celtic Music!

- 9th **Teada with Seamus Begely**

- 14th **Daoiri Farrell**
 15th **Damien O'Kane & Ron Block**
 16th **Pauline Scanlon And John Spillane**
 22nd **Matt Molloy, John Carty, and Brian McGrath**
 23rd **Lúnasa**
 30th **The Whistling Girl with Honor Heffernan**

DECEMBER

- 7th **Zoe Conway and John McIntyre**
 14th **Legend of Luke Kelly**



ALAN BEARMAN MUSIC
presents

TRIO DHOORE

TOURING THE UK NOVEMBER 2019

- NOV 1ST TARRANT GUNVILLE VILLAGE HALL BLANDFORD
 NOV 2ND LANGTON MATRAVERS VILLAGE HALL SWANAGE
 NOV 3TH SYDLING ST NICHOLAS VILLAGE HALL DORCHESTER
 NOV 4TH CAFE#9 SHEFFIELD
 NOV 6TH CHAPEL ARTS CENTRE BATH
 NOV 7TH THE OVAL TAVERN CROYDON
 NOV 8TH RUSKIN MILL NAILSWORTH
 NOV 9TH THE WATSON INSTITUTE CASTLE CARROCK, BRAMPTON
 NOV 10TH EDINBURGH HOUSE CONCERT EDINBURGH
 NOV 11TH QUEEN'S HALL ARTS CENTRE HEXHAM



MORE INFO & DATES

WWW.TRIODHOORE.COM



5 Black's Road, Hammersmith, London W6 9DT

@MyICCLondon

facebook.com/IrishCulturalCentre

FULL PROGRAMME:
www.irishculturalcentre.co.uk/whats-on

RIVER DRIVERS' MUSIC FROM BIG OAK ROAD

It's been just over four years since I first met with *the River Drivers* to discuss their first album, writes Grainne McCool.



Just recently Marian Moran was back in Donegal and we caught up to talk about the release of their second album, due out this October, and a double sided single from the album to be released mid-August. Mindy joined us from Philadelphia via phone for our chat.

Prior to Mindy joining the conversation Marian told me what a prolific writer Mindy has been all her life. These two ladies have been friends since early teens so know each other pretty well. "Mindy has written 5 of the 10 tracks on the album. Two of which are biographical about her father," Marian tells me. The album title itself *Big Oak Road* is named after a track from the collection. "Mindy's father grew up working on farms on Big Oak Road. The track *Going Once* tells how the family lost their own farm in the 1920's. And this story continues in the song *Big Oak Road* which tells of how the family with ten children then had to work other nearby farms just to get by," Marian continues.

When Mindy calls she tells me why the new album is dedicated to her father. "Dad has always been a huge supporter of ours and he was so

Was this album more relaxed in the making, as it's the second, or was it more pressure, I wondered? Mindy admits there was an element of naivety going into the first album. "We didn't expect it to be so successful. So there is an expectation with this one." Marian agrees and says, "we've grown as a band and as musicians since that first release, so we want to fulfil our expectations now with this, our second collection of music."

Marian, Mindy, Kevin and Meagan have been playing together for just over 6 years and already are playing some of the biggest festivals across America. They are very excited to have been 'picked' to play the Philadelphia Folk Festival later this summer where their double-sided single from the album will be released.

Talking with Marian and Mindy about the new album was like a history lesson in itself. The women and men of the past and what they endured to survive is all told through music and song from the *River Drivers*. There is a real sense of storytelling to their music. A real sense of pride in their

"A lot of our songs are talking about the battles of the everyday working man and woman"

excited about our first album. He really did help formulate that album with us. He's 89 now and he's been telling me stories about his growing up. It was tough times then, and today we are once again faced with many people in need. I thought it would be nice to tell some of Dad's stories in song, but they're also sadly universal. People today are losing their homes, just as Dad's family did back in the twenties. This makes these songs even more meaningful today."

Another track on the album, written by Mindy and Kevin, is inspired from the work of Mother Jones, a prominent Irish-born labour representative who fought for men, women and children. "*The Children's March* tells the true story of a protest through the band's home town of Bristol for change in Child Labour laws early last century," says Marian. "A lot of our songs on this collection are telling stories about past events that people don't necessarily know about. The songs are talking about the battles of the everyday working man and woman."

Mindy says, "entertainment is what we all want our music to be, but we want ours to be on another level too; we want it to have meaning and purpose. *Cumann na mBán* is another track we want to inspire listeners with. Other issues overshadowed these women at the time and we feel they are women who inspired and so we are using them to inspire others. Just as Mother Jones did."

history. And a real sense of remembrance of the past. A past that is very clearly close to their hearts.

Big Oak Road is out this October and it will no doubt not only entertain, but also inspire on so many levels. Kevin from the band has a saying: "We like to take old songs and make them new again." Here they have not only made the songs new again but they've made the stories of the past new again and they will continue to inspire future generations to come.

***Big Oak Road* will be officially released on October 18th, check the River Drivers out at www.theriverdrivers.com**



September
 6th - The Bunratty Tavern - Reading - MA
 7th - The Galway Bay - Pawtucket - RI
 12th - The Scottish American Society Hall - Dunedin - FL
 13th - Four Green Fields - Tampa - FL
 14th - Milford Irish Festival - Milford CT
 15th - (Half Way to St Patricks Day) - Josie Kelly's - Somers Point - NJ
 21st - Carolina Irish Festival - Charlotte - NC

October
 11th - The Irish American Heritage Museum - The Capital District Irish American Hall - Albany - NY
 12th - Gavins Guinness Fest - East Durham - NY
 13th - Seamus Keanes - The Bronx - NY

Derek Warfield
 & the young
**WOLFE
 TONES**

TEL: 00353 86 8092362 IRC
 001 5189470524 USA
 info@theyoungwolfezones.com
 www.theyoungwolfezones.com

The NEW LIVE ALBUM
Seamie O'Dowd
LIVE

**AT THE
 HAWK'S
 WELL**

Available
 through
 seamieodowd.net
 and other
 outlets.

SILVER JUBILEE OF SRUTH NA MAOILE

Seán Ó hÉanaigh and Mairi Anna Nic Ualraig, co-hosts of *Sruth na Maoile*, are celebrating the radio programme's 25th anniversary on air this year and share their thoughts on it all with Aidan O'Hara.



S*ruth na Maoile* is a co-production between RTÉ Raidió na Gaeltachta and BBC Radio nan Gàidheal and on October 5th, to celebrate 25 years on air, the programme will host a live gala concert in the glór arts centre in Ennis, featuring Irish and Scottish performers including Séamus Begley and friends, Karen Matheson, Zoe Conway and John McIntyre, and Ruairidh Gray, with more artists still to be announced. The event will be hosted by Mairi Anna and Seán, and broadcast simultaneously by both their stations.

Sruth na Maoile, or the Straits of Moyle, is a narrow body of water that lies between the Mull of Kintyre and Rathlin Island, an easy link

Both Seán and Mairi Anna have a background in traditional music and singing. Seán's uncle was the singer and lecturer Joe Heaney, and Mairi Anna's mother is Dr Kenna Campbell, a well-known traditional singer and lecturer in Scotland. I wondered what sort of feedback they get from their listeners, and I asked Mairi Anna if the listeners on her station RnaG like the idea of broadcasting in the two *canúintí*, Irish and Scots Gaelic? "They do, and they love the exchanges between myself and Seán and what we say about the performers and the music. I have to say, though, when I go to Ireland and I speak with people, they don't know my face but when they hear my voice, they'll go, 'Ah, is tú atá ann aniar as Albain!' (You're the one from Scotland). And it all clicks, and that is such a kick. When that happens it's really lovely."

"As well as this," the co-hosts stated, "on the programme, we look at the growth of traditional-based bands who explore other avenues of style and development. So the programme looks at archival, at trends, at opinions and views of musicians and supporters of all shades of the tradition."

Mairi Anna agreed with me that there's a sort of growing love-in between the Gaeltachtaí of Ireland and Scotland, and that *Sruth na Maoile* has played a significant part in bringing that about. "Yes, at the very beginning it was much more a journey of discovery and re-establishing connections, so I think we're part of a bigger story now. So it's all bearing fruit, and having this concert is really vital in celebrating that."

Seán adds, "and I think it's recognised that through the programme, and especially through playing each other's music, connections have been made and now young people on both sides are exploring each other's music, song and dance."

No doubt the gala concert in Ennis on 5th October will provide the younger generation of performers Seán refers to with an opportunity

"We noticed from the start that listeners knew their music, and more especially the musicians themselves listened to the programme"

by water between the peoples of Ireland and Scotland and their shared traditions, and an apt name for this long-running radio show.

"There was nothing like *Sruth na Maoile* 25 years ago when we started," Seán recalls, "it was a new concept at the start and nobody figured it would last all those years, but we were playing music from Ireland that interested the Scottish listeners, and vice versa. We noticed from the start that listeners knew their music, and more especially the musicians themselves. So I knew we were doing something right when musicians were listening to the programme. I think, too, it had an authenticity to it, it had originality, there was an element of conversation and debate, it could be informative, even educational, and overall it's entertaining. We choose our recordings carefully and the choice is wide, taking into account its background and its interest to the listeners."

Mairi Anna added, "We record half the series in Ireland, the other half in Scotland annually. With the big 25 coming up, we knew we wanted to do something special to mark this unique BBC/RTÉ co-production that has been so significant on many levels. We wanted to celebrate the music we feature, and so we felt that a concert, something live on both stations, was needed and because it's a music programme, what else would one be doing!"

of giving a salute to *Sruth na Maoile* and its presenters and wishing them and the programme all the best for the future. They might even say, "Maith sibh! And here's to the next twenty-five!"

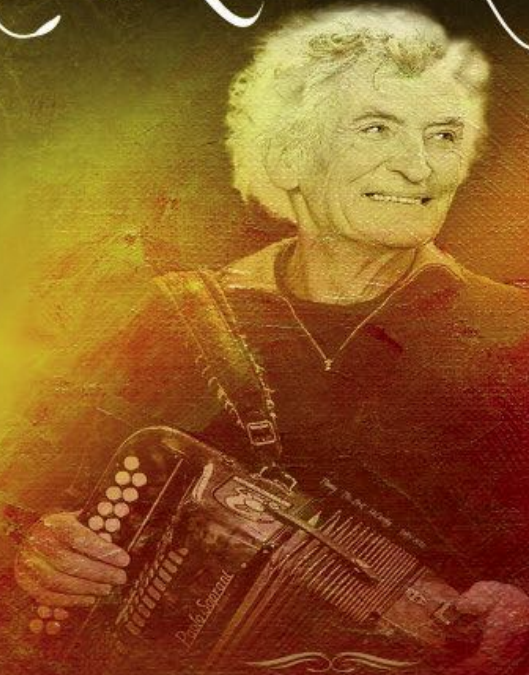
Tickets are available from glor.ie

***Sruth na Maoile* is broadcast on RTÉ RnaG on Fridays at 2 pm, and you can listen back on the RTÉ Radio Player, www.rte.ie/radioplayer**



The 40th Cork Folk Festival

3rd-6th
October
2019



Over 200 Musicians • 40 Events • 20 Venues

- ANDY IRVINE • DOUGIE MACLEAN • MARTIN & ELIZA CARTHY • IARLA Ó LIONÁIRD & STEVE COONEY • ZODO MO: ZOE CONWAY, DONAL LUNNY & MAIRTÍN O'CONNOR
 - FREDDIE WHITE • JOHN SPILLANE • JIMMY CROWLEY • TOM BAXTER
 - NOLLAIG CASEY & ARTY MCCLYNN • GREENSHINE • LIZ DOHERTY • KARAN CASEY WITH NIAL VALLEY • NIAMH DUNNE & SEÁN ÓG GRAHAM • NEIL TONER BAND
 - SIOBHAN PEOPLES • BLACKIE O'CONNELL & CYRIL O'DONOGHUE • GRANNY'S ATTIC
 - THE DIVINERS • WHITE HORSE GUITAR CLUB • A CELEBRATION OF SLIABH LUACHRA WITH EOIN 'STAN' O'SULLIVAN • BRYAN O'LEARY • NIAMH NÍ CHARRA
 - MATT CRANITCH AND JACKIE DALY • YVONNE CASEY & DERMOT BYRNE
 - SESSION AMERICANA • LEE VALLEY STRING BAND • TWO TIME POLKA • GER WOLFE
 - PAT SPEIGHT • LUKE DANIELS • GALS AT PLAY WITH MARY GREENE
 - CLARE O'RIORDAN • ANNE RYNNE • EDEL SULLIVAN AND GRAINNE HUNT
- AND MANY MANY MANY MORE.....

SEASON TICKET €98 @ WWW.PROC.IE
INFOCORKEOLK@GMAIL.COM • WWW.CORKEOLKFESTIVAL.COM

RWE SIGNATURE SERIES BODHRÁNS

Seán Laffey talks to Rolf Wagels about the Christian Hedwitschak RWE Signature series of Bodhráns.



Seán: “Can you tell us about your journey in the world of the frame drum?”

Rolf: “I got in touch with the Irish music through an orchestra exchange in 1988, I heard traditional music and fell in love with it. I bought my first drum in Donegal in 1992, it was a cheap tourist thing.

“I joined my first band, DeReelium, in 1996, I was asked to teach bodhrán for the German Uilleann Pipes society in the same year. I played with the Cara gang for 15 years and we recorded seven albums. We toured all over Europe including Scotland and Ireland, and we were also invited to the US for seven tours. Who would have thought that the little drum would take me around the world?”

“The bodhrán has developed like no other traditional instrument and Christian keeps coming up with innovations all the time”

“In 2001 myself and Guido Plüschke started a workshop series called *Bodhrán Weekends*. It runs twice a year and became the focal point for the German bodhrán scene. In 2001 and 2004 I attended the Craiceann summer school on Inis Oirr, Aran Islands. For 2005 I was asked to come back and join the teaching team, which was a great honour. I have been teaching at Craiceann ever since and I got more involved in the organisation of this unique event.”

Seán: “Could you introduce us to Christian Hedwitschak’s bodhráns?”

Rolf: “There is not “the” Hedwitschak drum. This is best reflected in the signature lines he makes for very different high-profile professional players like Eamon Murray, Cormac Byrne or Martin O’Neill. If you know what sound you want, he can tailor the drum perfectly to your ideas. The key for me is that he is so versatile that he can accommodate for such different players. The bodhrán has developed like no other traditional instrument and he keeps coming up with innovations all the time.”

Seán: “What did you want in your signature series?”

Rolf: “I wanted a Lambeg skin, and I wanted a tool-less tuning system. Séamus O’Kane, the bodhrán maker from Dungiven put us in touch with his Lambeg drum maker and skin provider, Tommy Louden. Lambeg skin is a lively drum skin; it is easy to change tones, because it reacts quickly to the tonal hand. It gives a lovely feedback to the stick and to the player. It has great attack and enough overtones for harmonic playing, but not too many overtones that wouldn’t allow the occasional open bass playing. There is also a great rebound, as the skin is not so soft that the tipper sinks into the skin. By now you can get ‘Lambeg’ skins from Pakistan and other locations in the Middle-East. For us, the Lambeg skin must come from a good maker in the North, one who makes Lambeg drums and cures the skins with his traditional methods and ingredients. This is what we call a genuine Lambeg skin.

“Christian came up with several prototypes for the tool-less system. I am not an engineer or maker, I can just look at things and say: ‘nope, not good enough yet, it needs more of this or that’. So I drove Christian nuts, but eventually he came up with a smooth and easy to turn system. And that was the first generation of the RWE sorted.”

Seán: “How has the RWE series evolved since it began in 2005?”

Rolf: “We added a compressor tuning rim, which helps to generate a clean and short, punchy bass sound. The latest additions are the ChangeHED system in the RWEchange, which allows to change head and tuning rim and the IsolatHED technology, which allows the tuning rim to be the only component still in direct contact with the drum skin. Again, this helps to achieve a cleaner sound, the effect was shown during our sound testing sessions at Munich university sound laboratory.”

Seán: “What makes the RWE a great choice for gigging musicians?”

Rolf: “The key for me on stage is a clear sound, that cuts through without being too loud. If the bass is too roaring, this leads to the

sound guy bringing the overall volume down. I need to be able to tune the drum quickly, so no searching for tools like a screwdriver is important. A clear tone is important to me, so a stable drum without unwanted overtones that keeps its tuning is essential. And I am delighted to say Christian has achieved all that in the RWE series.”

Find out more at: www.bodhran-info.com



THE DEFINITIVE VOICE OF IRISH MUSIC WORLDWIDE

MUSIC

IRISH

WWW.IRISHMUSICMAGAZINE.COM

f Follow us on Facebook
@www.facebook.com/TRADIMM



RETURN TO LONDON TOWN 2019

OCTOBER 25th-28th

Featuring : Altan, The Mulcahy Family, Noel Hill with Brian McGrath, Len Graham, Eileen O' Brien, Johnny Óg Connolly, Doireann Glackin & Sarah Flynn, Conor Connolly and much more...



CELEBRATING THE BEST IN MUSIC & CULTURE

RETURN TO LONDON TOWN 2019

Friday 25th – Monday 28th October 2019

LONDON'S 21ST ANNUAL FESTIVAL OF TRADITIONAL IRISH MUSIC, SONG AND DANCE



CLAYTON CROWN HOTEL

142-152 Cricklewood Broadway, London NW2 3ED and some other local venues

FOUR DAYS OF CONCERTS, ALBUM LAUNCHES, WORKSHOPS, CÉILÍ AND SESSIONS FEATURING:

- Altan ● Noel Hill and Brian McGrath ● Len Graham ● The Mulcahy Family ● Eileen O'Brien ● Johnny Óg Connolly, Clíodhna Costello and Pádraig Ó Dubhghaill ● Conor Connolly ● Doireann Glackin and Sarah Flynn 'The Housekeepers' ● Paddy Tutty, Caoimhín and Seán Ó Fearghail
- Páraic MacDonnchadha, Graham Guerin and Noel O'Grady ● The Parish Céilí Band ● Nóta and more..

SPECIAL OFFER TICKET

£40 All Inclusive Concerts Fri/ Sat at Clayton Crown Hotel, plus Sun Céilí at St Agnes'

EVENT TICKETS FOR UNDER 18s: £6 each



Why not stay over?

Take advantage of special Festival B&B accommodation rates at the beautiful 4 Star Clayton Crown Hotel (includes access to gym, pool, free WiFi and more..): Single: £99, Double / Twin: £109, Triple: £119.
www.claytoncrownhotel.com E: info.crown@claytonhotels.com
Tel. +44 (0)20 8452 4175

Alternative accommodation closeby: Cricklewood Travelodge

www.travelodge.co.uk, Windmill Hotel

www.windmillhotelnorthlondon.co.uk

Buy tickets, sign up to our mailing list and keep in touch with what's going on at:

www.irishmusicinlondon.org

Facebook: [facebook.com/returntocamdentown](https://www.facebook.com/returntocamdentown)

Twitter: [@ReturntoCamden](https://twitter.com/ReturntoCamden)

Instagram: [Irishmusicdanceinlondon](https://www.instagram.com/Irishmusicdanceinlondon)

Email: irishmusicinlondon@gmail.com

IMDL would like to thank all their funders and sponsors who continue to support their work promoting traditional Irish music, song and dance, and nurturing a sense of community in London.

MESSAGE FROM THE FESTIVAL DIRECTOR

Friday 25th to Monday 28th October 2019 sees London's internationally renowned Festival of traditional Irish music, song and dance (formerly 'Return to Camden Town') subtly rebranded after 20 years to 'Return to London Town Festival'.

Karen Ryan



The 21st instalment of this major annual event will be predominantly based at the beautiful 4 Star Clayton Crown Hotel in another part of London with important historical links to Irish music in London – Cricklewood.

The North West London areas of Kilburn and Cricklewood are well known for having large Irish populations since the 1950s. In 1952 London's most iconic Irish dance hall, The Galtymore, opened its doors in Cricklewood and went on to serve thousands of Irish people on a nightly basis for the best part of the six decades that followed. The venue catered to all, hosting céilí music in one part of the venue and more mainstream dance bands in the other. The famous neighbouring hostelry 'The Crown', was originally a coaching inn, accommodating carriages passing between London, Elstree, Watford and St Alban's since the 1850s. Rebuilt to its current form (a beautiful red sandstone building over three levels with elegant carvings inside) in 1900, The Crown pub became well known as a meeting place for Irish in London – the forecourt also served as a morning meeting place for Irish construction workers and potential employers on a daily basis. The pub is also famously referenced in the Dominic Behan song 'McAlpine's Fusiliers' sung by The Dubliners – 'Oh, the craic was good in Cricklewood and they wouldn't leave the Crown..'

At the end of the last century, Dublin publican and hotelier, Tom Moran purchased The Crown plus an adjacent plot of land, and

went on to build a fabulous 152 room, 4 Star hotel alongside the listed Victorian pub building. Currently owned by the Clayton Hotels Group, the building boasts beautiful architecture, old and new, between both sides. The Hotel's stunning and spacious atrium welcomes the visitor to a huge complex which comprises a basement venue for up to 400 people, 3 bars, a living room, a restaurant, two dining spaces, plus numerous additional meeting, lounge and break out areas dotted around this impressive multi-level space (oh, and there's a pool and gym too!). The Festival organisers/ Irish Music and Dance in London (IMDL) have enjoyed hosting a number of concerts, rehearsals, parties and sessions at the venue since 2013 and are very excited about bringing the whole 4 day Festival here in its 21st year.

All regular Festival-goers should expect the same, consistently high standard of programming to which they have become accustomed over the last two decades, whilst enjoying the benefits of more space in luxurious surroundings with easy access to bars, restaurants and if needed - overnight accommodation. The Festival production team will load in on Friday 25th October, transforming the Hotel's basement venue - 'The Bentley Suite' into the perfect concert setting. 'Return to London Town Festival' will offer 4 days of concerts, workshops, a céilí and an extended session trail – held at the Clayton Crown Hotel, or one of the additional Festival venues (walking distance from the Hotel).

In addition to the impressive line up offered at this year's Festival, IMDL have launched a new 'Return to Camden Town Concert Series' to spread the 'Irish music love' more throughout the rest of the year in London. So far in 2019, we have enjoyed collaboratively hosting an 'International Women's Day Concert' with the Irish Cultural Centre, featuring The Mulcahy Family and 'Fair Plé Ladies of London', Liz Carroll and Jake Charron at Rich Mix (Shoreditch) and The Kilfenora Céilí Band as part of our 'Irish Hooley at St Mary Magdalene's' to launch this newly refurbished landmark 19th century church in Paddington as an arts venue.

As this goes to print, we look forward to hosting an exciting concert in September at St Marylebone Church (near Baker Street) featuring Tara Breen, Laoise Kelly, Josephine Marsh and Nell Ní Chróinín. A first for Music Network Ireland hosting its tour outside of Ireland, we are very much looking forward to working more regularly with the organisation and will be collaboratively hosting the following two further concerts at Kings Place, King's Cross in 2020: Thursday 30th January 2020 with Jack Talty, Dónal O'Connor, Ross Ainslie and Jim Murray, plus Friday 25th September 2020 with Ye Vagabonds and the Haas Sisters.

For more details about these, this year's Festival and more future IMDL events please check out www.irishmusicinlondon.org

We look forward to welcoming you to Cricklewood in October.

**Karen Ryan,
Festival Director**



THE ENTERTAINMENT LINE-UP

An acclaimed line up of Traditional Musicians has been assembled in what promises to be a weekend to remember in London.



All tickets are now available for 'Return to London Town' – London's 21st Festival of traditional Irish music, song and dance, with special offer tickets available at just £40 for all ticketed events taking place on Friday 25th, Saturday 26th and Monday 28th October at the beautiful 4 Star Clayton Crown Hotel plus the Sunday afternoon céilí on 27th October. Full details of all other individual event tickets plus the extensive session trail taking place over 3 main Cricklewood venues from Friday to Sunday, Len Graham's Friday night concert at the Musical Traditions Club and our free Sunday evening album launch event to be found on www.irishmusicinlondon.org

As always, any ticketed event at the Festival costs just £6 for U18s – we look forward to welcoming people of all ages to our events.

This year's impressive line-up features: Legendary Donegal band: Altan. Clare Concertina virtuoso: Noel Hill with Fermanagh pianist Brian McGrath (De Dannan/ At the Racket). Highly regarded Antrim singer and song collector: Len Graham. Festival favourites – multi-instrumentalists, The Mulcahy Family featuring previous recipient of the TG4 Young Musician of the Year Award (Michelle) and multi All Ireland winning sister, Louise from Abbeyfeale, West Limerick with their North Kerry father, Mick on accordion. Tipperary musician, composer and promoter of her father's music (Paddy – B/C accordion trailblazer): Eileen O'Brien. Stalwarts of the currently thriving Spiddal music scene in Conamara, recently recorded together on the melodeon album 'Fear Inis Bearachain' dedicated to Johnny Connolly: Johnny Óg Connolly (melodeon/ accordion), Clíodhna Costello (Tipperary, banjo) and Pádraig Ó Dubhghaill (guitar). This year's TG4 Gradam Ceoil Young Musician of the year from Clarinbridge in Galway: Conor Connolly. Dublin musicians: Doireann Glackin (fiddle) and Sarah Flynn (concertina) will be launching their new album 'The Housekeepers' celebrating the lesser heard music of a number of great female musicians since the 1950s. Caladh Nua members: Paddy Tutty (fiddle) and Caoimhín Ó Fearghail (flute/ pipes) launch their duet album with bouzouki player Seán Ó Fearghail. East Galway banjo player: Páraic MacDonnchadha launches his solo album 'Not Before Time – 39 Years in the Making' with special guests Graham Guerin (accordion) and Noel O'Grady (bouzouki), All Britain champions: The Parish Céilí Band. Young, upcoming London band: Nóta and more..

Whether you're a Londoner commuting to Festival events on a daily basis (excellent public transport links – train, tube and bus – don't forget the Jubilee line to nearby Willesden Green or Kilburn runs 24 hours on Friday and Saturday nights. Also free on street weekend parking on the Cricklewood Lane side of the Broadway/ hotel parking onsite) OR a visitor to London wanting to move in for some, or all of the weekend (special Festival B&B rates at the Clayton Crown Hotel - £99 single, £109 double/ twin, £119 triple, plus other less expensive options a few doors down at Travelodge and Windmill Hotels), there will be something for you at this welcoming, friendly, intergenerational event which presents the finest in traditional Irish music, song and dance, and promises to be bursting with atmosphere as always. The Festival's new home for 2019 brings almost all Festival events under one roof, and you can look forward to an extended session trail during the weekend, which, in addition to the programme of concerts, workshops, céilí and album launches, may leave you in a pickle about what to do first!

You may choose to walk in to the Hotel on Friday evening and not leave again until Monday (and why not? – with the big concert venue, 3 bars, a living room, a restaurant, two dining spaces, plus numerous other areas to relax dotted around...). Alternatively, you may want to pop out to the late night bagel shop, the Chinese restaurant, the land of the 'golden arches', the local coffee shop or any number of other local eateries on Cricklewood Broadway for a breather, before throwing yourself back in to all things Festival again – safe in the knowledge, that even once the concerts have finished, tunes will continue to flourish into the wee hours, with licences in the main hotel bars until 2am and the Residents Bar open until 4am.

THE WEEKEND OF EVENTS WILL GO SOMETHING LIKE THIS:

Friday 25th October:

Musical Traditions Club, King and Queen, Euston
Len Graham

Clayton Crown Hotel (Bentley Suite),

Evening Concert, 7.30pm Doors: Altan – Nóta (Tickets: £20)

Clayton Crown Hotel (Sala Room)

Evening Session: host musicians to include Conor Connolly, Páraic Mac Donnchadha, Eileen O'Brien and more..

Saturday 26th October:

Instrumental Workshops from 11am (Registration from 10.30am): (venue tba) including – Eileen O'Brien (fiddle), Caoimhín Ó Fearghail (flute), Michelle Mulcahy (concertina), Johnny Óg Connolly (button accordion/ melodeon), Louise Mulcahy (uilleann pipes), Clíodhna Costello (banjo) (Tickets: £10)

Programmed Music Sessions from 1pm until late: Clayton Crown Hotel - Lounge Bar, ground floor and Sala Room, first floor (FREE)

Clayton Crown Hotel (Bentley Suite)

Afternoon Concert, 2pm Doors: Páraic MacDonnchadha, Graham Guerin and Noel O'Grady – Doireann Glackin and Sarah Flynn (The



Housekeepers) – Paddy Tutty, Caoimhín and Seán Ó Fearghail (Tickets: £10)

Windmill Hotel, Cricklewood Broadway

2-4pm: Singing Workshop with Len Graham (Tickets: £10)

5-7pm: Singing Session co-hosted by Pat Connolly and Len Graham (FREE)

Clayton Crown Hotel (Bentley Suite)

Evening Concert, 7.30pm Doors: Noel Hill and Brian McGrath - The Mulcahy Family - Eileen O'Brien - Johnny Óg Connolly, Clíodhna Costello and Pádraig Ó Dubhghaill – Conor Connolly (Tickets: £20)

Sunday 27th October:

Instrumental Workshops from 11am (Registration from 10.30am):

(venue tba) including – Paddy Tutty (fiddle), Louise Mulcahy (flute), Noel Hill (concertina), Conor Connolly (button accordion), Caoimhín Ó Fearghail (uilleann pipes), Michelle Mulcahy (harp), Páraic McDonnchadha (banjo) (Tickets: £10)

Programmed Music Sessions from 1pm until late: Windmill Hotel, Clayton Crown Hotel - Lounge Bar, ground floor and Sala Room, first floor (FREE)

St Agnes' Centre, Gillingham Road (off Cricklewood Lane)

Afternoon Céilí, 3-6pm: with the Parish Céilí Band (mixture of céilí and set dancing – all welcome – caller to explain dances - Tickets: £10)

Clayton Crown Hotel (Bentley Suite)

Evening Album Launch Night, 7pm Doors: Paddy Tutty, Caoimhín and Seán Ó Fearghail - Doireann Glackin and Sarah Flynn (The Housekeepers) – Páraic McDonnchadha, Graham Guerin and Noel O'Grady (FREE)

“As always, any ticketed event at the Festival costs just £6 for U18s – we look forward to welcoming people of all ages to our events”

Monday 28th October:

Clayton Crown Hotel (Bentley Suite)

Afternoon Concert, 2pm Doors: Bryan Rooney, Johnny Óg Connolly, Johnny Minogue and Pete Quinn – Mullarkey -Eileen O'Brien, Conor Connolly and Páraic McDonnchadha – London Irish Pensioners Choir (Tickets: £10)

Venues:

Clayton Crown Hotel, 142-152 Cricklewood Broadway, London NW2 3ED

Windmill Hotel, 57 Cricklewood Broadway, London NW2 3JX

St Agnes' Centre, Gillingham Road (off Cricklewood Lane), London NW2 1RP

The King and Queen (Musical Traditions Club), 1 Foley Street, London W1W 6DL

Workshop venues tba

And – for those, thinking of taking a trip to London for the weekend, if your 'significant other' does not relish the prospect of 'wall to wall trad music' ALL weekend, it might be worth pointing out that the Clayton Crown Hotel has a gym and a pool for residents, it is also just a 10 minute bus ride to Brent Cross Shopping Centre, 20 minute bus ride to Oxford Street, 20 minute tube ride to all that the centre of London has to offer or a 10 minute cab ride to Wembley Stadium. Quite literally something for everyone!

For more Festival information and to purchase tickets please visit: www.irishmusicinlondon.org ('Return to London Town' page) or connect with us on Facebook: www.facebook.com/returntocamdentown, Twitter: @ReturntoCamden, Instagram: [irishmusicdanceinlondon](https://www.instagram.com/irishmusicdanceinlondon) or email us at: irishmusicinlondon@gmail.com

We very much look forward to welcoming you to Cricklewood this October.



Bryan Rooney



Johnny Óg Connolly



Páraic McDonnchadha

THE FESTIVAL HISTORY OVER 20 YEARS

In 1999 three like-minded souls came together to discuss an idea. All felt that, after the effects of 'The Celtic Tiger' bringing many pub and music venue owners back to Ireland, the once booming 'trad scene' was becoming quieter as a result.

Grand Finale – Irish Hooley in Islington



The three, Karen Ryan (Irish musician, teacher and director of the Festival to this day), Geoff Holland (set dance teacher) and Jerry Kivlehan (then Director of the London Irish Centre) believed it was vital to provide a high profile platform for Irish music, song and dance, where people could come together and celebrate the tradition in the capital.

The mass emigrations in Ireland of the 1940s and 50s had brought a great many traditional musicians to the major cities in England – they settled and made their lives here and in their free time, played their music, sang their songs and danced.

This was far more than just entertainment. Keeping their art and culture alive was a vital part of maintaining their identity especially

London, and Camden Town in particular, was the birth place of the public house 'session'. The session as we know it, where musicians, singers, dancers and listeners gather in a pub to play and enjoy traditional music, is actually a relatively recent development. The fact that a major Irish civil engineering and construction company had (and still has) its base in the neighbouring Kentish Town, drew Irish people to the area. Many were musicians; they would meet socially in local pubs when their work was done for the day and soon began to play music together.

The first 'Return to Camden Town Festival' ran from Sunday 24 to Sunday 31 October 1999. Timed to coincide with the autumn half-term and based at the then newly-refurbished London Irish Centre on Camden Square, it was an immediate hit. The format was as it was last year – a week of concerts, céilís, instrumental and singing workshops (teaching and encouraging interest in Irish music, especially among younger people, was and remains a key focus), sessions and album launches. Perhaps most important, it enabled, as it has continued to this day, those who love Irish music to meet, play together and celebrate the finest traditional musicians, singers and dancers, both living and passed. Since 1999, Return to Camden Town has spawned numerous new musical collaborations, ignited and strengthened friendships within the immediate community and more widely, and helped to encourage and educate a whole generation of new exponents of the tradition.

It's interesting to read the programme for that first Festival. Several legendary musicians, who visited us again in our 20th year, appeared on the bill. Fiddle player Bryan Rooney launched his now-classic album, *The Godfather* at Return to Camden Town 1999. He joined us last year with his great friend and musical colleague, John Carty. Tin whistle virtuoso Mary Bergin performed and gave a workshop, as did the great accordionist Mairtín O'Connor.

“The Festival has grown to become an important annual focus for the Irish community in London – a strong community which continues to grow as young Irish emigrants land on new shores”

given that so many found themselves living in unfamiliar environments. During the 1950s, Irish music was almost entirely unknown to mainstream society (and certainly to the media) in England. Its promotion was solely by word of mouth among the Irish community.

Fair Plé Ladies of London – Cadogan Hall



Since 1999, an astonishing number of the great Irish traditional musicians have performed at Return to Camden Town. The Festival has grown to become an important annual focus for the Irish community in London – a strong community which continues to grow as young Irish emigrants land on new shores. It has been the catalyst for bringing Irish music to many new and mainstream venues and events in the capital.

One highlight from the first 20 years of London's annual Festival of traditional Irish music, song and dance was the first stage performance of three legendary Donegal fiddlers: Danny Meehan, James Byrne (RIP) and Tommy Peoples (RIP), organised at the request of Danny himself. A number of young Donegal musicians were so drawn to the event that they travelled from Donegal to London (via the ferry) on the day of the event, enjoyed the concert and late night session afterwards and headed straight back to Donegal without any sleep!

Other musicians and singers featured at the Festival have included Paddy Keenan, Mary Bergin, Matt Molloy, John Carty, Cara Dillon, Maighread and Tríona Ní Dhomhnaill, The Mulcahy Family and Liz Carroll. Bands featured over the years have included Altan, Danú, Dervish, Tulla Céilí Band, Patrick Street, At the Racket, Kilfenora Céilí Band, Lúnasa, Buttons and Bows, Moving Cloud, De Dannan, The Bonny Men, Cherish the Ladies, Caladh Nua, The London Lasses and so many more...

IRISH TRADITIONAL MUSIC IN LONDON

With so many musicians from the emigration waves of the 1940s and 50s meeting in local London pubs, it seems inevitable that they would play music together. The reality was less straightforward, writes Laurie Harper and Karen Ryan.

Camden Set Dancers and London Lasses at Islington Assembly Hall



It sounds ridiculous now, but in the buttoned-up England of the 1950s, spontaneous public music and dancing, especially if ‘ethnic’ or non-mainstream in character, was often frowned upon and even actively discouraged by the authorities.

“It sounds ridiculous now, but in the buttoned-up England of the 1950s, spontaneous public music and dancing, especially if ‘ethnic’ or non-mainstream in character, was often frowned upon and even actively discouraged by the authorities”

Irish music historian, Reg Hall once recounted an instance where the local constabulary insisted, on pain of relieving the landlord of his licence, that if a traditional musician played in a pub, that musician was required to keep one foot on the pavement outside the front door, so that he could be legally classed as a street performer.

Fortunately for us, such attitudes did not prevail and the area became a focal point for Irish music in the capital, where many noted musicians played on virtually every night of the week.

In Camden Town, Kentish Town and Holloway (two or three square miles at most), there were at least a dozen famous session pubs, including The Bedford Arms and The Oxford Arms. On any night of the week, one might pop in to one of them for a drink and hear musicians of the calibre of Bobby Casey, Willie Clancy, Michael Gorman, Margaret Barry, Jimmy Power and Roger Sherlock.

Fortunately, the presence of traditional Irish music in London remained strong for decades to follow. Any attempt to give a true picture of the level of activity and key figures in the city since the 1950s in a mere few paragraphs, would be futile - Step, Céilí and Set Dancing, influential singers, legendary Céilí Bands, Irish Dance Halls all over the city, Irish Music teachers giving first formal classes to the next generation, the first Pipers Club and a number of the first Comhaltas branches outside of Ireland, London wide sessions in the 60s through to early 90s (including iconic residencies at the White Hart in Fulham and The Favourite in Holloway), Irish musicians in concert at venues (The Mean Fiddler, The Powerhaus, Aras na nGael) and so much more.

All this leading to the last two decades, where the impact of Return to Camden Town Festival, its fringe events and the formation of ‘Irish Music and Dance in London’ began to be felt. For a chance to read a

proper overview of Irish Music in London, we are hugely fortunate that Reg Hall has published his in depth 1,000 page book ‘A Few Tunes of Good Music’ online for all to access at www.topicrecords.co.uk/a-few-good-tunes/

Since the first outing of Return to Camden Town Festival in October 1999, the Festival team have also been working on events and projects outside of Festival time, bringing the community together on a more regular basis as well as working to bring traditional Irish music to wider stages in the capital city.

Highlights of this additional work have included curating the BBC Proms Folk Day (featuring the first ever céilí to be held at the Royal Albert Hall) and jointly hosting the ‘St Patrick’s Festival at the Roundhouse’. In 2014, the Community Interest Company ‘Irish Music and Dance in London’ (IMDL) was founded to formalise the team’s desire to present more across London throughout the year.

In 2008 the organisation’s youth project ‘The Trad Gathering’ was founded. The first incarnation of this now annual project, drew 60 of the best players between the ages of 12 and 25 from schools of music across London and further afield. The group regularly enjoy high profile performance opportunities.

In 2011 the Festival team commissioned Leitrim composer, Charlie Lennon to write a suite of music for ‘The Trad Gathering’ – entitled ‘Recollections of Camden Town’. In more recent years, project leaders Karen Ryan and Pete Quinn have focused on rehearsing and performing music from the repertoire of a high profile musician from

the London Irish music scene to give the young musicians a strong sense of their musical heritage. The group have performed music from the repertoires of Leitrim’s Bryan Rooney, Clare’s McCarthy Family and Sligo’s Roger Sherlock in the last 3 years.

In 2018, alongside Dublin accordion player, Paula Hanley, Karen formed ‘Fair Plé Ladies of London’ (recently renamed ‘In Good Company’), a performance group of London based, female musicians and singers, raising the profile of Ireland’s ‘Fair Plé’ campaign to promote gender equality in traditional Irish and folk music. Each set of rehearsals and performance draws a representation from 80 women who are committed to the project.



Return to Camden Town

CONCERT AND EVENT SERIES

Three upcoming concerts,
presented in partnership with Music Network Ireland:



Friday 20th
September 2019

Doors 7pm

St Marylebone Church,
17 Marylebone Road,
London NW1 5LT

Tickets: £15/ £6 U18s

Tara Breen (fiddle/ saxophone),
Laoise Kelly (harp),
Josephine Marsh (accordion)
and Nell Ní Chróinín (vocal)



Tickets available at:
www.irishmusicinlondon.org

Thursday 30th
January 2020

Doors 7.30pm

Kings Place, 90 York Way,
London N1 9AG

Tickets: £14.50/ £9.50 Saver

Jack Talty (concertina),
Dónal O'Connor (fiddle),
Ross Ainslie (uilleann pipes)
and Jim Murray (guitar)



Tickets available at:
www.kingsplace.co.uk

Friday 25th
September 2020

Doors 7.30pm

Kings Place,
90 York Way,
London

N1 9AG

Tickets: £14.50/

£9.50 Saver

Ye Vagabonds and
The Haas Sisters



Tickets available at:
www.kingsplace.co.uk

Plus more concerts, music dance events in 2020

This series of concerts is presented by Irish Music and Dance in London (IMDL):



For more details and to sign up to our email list, keep connected in the following ways:

www.irishmusicinlondon.org

Facebook: [facebook.com/returntocamdentown](https://www.facebook.com/returntocamdentown)

Twitter: [@ReturntoCamden](https://twitter.com/ReturntoCamden)

Instagram: [Irishmusicdanceinlondon](https://www.instagram.com/Irishmusicdanceinlondon)

Email: irishmusicinlondon@gmail.com

IMDL would like to thank its funders for making it possible to stage this series of events:



Culture Ireland
Cultúr Éireann



Government of Ireland
Emigrant Support Programme
An tAonad Gréifheal Eacairacha agus Trádála
Department of Foreign Affairs and Trade

TENOR BANJO BASICS with Lisa Canny

Brought to you in association with the Online Academy of Irish Music (OAIM).



Let's face it, the banjo isn't the first instrument one would associate with Irish music. Back in the day, a very limited number of early recordings of Irish music used the banjo, most notable among these were the recordings of Mike Flanagan who displayed a particular skill in adopting this instrument for Irish traditional tunes. It wasn't until the early '60s that the banjo really found its own among the traditional music community when Barney McKenna, founding member of The Dubliners, took it to greater heights and across the globe. Barney retuned the instrument one fourth lower to coincide with fiddle tuning (GDAE) and developed a technique that would be suitable for traditional tunes. This inspired a host of banjo players to follow his influence, namely Mick O'Connor and Charlie Pigott (De Danann) in the '70s, Gerry O'Connor, Kieran Hanrahan and John Carty in the '80s and '90s, Enda Scahill and Angelina Carberry from the 2000's, as well as a myriad of others in between. With the recent rise in popularity of bluegrass and folk bands, such as Mumford & Sons, the banjo has never been so cool.

OAIM provides two comprehensive courses on tenor banjo technique for new and aspiring banjo players. Paddy Cummins offers lessons for those already familiar with playing, focusing on ornaments in the context of the 'musicality'; while Lisa Canny, teaches **Banjo Basics** for absolute beginners.

Lisa is a multi-instrumentalist, singer, songwriter, and composer hailing from Co. Mayo. At five, she began learning tenor banjo, by ten, the harp and piano. She went on to win 7 All-Ireland Fleadh Cheoil titles throughout her competing years, including the Senior Harp title. In her capacity as teacher, 9 of her students have also won All-Ireland medals. She holds a first class honours degree in Irish Music and Dance from the University of Limerick and has a first class honours Masters degree in Ethnomusicology from the University College Cork.

Lisa has toured extensively over the last number of years with the likes of Celtic Crossroads, Irish Legends, and The Young Irishlanders, to name a few. In June 2015, she released her debut single, *Lifeline*, which made it to the top 10 in the Irish charts. She won the UK's Future Music Songwriting award in 2016 and continues to make regular TV

appearances at home and abroad, with performances on PBS, RTE's *The Late Late Show* and TG4. Hugely popular for her compelling cover songs as well as her own compositions which offer a modern twist on Irish trad, she's like the Maureen O'Hara of Irish traditional music, which—much like Maureen before her—continues to go down very well with American audiences in particular. She has been named in the top ten of "Irish acts you don't want to miss" by BBC America. A great modern ambassador for the Irish tradition with her engaging performances, Lisa demonstrates that trad can be stylish, funky and even hip. Her growing fanbase on Facebook and Instagram are testament that her time has truly come as an artist in her own right. She is currently gigging with her own band in the States, UK and Ireland.

"It wasn't until the early '60s that the banjo really found its own among the traditional music community when Barney McKenna, founding member of The Dubliners, took it to greater heights and across the globe"

The Course : Now that you know you're in good hands with Lisa, let's see what this beginner's course has to offer. Firstly, this course is aimed at the absolute beginner tenor banjo player. It's for a four-string tenor banjo tuned to GDAE. Lessons cover how to hold the instrument and plectrum, how to tune the strings and the proper hand and finger positions. There is a progressive study of scales and ornamentation throughout the course. Trebles, triplets and the use of double stops will feature, particularly in the later lessons. Tunes covered are all popular session tunes which include The Kerry Polka, The Liltin' Banshee, The Derry Hornpipe and The Humours of Whiskey, to name but a few. A wide variety of tune types and keys are taught, phrase by phrase. The course consists of 18 lessons in total, and successfully completing it will leave you with a mighty repertoire of 15 very popular session tunes and perhaps even a thirst to either continue learning with Paddy Cummins on his Intermediate Banjo Course or to stay with Lisa as a teacher and give her Beginner's Harp course a go.

OAIM and Lisa Canny are also currently working on a follow on course to Banjo Basics, so stay tuned for its launch next month!

In this YouTube video Lisa teaches the very popular *The Kerry Polka*:

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

Check out this Video on the Irish Music Magazine Facebook Page @ www.facebook.com/TRADIMM

OAIM ONLINE ACADEMY OF IRISH MUSIC

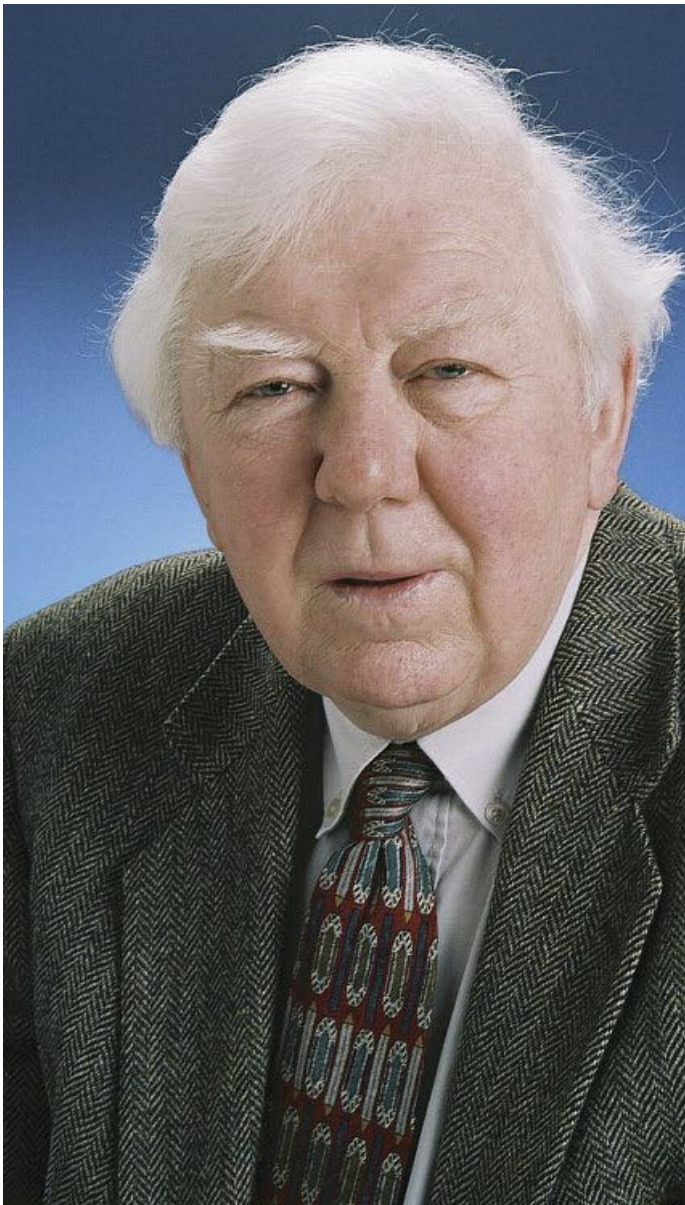
The Kerry Polka

:fA BA	fA BA	d2 e>f	ed BA	fA BA	fA BA	d2 e>f	ed d2:
:fa fe	ed BA	d2 e>f	ed BA	1 fa fe	ed BA	d2 e>f	ed d2:
2 fA BA	fA BA	d2 e>f	ed d2:				

Courtesy of the Banjo Basics Course by Lisa Canny.
www.oaim.ie

CIARÁN MAC MATHÚNA (1925-2009)

An appreciation by Aidan O'Hara.



“Tá sé molta dá mbeinn-se im thost.” This Irish language saying is used when honouring someone, and means that a person needs no words from anyone because his or her standing is so well established that nothing more needs to be said.

Such a one was the late Ciarán Mac Mathúna (1925-2009), RTÉ broadcaster and music collector who was born in Limerick, went to school at CBS Sexton Street, and was a graduate of UCD in

music programmes on radio before I came along,” he began in his typical self-effacing way. “About 1948, Radio Éireann got the facilities for the first time to go out into the Irish countryside and record people on location. Before that you had to bring people to the studio in Dublin and occasionally to the station studio in Cork. So in 1948 things were virtually revolutionised when we got mobile recording facilities that meant we could go into remote places and into people’s homes.”

The first people involved in recording traditional music were Séamus Ennis, Seán Mac Réamoinn, and Proinnsias Ó Conluain. “I didn’t come along until this scene was fairly well established,” Ciarán said. “In 1954-55, Radio Éireann decided that they should have one person whose sole occupation would be to record and present traditional music, because Séamus, Proinnsias and Seán were doing other types of radio programmes, as well, so I was given the job.”

In 1955 Ciarán started a new programme called *A Job of Journeywork*. “As you know,” he said, “that’s the name of a dance tune. It also described what we were doing,” he added. “We were going out the country recording people and broadcasting it.” I put it to him that as a result of his work, a number of traditional musicians became known nationally and the impact it had was profound and long-lasting. Again, he responded in his usual humble and unassuming manner. “I don’t think it had very much to do with me, but we were creating a new audience and a new interest, because for the first time people in one part of the country could hear musicians from another part of the country. And this had a snowball effect, and when you’d been to one area you were invited to come to other areas and things built up so that eventually there was a tremendous revival of interest in traditional music. And that interest was not just in listening to it but also in playing it.”

While Ciarán is given the credit he deserves for all he did to promote Irish traditional music, he equally deserves credit for taking a leading role in launching what became known as the ‘Ballad Boom’ in Ireland. It came about through his meeting the Clancy Brothers and Tommy Makem in New York in 1962 and learning that they were hugely popular in the folk scene in America. “That was before they became anyway popular here at home in Ireland,” Ciarán said. The group talked to him about the possibility of doing some concerts at home and after Ciarán played their LPs on Radio Éireann people began asking about them. They eventually got to hear them in the concerts Ciarán helped to organise. The lads were a phenomenal success. “The Clancys and Tommy Makem did lead people back to their roots,” said Ciarán, “and made people aware of the existence of traditional music.”

“In the 1950s at Radio Éireann we were creating a new audience and a new interest in traditional music”

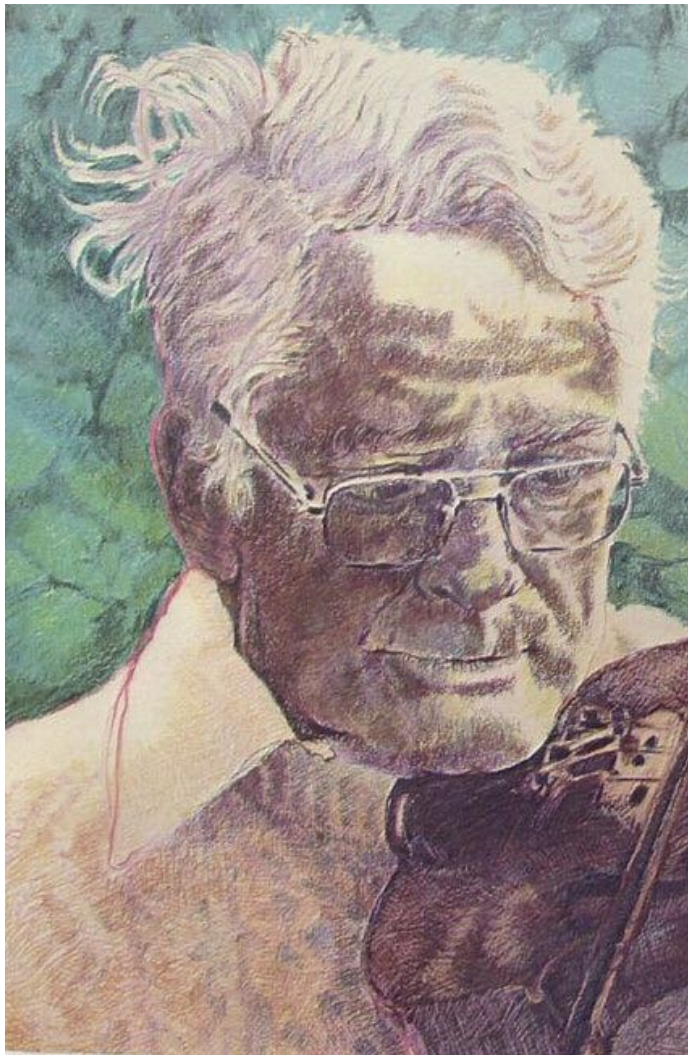
Dublin. He will probably be most fondly remembered for *Mo Cheol Thú*, his Sunday morning radio programme, which ran for 25 years. I knew him as a colleague and had the great honour and pleasure of working with him on traditional music series, including standing in for him on occasion on his *Mo Cheol Thú* programme.

In the summer of 1977, I recorded a lengthy interview with Ciarán about his life and work, and upstairs in Madigan’s Lounge, Morehampton Road, Donnybrook, he told me how his work as a broadcaster and collector began. “There were Irish traditional

When Ciarán retired from broadcasting his friend and colleague, Cathal Goan, former Director General at RTÉ, said that he owed a personal debt of gratitude to Ciarán. Cathal’s first job in the RTÉ Archives was in cataloguing the music and songs collected by Ciarán. “I had the opportunity to learn from Ciarán’s field tapes and from various programmes about the wealth of Irish traditional music, and I was also able to appreciate the great esteem and fondness in which Ciarán was held by so many people across the island of Ireland and well beyond.”

EUGENE O'DONNELL REMEMBERED

An appreciation of the Derryman who made his mark in Philadelphia, by Mark Lysaght.



The groundwork for the emergence of Irish traditional music and dance as a global phenomenon was laid by a relatively small band of diaspora, who used the displacement of themselves and their fellow countrymen from their native land as a springboard to nurture and foster their culture from afar. Often unsung heroes during their lifetimes, it is sometimes only after they have passed on that their true worth is fully appreciated.

Such a man was Derry-born Eugene O'Donnell, who passed away recently in his native city. He has been aptly described as

“He established a deserved reputation as a superlative interpreter of Irish airs and hornpipes”

“the Michael Flatley of his day” and he won five All-Ireland dancing titles while still in his teens. He emigrated to the USA in 1957, and it was there that he established himself as both a dancer and fiddler of note, spreading the tradition from his base in Philadelphia.

Born into a large musical family based in Argyle Street, Derry in the early 1930s, Eugene started dancing aged three and appeared on TV as an Irish dancer at the tender age of twelve; he then consolidated his success by winning many prestigious awards. He also took fiddle lessons and steadily developed his skills. By the mid-1950s, the lure of a better life enticed him to emigrate, but he maintained his involvement in music and

dance, teaching at the local Irish Centre and helping to form a céilí band that won the New York Fleadh in 1965. These activities brought him into contact with an ever-expanding group of musicians and dancers throughout the USA, and his natural wit and sense of fun endeared him to everyone he met. Like so many others, he still held down a full-time job as a draughtsman, keeping Irish music and dance as a very active hobby.

Eugene's musical career was enhanced greatly by his long association with Mick Moloney, who had emigrated to the USA in 1972. Mick had been a member of a number of ballad groups including the Johnstons, and was now embarking on a solo career. The two men formed an instant bond; they began to play together regularly, and Eugene became a member of the group Green Fields of America. He established a deserved reputation as a superlative interpreter of Irish airs and hornpipes – here, his dance training was a key component, as he had a highly developed innate sense of the rhythms and nuances of these tunes. Eugene also had perfect pitch, and his playing earned the respect of many of the most renowned fiddle players in the USA, including Liz Carroll, Seamus Connolly, Andy McGann and Paddy Reynolds.

Thankfully, under the expert guidance of Mick Moloney, these talents were showcased on a number of recordings which have entered the annals as listening treasures and inspirations to aspiring musicians, including *Mick Moloney with Eugene O'Donnell*, *Uncommon Bonds* and *3 Way Street* (with Seamus Egan). But perhaps his most revered album was the superb *Slow Airs and Set Dances*, recorded in 1978, that best captured his superb style and sense of the very heart of the tunes he loved so dearly.

Eugene eventually returned to his homeplace in 1995, and spent his last years in his native Derry, delighting in the continued development of the great traditions he helped to maintain, and especially proud of the hosting of Fleadh Cheoil na hÉireann in his native city in 2013. The previous year, a major tribute event was held in his honour as part of the North Atlantic Fiddle Convention, where his achievements were feted by a stellar group of musicians and dancers who had known him over the years.

Sadly, Eugene O'Donnell passed away aged 88 in June of this year. I spoke with Mick Moloney recently following the loss of his great friend, and he was keen to emphasise the wonderful

personality that Eugene possessed – he spoke of him being such great company, with a mischievous streak that made him great fun to be around.

Mick also mentioned how grateful he was to have been able to meet Eugene in Derry last January and to see at first hand where he had grown up. “He was a champion step dancer in his youth... also a great and indeed legendary fiddler who specialised in the passionate performance of the ancient slow airs of Ireland and the majestically beautiful set dances composed by the masters in centuries long gone. Above all he was loyal to the very core of his being. All who knew him will be heartbroken at his loss.”

CELEBRATING 25 YEARS IN EAST DURHAM

Catskills Irish Arts Week – swallows, song-birds, students, silver anniversaries, a sense of home as we flock to the iconic NY Irish music festival. Deirdre Cronin reports.

The Mulcahy Family



Photo: Marianne Mangan

On this sun-dappled Sunday afternoon in July, Catskills Irish Arts Week Director Réidín O'Flynn's office at the MJ Quill Cultural Centre is hopping with birdsong, the buzz of good conversation, music students gathered good-naturedly to receive their welcome packs. Réidín has a special brochure for this 25th year anniversary, lovely silver-edged tone to the handy booklet tucked into each student's registration pack.

We cluster for catch-up-chats, new introductions, accounts of flights taken, or New York city traffic negotiated, all behind us now. The road outside is relatively peaceful. The packed brochure is *deceptively* light, it looks fierce innocent altogether! But the same flyer is so filled with radically great artistry for the week ahead, that it could almost take flight itself out onto Route 145 in East Durham. The silvery tones put me in mind of Louise Mulcahy's shining pipe music, the collective brilliance of the Mulcahy family - on this 25th Catskills anniversary, it's so apt and fitting that Mick, Louise and Michelle are here, all the way from Abbeyfeale.

The range of Catskills music-classes are legendary – more popular every year since Réidín took the helm - 62 tutors including teaching-musicians from key iconic bands like Cherish the Ladies, The Yanks, Green Fields of America, among others. And a span of incredible concert ensembles right across the week including Willie Kelly, Bridget

Mike McHale



Photo: Danny Sullivan

Fitzgerald, Mary Courtney, Patrick Ourceau, Pauline and Kathleen Conneely, Brendan Dolan, Myron Brethholz, and many more.

For the uninitiated, Route 145 might sound like a busy American motorway - but actually has a mountain village feel to it (there's one street called Enchanted Valley Road) and Route 145 is full of life, music and sunlight - where you can stroll the town-path from one end of a magical week to the other, music pouring out from houses with wrap-around wooden porches. You might hear Dan Gurney's virtuosic music class from the cool glade of a cottage garden, hear Mary Bergin's world-class whistle playing, Mike McHale's mentoring benevolence. Or a roadside chat with Dylan Foley - Dylan of the smiling geniality and the brilliant fiddle music - about the previous night's concert, the night-sky lit with the music between Dan, Dylan, Caoimhín Ó Fearghail from the Ring Gaeltacht, and Ivan Goff.

The shape alone of Réidín O'Flynn's programme works well because one aspect of the schedule is intrinsically linked to the other - here's what a typical Arts Week day might look like:

After a good sustaining breakfast at your accommodation, and a highly sociable kick-start to the morning, you might head off to your class with Athena Tergis, with her Irish fiddle for the classically trained violinist. Or, you might be a dance aficionado with the genial Pádraig McEneaney, pivotal set-dancing figure at the hugely popular nightly Céilís with the Moyvane Band. Teacher Niall O'Leary also treads the boards at the gala-concerts. Dance-artist Kieran Jordan was back this year - enriching the week for us - including Kieran's deeply moving dance tribute to recently departed fiddle-maestro Eugene O'Donnell during a *Green Fields of America* concert.

Some music students mix the palette, taking painting classes with renowned visual artist Vincent Crotty, or creative writing classes. Lots of great food options around town, before you dash to catch Dan Neely's unmissable and scintillating lunchtime-chats. Dan's stand-out interview with Cormac Begley included a discussion on his psychology studies, but also a performance demonstrating involving seven concertinas of different size, vintage, and capability! Begley's mastery and his brave bold approach was illuminated - people speak of Cormac as pushing the envelope - but it's more that he opens a gate so we can go crashing into and under the tide of his West Kerry sonic landscape - and in all that commotion, he brings us a music that's tonally pure, melodic and beautiful, but the listener can also access a portal to the deep emotional clarity within the tune. Cormac at the Catskills was marvellous throughout the week - a hunger in his sound that speaks to his own oft-expressed commitment to musical honesty.

Links, connections, and how that lights up the week to best possible effect - Réidín's inspired coupling of Dual-Artists-in-Residence Billy McComiskey & Mick Mulcahy - mighty accordion masters the pair of them. Then consider how Mick Moloney has always championed the unique and outstanding musicianship of Louise and Michelle Mulcahy. Well, Mick made the absolute best of all the above, showcasing these connections in his outstanding talks - funny, informative, and full of music. Monday kicked us off in great accordion style - Billy's droll wry tones ringing around the room as he wondered "*Whose idea it was to ask a banjo man to conduct a discussion on accordions*". "*'Twas probably Don Meade - many good ideas start with Don,*" retorted Mick like a shot, and I can see this is going to be interesting.

Moloney created a gorgeous ambience in which to draw out in great accordion style musical legends McComiskey and Mulcahy and their beloved links with the accordion icons like Kimmel, Derrane and Cooley. This was an experience on a higher plane - one thing to learn about musical influences through the decades, quite another to witness today's icons in a talk elevated by the live music itself which

crescendoes in a multi-generational accordion climax when the great Dan Gurney and Mick's daughter Michelle joined Billy & Michael onstage.

All this considered, it's clear that Réidín O'Flynn, with many strings to her bow, carries two very special strands into her vision for Arts Week. Natural grace and charm means she's utterly committed to keep the fireside feel of a homely welcome, we all feel it, and that never falters. But the same Director takes us further with her fiercely ambitious and imaginative programme - which guarantees a transatlantic span of music-teaching and great concert ensembles - but also in how she incorporates Mick Moloney's daily spoken word discussions. "Mick's talks are packed to the gills," says Reidin, "he leaves you wiser and more curious at the same time."

And so we get to experience terrific inclusions like the cultural significance of the Irish Harp and its links to Burma, Laos, and beyond - this through discussions between Michelle Mulcahy and Mick about her fascinating PhD - but crucially, as well, through the beauty of Michelle's unparalleled live music - a collective sense in the room of a deeply special Catskills moment, Michelle herself so warm - knowledge, passion, a lovely story-telling manner and deep palpable gratitude for the gift of music from great people like Tommy Peoples where he'd encourage her to explore the harp in his house after her fiddle-class.

In Matt Molloy's words, *Louise Mulcahy is one of the greatest musicians of her generation*. Louise was basically a pioneer by the age of 10, cutting into the previous male terrain of uilleann piping. A festival highlight was Louise in discussion with Mick about the undocumented women in piping history. Still spearheading the pioneer vibe, Louise took us on a colourful and often hilarious journey through her own ongoing research into great women pipers. Great film

"Irish Arts Week is curated with exquisite attention to excellence and inclusiveness. It is truly an Irish-American community festival at the deepest level" – Dr. Mick Moloney

and archival photo footage. In Louise's words, "In many music archives, the women's photos are there, but no names! Whereas the male pipers have paragraphs beneath the pictures." Louise is foraging a significant explorative path - highly unique in how she has taken it on herself to forge links with the families of pipers. As our Catskills audience enjoyed Louise's beautiful live pipe music, I thought about genteel piper Molly Morrissey, whose surviving elderly bright niece welcomed Louise at her house in Killarney by admiring Louise's green dress. "At least you wore the right colour!" Or, Miss Johnston from Antrim, proficient piper who loved Judo, late nights, playing the organ in the church at 3am, and a *don't mess with me* vibe aided by a walking cane that sported a flick-knife in the handle!

The *Listening Rooms* experience is a wonderful part of the schedule. If you've just had the privilege of seeing *Cherish the Ladies* in concert including Joanie Madden's brilliant virtuosity, the mellow vibe of a Listening Room event is just the ticket - memorable moments with harpist Eileen Gannon & Ruan's Eimear Arkins. Or Brenda Castles, The Conneelys and Margie Mulvihill.

Like the silvery brochure, I left East Durham with a mirrored-mosaic of musical moments: the heart-felt applause for the genial Benedict Koehler when he was thanked for his hugely significant services to pipe-crafting. Shamrock House sessions of savage nature - one better than the next. McComiskey & Mulcahy, heads together examining an accordion, while a forest of music-boxes bloomed around their feet. Liz Hanley's incredible voice & fiddle on a Richard Thompson song. The haunting beauty of Bridget Fitzgerald's Connemara voice across the entire week including deeply special moments at Gavins singing-sessions.

Feels right that the last word should go to Mick Moloney when asked about his commitment to CIAW: *Irish Arts Week is curated with exquisite attention to excellence and inclusiveness. It is truly an Irish-American community festival at the deepest level.*



Mary Bergin with Pauline & Kathleen Conneely

Photo: Marianne Mangan



Joanie Madden and Cormac Begley

Photo: Marianne Mangan



Margie Mulvihill and Damien Connolly

Photo: Marianne Mangan

MICHIGAN IRISH MUSIC FESTIVAL CELEBRATES 20 YEARS:**September 12th – 15th, 2019****www.michiganirish.org**

The Michigan Irish Music Festival celebrates their 20th anniversary at Heritage Landing in downtown Muskegon September 12-15, featuring 26 musical acts on seven covered stages. The festival kicks off Thursday, September 12 with its Pub Preview Party featuring food, beverages, and three bands in the pub tent only. The full festival begins Friday. In honour of their 20th year, the festival has plenty in store to delight patrons. Here are just a few things to keep your eye on:

FREE SUMMER CONCERTS : Get in the Irish spirit by attending free concerts leading up to the festival! These three acts are direct from Ireland and bring with them a vast array of talent and experience - from traditional Celtic songs we all know and love to fresh, new compositions sure to inspire patrons young and old. Check them out before they take the stages at the 20th Michigan Irish Music Festival. **Tuesday August 20, 7:00 PM** : Shane Hennessy at McGraft Park, Muskegon, MI. **Thursday August 22, 12:00 PM** : Connla at Rosa Parks Circle, Grand Rapids, MI. **Tuesday August 27, 7:00 PM** :

Aoife Scott at the Montague Band Shell, Montague, MI

SONGWRITERS IN THE ROUND : Featuring Ashley Davis and John Doyle, Songwriters in the Round is new this year in the festival's cultural area. The brainchild of Davis, this program will bring your favourite performers from the festival to an intimate session on the Galway Stage as they discuss their process in writing some of their most loved songs, giving audiences an insightful peek behind the curtain. Songwriters In The Round will be featured Friday, Saturday, and Sunday.

20th ANNIVERSARY PARADE: On Sunday, the festival will feature a foot parade through the festival grounds. Starting at 1:30 pm by the Wee Ones' Area, patrons will be led by the Muskegon Regional Police Pipe and Drum Band and joined by performers, Celtic Canines, and more as they march through the festival. Patrons of all ages are encouraged to join in.

In addition to the anniversary festivities, the Celtic Kitchen and beverage stations serve authentic Irish food and drinks, while the Tea Room has non-alcoholic choices and treats in a relaxed atmosphere. Other activities include the Irish Market and Irish Store, children's activities, a cultural centre, and a session tent. FEIS, an Irish dance competition, and the Highland Games are held on Saturday. Sunday, Catholic mass at 9 am will be followed by a traditional Irish breakfast. Advance tickets and passes for this year's Michigan Irish Music Festival are available online through August 28, 2019. The festival offers an Early-In Free promotion on Friday only from 5 to 6 pm, sponsored by Family Financial Credit Union. Other major sponsors of the festival include G&L, Van's Car Wash and Budweiser. The Delta Hotels by Marriott and Shoreline Inn are host hotels for the festival.

For complete festival information, visit www.michiganirish.org

For media information, call 231.683.2065.

THE JOHNNY DOHERTY MUSIC AND DANCING FESTIVAL**September 27th – 29th, 2019****Ardara, Co Donegal www.johnnydohertyfestival.com**

The Johnny Doherty Festival, held in the scenic heritage town of Ardara in Co Donegal, takes place between 27-29 September this year. With concerts, ceilis, set dancing, workshops and sessions, all held in one of Donegal's most popular destinations (voted The Irish Times' Best Village To Live In in 2012), Ardara really is the place to be this September.

Artists appearing this year include Dermot Byrne, Yvonne Casey & Steve Cooney (Friday 27th, 8pm, Beehive Bar), Four Men And A Dog (Saturday 28th, 8pm, Nesbitt Arms Hotel), and The Friel Sisters (Sunday 29th, 8pm, Beehive Bar). There is set and ceili dancing with the Duntally Ceili Band on Friday at 9.30pm, various dance workshops throughout the day on Saturday and Sunday afternoons, all in the town's Heritage Centre, and a final ceili with Ceili Time on Sunday at 3pm in the hotel.

Tickets for individual events are available, but Weekend Dancing tickets, Weekend Concert tickets, or All-In-One Festival Tickets are the best and most cost-effective way to take in the whole weekend's events – the All-In-One ticket gives entry to everything and is only €60. These can be booked by calling Pat on Tel: 08769 00714 or emailing goldeileen@hotmail.com.

Ardara is well served with accommodation options, with the Nesbitt Arms Hotel being very central, but there are a wide range of B&Bs and Airbnbs in the area too, and places for camper vans.

See you in Ardara for a great weekend of traditional Irish music and dance. www.johnnydohertyfestival.com

40th CORK FOLK FESTIVAL**October 3rd – 6th, 2019****www.corkfolkfestival.com****An all-star line-up for the 40th Cork Folk Fest celebrations.**

The Cork Folk Festival began in 1979 and few would believe it would span 4 decades. To celebrate the 40th event the festival will be featuring the best of Cork, Irish and international musicians. Headline acts include Andy Irvine, winner of 2018 Folk Awards and Dougie McLean, gifted Scottish Songwriter.

The festival will also feature legendary UK folk singer and guitarist, Martin Carthy and his equally famous daughter, Eliza. To celebrate the 40th year of the festival an All-Star Folk Concert will be held at the Cork Opera House. The line-up for the concert features many of the artists who featured at the festival over the years including, Iarla Lionaird and Steve Cooney, Freddie White, ZoDoMo: Zoe Conway, Donal Lunny & Mairtín O'Connor, Nollaig Casey & Arty McGlynn, Matt Cranitch & Jackie Daly.

Other artists featured this year will be John Spillane with Jimmy Crowley, Tom Baxter, Liz Doherty, Karan Casey with Niall Vallely, Niamh Dunne & Sean Óg Graham (Beoga), Niall Toner, Steve Turner, Lee Valley String Band, Granny's Attic, Pat Speight, 'Gals at Play' with Mary Greene, Clare O Riordan, Anne Rynne, Edel Sullivan and Grainne Hunt, Cork Singers Club, Cork Pipers Club, Siobhan Peoples & Blackie O Connell, Cyril O Donoghue, Dermot Byrne & Yvonne Casey, Brendan Mulvihill, Luke Daniels, Session Americana.

Special events include; A Celebration of Sliabh Luachra with Eoin 'Stan' O'Sullivan, Bryan O' Leary, Niamh Ní Charra, Matt Cranitch and Jackie Daly. (Dedicated to the memory of Timmy (the brit) McCarthy), Liz Doherty, Noel Brazil Songwriting Competition with €450 in prizes. Folkfest@40 celebration concert at Cork Opera House, over 200 musicians, 40 events & 20 venues. Season Ticket €98 @ www.proc.ie.

For more email : infocorkfolk@gmail.com and visit www.corkfolkfestival.com

SLIGO LIVE CARRIES ON A STRONG TRADITION**October 18th – 28th, 2019****www.slivolive.ie**

Sligo Live festival has a great line-up again this year over 11 days from 18th to 28th October. As always there is a strong selection of traditional music in the programme. The Clare maestros, Kilfenora Céilí Band play the Hawk's Well Theatre on Saturday 19th October at 8pm.

The first of 3 album launches at 4pm on Sunday 20th in the Glasshouse Swan Room features a new offering, *Hurry The Jug* from three wonderful Sligo based musicians, Leonard Barry (pipes), Declan Folan (fiddle) and Shane McGowan on Guitar.

Expect more delightful north Connaught style music from another superb fiddler, Mossie Martin from near Keadue, Co Roscommon, who teams up with ace Dervish bazouki player, Michael Holmes for an outing of Mossie's recent CD *The Humours of Derrynacoosan*. The Hawk's Well hosts this eagerly anticipated lunchtime concert at 1.15pm on Wednesday 23rd October.

The final launch is Kevin Burke's *Sligo Made* which showcases the Bothy Band legend playing an eclectic collection of tunes with a treasure trove of Sligo musicians. This also takes place in the Swan Room at the Glasshouse in Sligo town centre at 4pm on Saturday 26th October.

There will be numerous Wild Atlantic Sessions over the 11 days in Sligo's much-loved music pubs including Luinn, a captivating

fiddle/piano duo from Columbia, South America, Scottish/Irish/German 5 piece, Cara and musicians including Rick Epping, Brian McDonagh, Philip Duffy, Dave O'Connor, Rodney Lancashire and Seamus Hennon. The renowned Fiddler of Dooney competition founded in 1965 will be held on Saturday 26th (Junior 11am) and Sunday 27th October (Senior 2pm).

Full details of these and dozens of other Sligo Live Shows can be found on www.Sligolive.ie where on-line ticket booking is also available.

46th ANNUAL MARYLAND IRISH FESTIVAL

November 8th – 10th, 2019 www.irishfestival.com

The Irish Charities of Maryland, a 501(c)(3) organization, presents the 46th annual Maryland Irish Festival indoors at the Maryland State Fairgrounds, north of Baltimore in Timonium, Maryland. The Cultural Hall will feature performers including Coig; Seamus Kennedy; Laurence Nugent, Zan McLeod and Jerry O'Sullivan; Donna Long, Jim Eagan & Billy McComiskey; Chris Norman & Andy Thurston; Mickey & Liam Spain; Pat Egan & Dave McKindley-Ward; the Old Bay Ceili Band; Stövchen; the Bog Band; Pohemia; Amhranai na Gaeilge; Brendan Pelan; Jonathon Srou; and, Broesler and Ni Riain Schools of Irish Dance.

New innovations in the Cultural Hall this year will feature four outstanding showcases. **Tribute to the Masters**, memorializing beloved master musicians from the legendary groups De Dannan, Bothy Band, and Planxty, and who sadly left us in 2018, including Liam O'Flynn (presented by Jerry O'Sullivan), Alec Finn (Zan McLeod), Tommy Peoples (Jim Eagan) and Mícheál Ó'Súilleabháin (Donna Long). **A Salute to Baltimore** will present homegrown tunes and songs by talented local composers including Billy McComiskey, Terry Winch, Peter Fitzgerald, and Laura Byrne. A **Dance Showcase**, illustrating how from one musical heritage spring many dance styles including Irish step, set, ceili, sean nós, and Scottish dancing. Ten young award-winning **Rising Stars of the Next Generation** will perform in Portz's Pub, showing that traditional Irish music and dance is alive and well in the hands of the younger generation. In the North Hall, audiences will enjoy concerts on two alternating stages by crowd favourites including the Screaming Orphans; Pigeon Kings; Shamroques; Dublin 5; Brendan's Voyage; Kilmaine Saints; and, Teelin and O'Connor Schools of Irish Dance.

Plus – children's entertainment, pipe bands, workshops, lectures, and a Friday night open session, various dog breeds, exhibits including a Curragh and a Viking ship, and vendors, artisans, and Irish food, beer, and whiskey. Mass will be held at 10:30 on Sunday prior to the reopening of the festival. All performances are subject to change.

Learn more at www.irishfestival.com

IRISHFEST ATLANTA

November 8th – 9th, 2019 www.irishfestatlanta.org

Irishfest Atlanta has a new home: Historic Roswell, happening November 8-9, 2019. Headliners of this year's celebration include: - CRANNUA (Cormac De Barra, Ashley Davis, Colin Farrell, Dave Curley, and Cathy Jordan), - Andrew Finn Magill Band (Andrew Finn Magill, Dave Curley, and Mick Broderick), - Shannon Dunne (Set Dancing and Sean-Nós)

More to be announced!

IrishFest Atlanta offers concerts, dance performances, workshops, a ceili dance, lectures and many family fun activities – all hosted at various venues across Roswell's Historic downtown area, including Gate City Brewing, Roswell Historic Cottage, The Gaslight, and more to be announced. Full programming and pricing details will be announced in mid-July; registration opens August 5, 2019 via IrishFest's website. "We are excited about the possibilities IrishFest's Historic Roswell offers to grow our festival over the next several years. Their vibrant community harkens back to many such rich communities in Ireland." – Teresa Finley, Irishfest Atlanta Chair.

IrishFest Atlanta activities include: **Workshops** in music, song, and dance from well-known artists. Free activities including **music and dance performances, lectures, and children's programs**. An amazing

NOVEMBER 8 & 9, 2019

IrishFest
Atlanta

IN

HISTORIC ROSWELL

LIVE MUSIC BY

CRANNUA featuring *Cormac De Barra, Ashley Davis, Colin Farrell, Dave Curley, and Cathy Jordan.*

Andrew Finn Magill Band featuring *Andrew Finn Magill, Dave Curley, and Mick Broderick*

More to be announced!



MUSIC & DANCE WORKSHOPS

Taught by world-class artists.

A variety of instruments and song.

Dance instruction for Céili, Sets and Sean-Nós + a Dance to follow.



CULTURAL ENRICHMENT PROGRAMS

Lectures, language class, and children's programs.

Special events: whiskey tastings, the art of pouring the perfect pint of Guinness, and tea with the Irish Consul General.

Performances by Atlanta musicians and dancers.



IRISHFESTATLANTA.ORG



An Roinn Gnóthaí
Eachtracha agus Trádála
Department of
Foreign Affairs and Trade

silent auction supporting Irish Traditions Atlanta Scholarship Program. Special events including, Tea with Irish Consul General, Whiskey tastings, and more. **About IrishFest Atlanta:** IrishFest Atlanta was launched November 2013 to promote Ireland's culture through traditional music, song, dance, language as part of Irish Traditions Atlanta.

For further information see www.irishfestatlanta.org

26th WILLIAM KENNEDY PIPING FESTIVAL

November 14th – 17th, 2019

www.wkpf.org

The 26th edition of the world-renowned William Kennedy Piping Festival runs from the 14-17 November in Armagh City. With a mixture of concerts, sessions, workshops, lectures and events for children, the festival holds a special place in the musical calendar for both piping enthusiasts and traditional music fans in general.

One of the key themes to this year's festival is a celebration of the family and its role in promoting and transmitting traditional music. We welcome members of traditional music dynasties such as the Mulligans, Rowsomes, Potts, Keanes, Dunnes, Vallelys, Moynihans and more.

An undoubted festival highlight will be a special performance from the mercurial Martin Hayes along with uilleann pipes supremo David Power. This duo only gets the opportunity to perform sporadically so the festival is privileged to host them in Armagh this year.

Scotland is well represented by Brìghde Chaimbeul with fiddler Aidan O'Rourke, dancer Sophie Stevenson, Calum Stewart Trio, and also the innovative pipe ensemble Tryst featuring a host of familiar names including Finlay MacDonald, Ross Ainslie and Calum MacCrimmon. As usual the festival will welcome a diverse range of pipers from all over the world including Liana Sharifian from Iran, Stefce Stojkoski from Macedonia, and Nico Berardi from southern Italy.

The festival's main sponsor is Armagh City Banbridge & Craigavon Borough Council who have generously supported the event since its inception. For a full listing of events and things to see and do in Armagh, go to www.visitarmagh.com

Full line-up and details of the 2019 Festival are available from www.wkpf.org or email : info@wkpf.org

TradFest 2020

January 22nd – 26th, 2020

www.tradfest.ie

Celebrating 15 Years of Toe Tapping Trad and Fantastic Folk Music

TradFest Temple Bar is Dublin's only festival of Trad and Folk music. Set up in 2006 by The Temple Bar Company, TradFest has gone from strength to strength attracting some of the best artists in Ireland and beyond. The festival is a not-for-profit event and is one of the few fully independent music festivals in the country – an ethos that ensures ticket prices are kept low alongside many free events.

TradFest offers concert goers unique opportunities to experience live music in some of Dublin's most historic places. From the breath-taking Dublin Castle to the grandeur of City Hall, to the intimacy of The Pepper Canister Church, TradFest is a feast for the eyes and ears. What better way to beat off the January blues than this fantastic five-day festival celebrating traditional Irish music, Celtic rock, folk, nufolk and world music? Tickets are now on sale and available from TradFest.ie. A great way to start off 2020!

The 2020 line-up includes : Cherish the Ladies & Shandrum Céilí Band & Lau, Hothouse Flowers & Jon Boden & The Remnant Kings & The Screaming Orphans, Stockton Wings Amongst Friends with Ralph McTell, Phelim Drew, The Henry Girls & Leslie Dowdall, Barbara Dickson & Nick Holland, Daóirí Farrell Dublin Sessions with all-star band Kevin Glackin, Robbie Walsh, Paddy Kiernan, Sean Potts, and special guests Sean Keane, Cathy Davey and Caoimhe Hogarty. Damien O'Kane & Ron Block, Maria Doyle Kennedy, Lisa Lambe, The Fureys, Della Mae, Séamus Begley & Oisín Mac Diarmada plus Samantha Harvey, Muireann Nic Amhloibh plus Gerry O'Beirne, Catherine McEvoy & Family, Padriag Rynne & Tara Breen, Brona McVitte, Kevin Burke, Tim Edey, Doireann Glackin & Sara Flynn, Seamie O'Dowd, Connla & Réalta & Boxing Banjo, John Craigie & Cat Clyde, Turin Brakes plus Sounds of the Sirens, Emma Langford & Susan O'Neill & Clare Sands & Saoirse Casey, Shane Hennessy, Louise Mulcahy, Michelle Mulcahy, Maurice Lennon, Ciara Brennan and Chris Dawson, Cua, Aoife Scott, Mary Bergin plus many more....

Find out more at www.tradfest.ie

THE GATHERING TRADITIONAL FESTIVAL

Killarney, February 26th – March 1st, 2020

www.thegathering.ie

The 21st Gathering Traditional Festival returns bigger and better than ever. With concerts, céilís and more sessions than ever there will be music around every corner of the Gleneagle Hotel February 26th – March 1st. This five-day festival running attracts trad fans from the US, Britain, France, Germany and all over Ireland. A festival favourite the céilís return to The Gleneagle Hotel Ballroom and feature, Johnny Reidy, Neil O'Connor, Eddie Lee, Uí Bhriain, Shandrum Céilí Band & Striolán Céilí Band. Our 2020 concert line up includes Donal Lunny, Andy Irvine & Triona and Mairhead Ni Dhomhnaill, Kevin Burke, Backwest, The Bonneymen, Jackie Daly, Matt Cranitch & Paul De Grae.

Our traditional singers concert this year will feature singers from Cork and Kerry including Róisín Ryan, Christy Cronin, Pat Sullivan, Marian and Kathleen McCann, Tom McKenna, Ciara O'Shea, Jim Walsh, Liam Randles, Richie Fitzgerald, Gerry Kelliher.

The Gathering Festival plays host to numerous music and dance workshops throughout the festival. These workshops have been a fixture at The Gathering Festival for many years, and help players improve their skills with some of the best tutors around. This includes advanced set dancing workshops and instrument workshops in Fiddle with Kevin Burke and Accordion with Derek Hickey. Festival passes cost just €61.65 and include entry to all concerts and céilís. Tickets to individual concerts and céilís are also available and range from €10 to €25.

Accommodation packages available from the Gleneagle Hotel: Hotel packages – Per person sharing in twin/double rooms: 2 nights – €180pps, 3 nights –€ 235pps, 4 nights –€ 285pps, 5 nights –€ 330pps. For more information visit www.thegathering.ie

41st COPENHAGEN IRISH FESTIVAL
7-10 November 2019

FESTIVAL

41st Anniversary
Celebrate 41 Years With Us
Fantastic lineup to be revealed soon

[/copenhagen.irish.festival](https://www.facebook.com/copenhagen.irish.festival)
irishfestival.dk

[billetterto](https://www.billetto.com)

Culture Ireland
Cultúr Éireann



THE 46TH ANNUAL
Maryland Irish Festival
PRESENTED BY IRISH CHARITIES OF MARYLAND
 A 501(C)(3) NON-PROFIT ORGANIZATION

NOVEMBER 8-10, 2019
TIMONIUM FAIRGROUNDS

- MUSIC
- CELTIC FOOD
- EXHIBITS
- WEE FOLK
- DANCERS
- DOGS
- WORKSHOPS
- CONTESTS
- VENDORS
- BEER
- SHOWCASES

Friday, Nov 8	6pm-11pm	Adults \$15	Seniors \$10	Children Under 18 - Free
Saturday, Nov 9	12n-11pm	Adults \$20	Seniors \$15	Children Under 18 - Free
Sunday, Nov 10	12n-6pm	Adults \$15	Seniors \$10	Children Under 18 - Free

NORTH HALL

Screaming Orphans	Shamroques	Kilmaine Saints
Pigeon Kings	Brendan's Voyage	Pohemia
Dublin 5	Brendan Pelan	5 Dance Schools

SOUTH HALL

COIG (Cape Breton)	Old Bay Ceili Band
Mickey & Liam Spain	Pat Egan / David McKindley-Ward / Laurence Nugent
Chris Norman / Andy Thurston	Stövchen
Jerry O'Sullivan / Zan McLeod / Donna	Bog Band
Long / Jim Eagan	Seamus Kennedy

SHOWCASES

Salute to Baltimore – Tunes & songs written by locals.	Tribute to the Masters.
Dance Showcase feat. many dance styles.	Rising Stars of the Next Generation.

INFO

Festival Info & Tickets at www.IrishFestival.com & Facebook

*Schedule and Performers subject to change.
 Presented by Irish Charities of Maryland 501 (c)(3).
 Proceeds benefit various charitable organizations.



DONAL LUNNY, ANDY IRVINE & TRIONA AND MAIGHREAD NI DHOMHNAILL, KEVIN BURKE, BACKWEST, THE BONNEYMEN JACKIE DALY, MATT CRANITCH & PAUL DE GRAE

FIDDLE RECITAL

with Kevin Burke, Matt Cranitch, Anne O'Connell, Connie O'Connell Cian O'Sullivan.

CÉILÍS

with Johnny Reidy, Neil O'Connor, Eddie Lee, Uí Bhriain, Shandrum Céilí Band & Striolán Céilí Band.

ADVANCE SET DANCE WORKSHOP

with Pádraig and Róisín McEaney

TRADITIONAL SINGERS CONCERT

from Cork and Kerry with Róisín Ryan, Christy Cronin, Pat Sullivan, Marian and Kathleen McCann, Tom McKenna, Ciara O'Shea, Jim Walsh, Liam Randles, Richie Fitzgerald, Gerry Kelliher.

SCHOOL OUTREACH PROGRAMME

Instrument Workshops

(Pre booking advised and not for Beginners).

Derek Hickey - Accordion

Kevin Burke - Fiddle

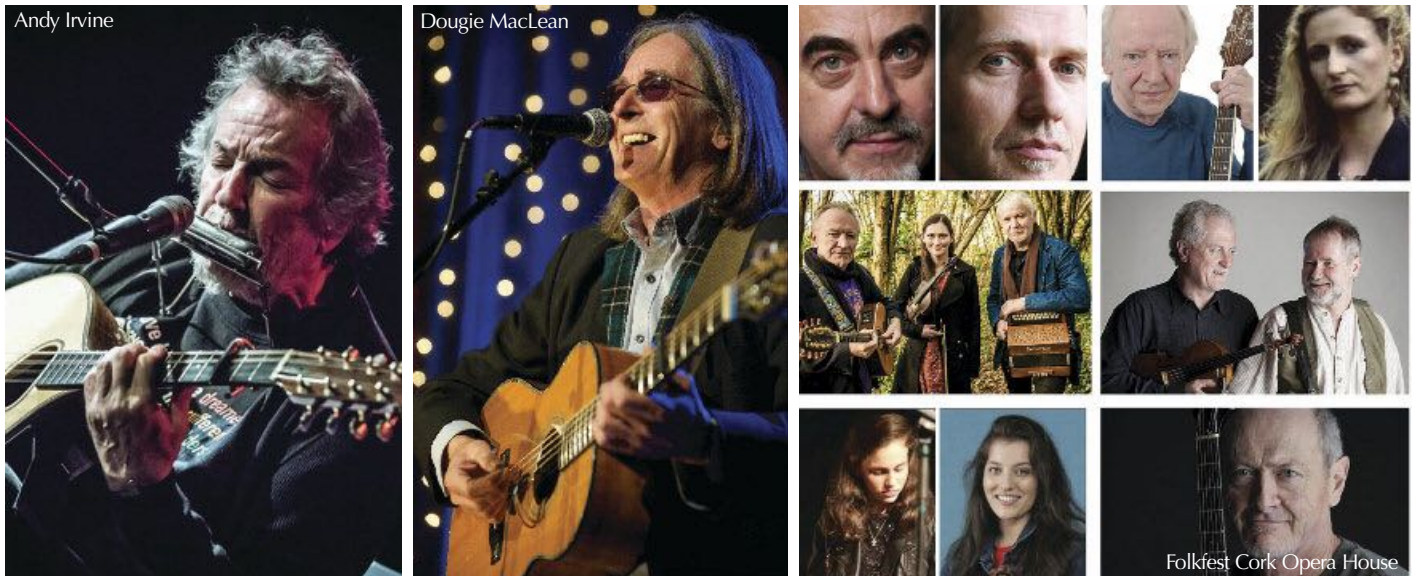
WEEKEND PACKAGES AVAILABLE FROM

WEEKEND PASS ONLY €61.⁶⁵



CORK FOLK FESTIVAL CELEBRATES ITS 40th ANNIVERSARY

Mark Lysaght recently spoke with William Hammond, one of the Cork Folk Festival organisers, who was eagerly looking forward to the October festivities.



The Cork Folk Festival is a long-standing fixture in the annual calendar of Irish music events. This year it celebrates its 40th anniversary from 2nd-6th October.

The festival was the brainchild of Malachy Daly, Tom Dineen and the late Timmy “The Brit” McCarthy, who acted as a “spiritual director” in the later years. Malachy and Timmy were involved in setting up a folk club in Douglas and wanted to establish an annual gathering as a focal point for the expanding group of enthusiasts in the Cork area. William was enlisted early on, and saw the festival develop over the years into a significant undertaking, which attracted major corporate sponsorship up to recently. The event is still generously supported by Cork City Council and the Arts Council.

For the 40th anniversary, some of the artists who played at the 1979 event will appear, including the legendary Freddie White, who replaced Martin Carthy (initially booked but unable to perform) on the original bill. Martin himself will be there this time, along with his fiddle-playing daughter Eliza. Niall Toner will be featured at a number of events, including a concert with the Lee Valley String Band as a tribute

lifetime of the Cork Folk Festival, and he will be performing an eagerly awaited solo gig on Friday evening at the Triskel Arts Centre, supported by Martina Stafford. Scotland’s finest songwriter, Dougie MacLean will also be playing at the Triskel on Saturday supported by the Lark of Mayfield, Ger Wolfe.

It’s planned to feature specific instruments in a series of concerts, and already confirmed is a gala fiddle gathering in The Oliver Plunkett on Sunday, featuring Liz Doherty, Matt Cranitch, Brendan Mulvihill, Garry Cronin and Yvonne Casey. Also on Sunday there is an accordion event in An Spailpín Fánach with Luke Daniels, Dermot Byrne and others. Luke will also be separately showcasing the Polyphon, a 19th century mechanical music device originally developed in Germany, which has a fascinating history. All will be revealed at 1pm in St. Peter’s Church!

There is a long-standing tradition of featuring dance at the festival, and a Céilí Mór is being held at the Douglas GAA Club on Friday 4th, with a workshop being hosted by William Hammond on Saturday to teach Sliabh Luachra set dancing, in memory of the late Timmy McCarthy.

“The Folkfest@40 Celebration Concert takes place at the Cork Opera House on Sunday 6th October”

to the late Chris Twomey, a much-loved bluegrass musician. He will also be performing a concert with his own band and Session Americana from Boston on the Saturday.

Sliabh Luachra musicians have always been a major attraction, and this year a special concert will be held on Friday 4th October at An Spailpín Fánach, including Matt Cranitch, Jackie Daly, Bryan O’Leary and Niamh Ní Charra, curated by Eoin O’Sullivan. Matt and Jackie are also involved in Sliabh Luachra Tunes workshops at Cork School of Music on the Saturday morning, so we assume they will be having an early night! An Spailpín Fánach provides a bumper night of folk and traditional Irish music on Saturday evening, featuring a trio of duets: Martin & Eliza Carthy, Blackie O’Connell & Siobhán Peoples, and Yvonne Casey & Dermot Byrne.

The acclaimed fiddle player Liz Doherty (ex-Nomos) is this year’s musician-in-residence, and she will be participating in a number of events throughout the festival, including workshops and lectures concentrating on the Donegal fiddle tradition, of which she is such a fine exponent. Andy Irvine has been a staunch supporter over the

Ballad singing is also featured, with local stalwarts such as Jimmy Crowley and John Spillane performing at The Long Valley song session on Saturday at 2pm. An Spailpín Fánach hosts a special Gals At Play concert on Saturday evening, with singer-songwriters such as Mary Greene, Edel Sullivan, Grainne Hunt, Clare O’Riordan and Anne Rynne, who have all been commissioned to write a piece of music for this special event.

But the undoubted highlight of the festival is the Folkfest@40 Celebration Concert at the Cork Opera House on Sunday 6th October, which features Steve Cooney & Iarla Ó’Lionaird, trad power trio ZoDoMo (Zoe Conway, Dónal Lunny and Mairtín O’Connor), Nollaig Casey & Arty McGlynn, Jackie Daly & Matt Cranitch, Freddie White and Caoimhe & Eimhear Flannery, an outstanding young duo from Rockchapel playing fiddle and concertina.

All in all, a cornucopia of all that is good in music, song and dance awaits us in Cork this October!

Check out the festival in detail at: www.corkfolkfestival.com

THE JOHNNY DOHERTY MUSIC AND DANCING FESTIVAL

Donegal is well worth visiting at any time of year. But each September there is an extra special reason to make the trip – the annual Johnny Doherty Festival in the scenic heritage town of Ardara in Co. Donegal.



Every year since its inception in 2008, visitors and locals alike have flocked to the town to experience the best in traditional Irish music in one of Donegal's most popular destinations. With concerts, ceilis, set dancing, workshops and sessions, there really is something for everyone at this festival. This year's festival takes place September 27th – 29th.

John Doherty was a world-renowned traditional musician, known primarily for his fiddle playing, who was born in Ardara and spent much time there. He was one of a family of travelling musicians,

tune sets are second to none for passion and precision, while their songs are full of surprise - anything from traditional ballads to American folk songs to acoustic rock 'n' roll. By popular demand, Sunday evening sees the return of The Friel Sisters. Anna, Sheila and Clare were born and brought up in Glasgow, but have roots firmly in their Donegal heritage, and they play and sing many tunes and songs from the area. Over the weekend, there will be many surprise guests adding to the variety at the concerts – you never quite know who will turn up in Ardara, from Grammy-nominated artists to local young talent, there is always something special in store during the Johnny Doherty weekend!

The dance side of the festival will be well covered by dance bands and instructors including The Duntally Ceili Band, Ceili Time, Clement Gallagher, Anne Connaghan, Connie McKelvey and Brenda O'Callaghan, and in addition to the dances, there will be a sets and ceili workshop, a two-hand dancing workshop, and a sean nos dance workshop.

This year sees the beginning of a three-way twinning of the Johnny Doherty Festival with the Bromyard Folk Festival in Herefordshire, England, and the Girvan Traditional Folk Festival in Ayrshire, Scotland. All three festivals have a focus on traditional music and dance, and it is hoped that the twinning will be of benefit to all three over the next few years, sharing experiences and expertise, and encouraging more people to try a new festival slightly further afield.

As a destination, Ardara and its surrounding area has much to offer, so a stay in the area can include much more than music. The heritage town boasts several tweed and knitwear outlets. It is situated close to the Owenea river, widely regarded for its salmon and trout fishing opportunities. There are a number of stunning beaches nearby. And

“Over the weekend, there will be many surprise guests adding to the variety at the concerts – you never quite know who will turn up in Ardara”

and between them, they are responsible for preserving a lot of the traditional repertoire currently played in the area. One of the festival's main aims is to promote this local music and, similarly, the local dance traditions, alongside traditional Irish music and dance from further afield. Over the weekend the festival presents, in concert and informal settings, the best local traditional artists as well as some internationally renowned musicians, singers and dancers. The festival also runs numerous traditional dance workshops and ceilis, and there are plenty of chances to join in with the dancing, or in the many sessions held in several of the town's bars.

A look at the past headliners of the Johnny Doherty Festival reads like a “who's who” of Irish music, and this year is no exception. Friday night's concert this September features Dermot Byrne, Yvonne Casey and Steve Cooney, no strangers to the area or to the festival. Dermot is from just down the road in Teelin, and is renowned the world over as one of the greatest accordion players of his generation. Yvonne joins him on fiddle, and Steve on guitar for what will be a spectacular night of music. Saturday sees the Johnny Doherty Festival debut for Four Men And A Dog, and will be a rare chance to catch the band in Donegal. Featuring Cathal and Stephen Hayden, Donal Murphy, Gino Lupari and Kevin Doherty, their fiery

Ardara has a wide range of accommodation and eating options. Close by are the stunning cliffs at Sliabh Liag, the fishing port of Killybegs, Glenveagh National Park with its castle and gardens, and the rugged beauty of the Atlantic at Glencolmcille.

So why don't you pack the dancing shoes and the instruments and make the trip – you won't be disappointed.

Further information available at www.johnnydohertyfestival.com and email : goldeileen@hotmail.com



BE IN WITH A CHANCE TO PERFORM AT AMERICA'S LARGEST IRISH MUSIC FESTIVAL IN 2020

TradFest Temple Bar is offering emerging trad & folk artists an amazing opportunity; the chance to perform at Milwaukee Irish Fest 2020, the world's largest celebration of Irish and Celtic music.

Susan O'Neill



Over the past 15 years TradFest Temple Bar, has been attracting some of the best artists in Ireland and beyond. While the opportunity to see artists at the top of their game is one of the major appeals for TradFest audiences, another important element of the festival is providing a performance platform for the rising stars of Trad and Folk. Through the 'Live at the Hub' series festival goers have the opportunity to witness emerging acts as they begin their musical journey.

Each year 6 up and coming artists are given the opportunity to perform at TradFest, introducing them to international festivals, bookers, music agents and managers, potentially propelling them to the next level of their career. Through a partnership with Milwaukee Irish Fest, a judging panel consisting of TradFest and Milwaukee representatives chooses the best live performer at Live at the Hub. The winning acts get to fly to the states to perform at Milwaukee Irish

Kern



have relationships with. We've been to Canada and Germany since then and we are gearing up for a new album and Irish tour in September. The whole thing gave us credibility and notice, and was a really good creative experience to boot. Which is the whole idea!"

Rising star Susan O'Neill was the 2019 Live at the Hub winner and made her first trip Milwaukee Irish Fest this year. For Susan applying to Live at the Hub proved to be a really positive experience. "Live at the Hub is not alone a beautiful event to play but a highly rewarding one. It is well run and with the artists in mind. They have accommodated me to play overseas and have been truly considerate and open to any ideas and suggestions. I have been lucky to plan a tour around the festival slot at Milwaukee Irish Fest that they have generously offered me with their full blessing and support. Truly opening doors and creating a new platform and musical adventure for me in 2019. I am very grateful to them."

"Each year 6 up and coming artists are given the opportunity to perform at TradFest, introducing them to international festivals, bookers, music agents and managers"

Fest. This is the largest Irish-American festival with well over 100,000 attendees. The opportunity to reach this audience as well as other American festivals is brilliant for any new talent. As well as performing in the states the winning artists also get the opportunity to perform on RTE Radio exposing them to a wider audience here at home.

Over the years TradFest has witnessed an incredible list of emerging acts launch their careers at Live at the Hub. Artists who have taken part include: Ye Vagabonds, Old Hannah, Twin Headed Wolf, Rackhouse Pilfer, Na Tonnta, The Lowground, Arum, Four Winds, The Jeremiahs, Na Leannaí, Bernadette Morris, The Led Farmers, Ignition, My Fellow Sponges, Portherhead, Sonnets and Sisters, Drops of Green, Lisa Loughrey, Mules and Men, Hoodman Blind, Connla, Sive, Landless, Junior Brother, Boxing Banjo, Lemoncello, Kern, Strung, Susan O'Neill.

Winner of 2018's Live at the Hub, Kern, said of their experience, "We would highly recommend applying for the Live at the Hub gig at TradFest. We took the gig without any thought as to whether we would win – it was just a great gig. We had billing at TradFest, a great venue, live coverage on Radio 1. It was a proper show. The truth is before we were even announced as the winners, we had met several festivals on the night - the showcase was very well attended. Then winning got us to Milwaukee, which in itself is a door-opener for other festivals and we met a lot of great people there who we now

Tempted? Then apply today, closing deadline for all applications is Friday 13th September. You just need to send the following to info@templebarcompany.com: artist/band name, contact details, short biographical note, link to website/social media and video of performance.

Best of luck!

TradFest is brought to you by The Temple Bar Company and supported by Dublin City Council, Smithwicks, Failte Ireland, Tourism Ireland, OPW, Culture Ireland & Irish Music Magazine.

Tickets available from tradFest.ie





103.2 **Dublin City** fm

Your Special Interest Community Station, Online and on FM



Supporting and Promoting Irish Music Artists

Arts, Current Affairs, Entertainment,
Local Sports, Local News, Multicultural,
Niche Music & Special Interests



@DublinCityFM

PHONE: 018658020

EMAIL: admin@dublincityfm.ie

Streaming online on
dublincityfm.ie

THE MARYLAND IRISH FESTIVAL

The Maryland Irish Festival is presented annually by Irish Charities of Maryland, a 501 (c)(3) Charitable Organization, and is held at the Maryland State Fair Grounds in Timonium during the second weekend in November. Cushla Srour tells IMM's Grainne McCool all about it.

Screaming Orphans



Grainne: "What is the primary focus of this festival?"

Cushla: "The Primary focus of the festival is to share, educate and pay tribute to our Emerald Irish roots, through music, song and dance, partaking of Irish cuisine & drink, and subsequently donating to those in need. For many, it means visiting the Celtic themed vendors, honing their musical skills in a workshop, listening to the well-attended Speakers Sessions, playing in a traditional Irish session, patting the beautiful Irish Wolfhounds, purchasing a book from one of our authors, viewing our stationary exhibits or watching craftsmen from the Middle Ages sculpting their wares."

Grainne: "Is anything new happening at the festival this year?"

Cushla: "There is a focus on the authenticity of traditional Irish music. There will be a strong presence of some of the best musicians on the East Coast of USA.

The SOUTH HALL will feature 4 new Showcase performances: "TRIBUTE to the MASTERS. 2018 saw the passing of four Irish musicians, who in the 1970's were a major influence in the revival of Irish Folk Music. Liam O'Flynn (pipes) will be represented by Jerry O'Sullivan, Alec Finn, (bouzouki) by Zan McLeod, Tommy Peoples (fiddle) by Jim Egan, and Mícheál Ó Súilleabháin (piano) by Donna

"SALUTE to BALTIMORE: Baltimore has a strong session scene and Maryland is home to many wonderful composers and songwriters. Our community of session players will present a few of our local favourite homegrown tunes and songs in the Irish tradition.

"RISING STARS of the NEXT GENERATION: 12 young musicians ranging from 16-23 years of age, including All-Ireland Champion Andrew Caden, will grace Portz' Pub Stage, proving that the future of our music is in great hands. The Bog Band, under Mitch Fanning, founder of MAD week, is an orchestra of 11 Middle & High School students, who are already remarkably talented and accomplished musicians."

Grainne: "Does the festival cater for all ages?"

Cushla: "Absolutely yes. From an elderly gentlemen's chorus, Amhranai na Gaeilge, right down to the Children's area and WEE FOLK Stage, where bouncy castles, arts and crafts, storytelling, children's games, a red hair and freckles competition, and step dance lessons can be found. And there is plenty of Celtic Rock with the Screaming Orphans, Pigeon Kings, Shamroques and Dublin 5, being firm favourites. Please do check our website as performances are subject to change."

Grainne: "Is there a large Irish community in Maryland?"

Cushla: "In 2013, there were an estimated 37,000 Irish Americans living in Baltimore alone. They are the second largest ethnic group in the Baltimore area. Their presence dates back to the early 19th century."

Grainne: "What do you expect to be the highlight of this year's festival?"

Cushla: "Highlights at this year's festival are the showcases mentioned above and just an unprecedented display of solid music. Coig from Cape Breton and three times All-Ireland Champion Larry Nugent, will send shivers down every spine. Comedian Séamus Kennedy always delivers, as do Mickey and Liam Spain with their ballads."

Grainne: "Do you think Irish people are more determined than ever today to retain their culture and identity?"

Cushla: "Being both thirsty and proud of their ancestry, Irish-Americans

"Being proud of their ancestry, Irish Americans are immersed in all things connected to their ancestral homeland"

Long. Prepare for a Flashback to the 70's Bothy Band, De Dannan and Planxty.

"DANCE SHOWCASE hosted by Baltimore's Old Bay Céilí Band, led by Laura Byrne, the many diverse forms of dance, Irish Step, Set, Sean Nós and Scottish, will be demonstrated in a non-competitive way, by a cross-section of dance schools and soloists, including World Champion Saoirse DeBoyd and Jonathon Srour from Lord of the Dance.

Coig



have an insatiable need to talk of home. They love to immerse themselves in all things from their beloved Emerald Isle. They can, and do, at this festival."

Grainne: "How important is Irish music, song and dance in Maryland?"

Cushla: "Judging by the 20,000 - 30,000 folk who turn out year after year for this festival, there is obviously a burning desire for descendants to feel close to their Irish heritage. Approximately 10 sessions per week occur in the Baltimore-D.C. area and at least 13 dance schools or clubs are available for the choosing."

The festival runs from the 8th to the 10th November. Find out more at: www.irishfestival.com



Photo : Karen Mitchell



The Festival begins the evening of Monday October 14th, 2019 and lasts through Sunday, October 20th.

An eclectic mix of Irish bands, choirs, and dancers hailing from throughout the United States, Canada, and of course Ireland!



DOOLIN
FRANCE

The 2019 Celtic Feis will feature a variety of incredible bands – some usual favourites like The Whiskey Dicks, Cul an Ti' and Coming Up Threes, and Ojizo to new groups like The Celtic Tenors, Daimh, Doolin, Seven Nations, The Killed man and Angus Richardson of Brother! Complete with Vendor Village.



SEVEN NATIONS
SCOTLAND

This is a special year as it is our Sweet 16!

This year we will feature a "Dinner Show" at the Ale House to kick off the Feis, this venue is separate from the three VIP Packages we will be offering. Those will start on Tuesday at the Pub. Platinum, Silver and Gold. With your Platinum VIP ticket you have access to Galway Bay, Tues-Wed and Galway Bay and Convention Center Thur-Sun. With your Gold VIP Ticket you have access to Galway Bay and Convention Center Thur-Sun. With your Silver VIP Ticket you have access to the Pub Tues-Wed and Pub and Convention Center on Thursday. Back again this year is the VIP Festival lanyard, designed to make your festival experience hassle free. We'll have your commemorative Festival VIP lanyard(s) ready to go at the start of the festival (if you paid Online) so you can just walk right in – no waiting in ticket lines. Your Festival VIP package will also contain a certificate for 50% off your Festival T-shirt (redeemable at the Celtic Imports Gift Shop).

Finally included with your Festival VIP package you will also receive a complimentary food or drink ticket! Slainte!

For further information visit
www.celticmusicfeis.com



DAIMH
SCOTLAND



THE CELTIC TENORS
IRELAND



2019 will herald the 16th year of the Galway Bay's Celtic Music Feis; celebrating Irish, Scottish, and Celtic Music. From sessions to rock and everything in-between we have over 100 musicians who are a part of over 30 bands flooding Ocean Shores, Washington with music, workshops, Celtic Village and FUN for 7 days this October.

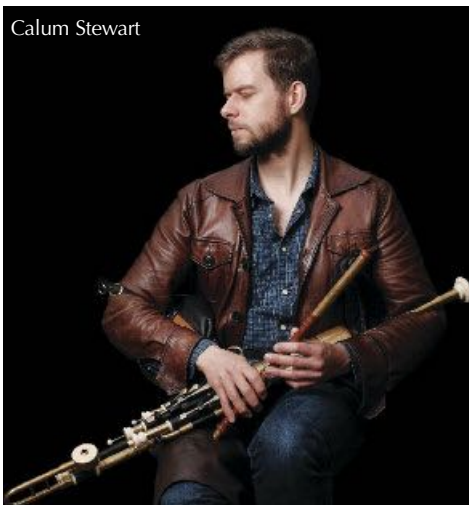
GALWAY BAY'S CELTIC MUSIC FEIS

WILLIAM KENNEDY PIPING FESTIVAL

Armagh 14th –17th November

Seán Laffey is in conversation with Caoimhin Vallely, the director of the 26th William Kennedy Piping Festival.

Calum Stewart



Loïc Bléjean



Grainne Holland



In 1966 Brian and Eithne Vallely founded the Armagh Pipers Club. Its aims have always been cultural and educational, chiefly to pass on Irish music in a non-competitive environment, whilst cherishing a wide range of instruments, with the uilleann pipes being central to their vision. They instigated the William Kennedy Piping Festival in 1994 under the auspices of the Armagh Pipers Club.

Last year the festival reached its silver jubilee in the same year that saw the 250th anniversary of the birth of William Kennedy, the blind pipe maker from Tandragee. The pipes as we know them today owe a great deal to the invention and ingenuity of William Kennedy. Although blind from the age of four, he is credited with developing keys for the pipes and extending their range to a high E.

Caoimhin says, “We always have a backlog of pipers wanting to play in Armagh, so this year we will have a few fresh faces in our line up. We have a strong European element too, a feature which has been present

and appreciation of uilleann piping through a comprehensive and immersive tutorial programme, covering all aspects of performance as well as the making and maintenance of uilleann pipes under the direction of universally respected tutors. Participation in the *William Kennedy Piping Academy* course is by online application only. Prospective students should complete the online application and pay the appropriate fee of £120 before Friday 9th November.’

It’s principally for over-18s although younger players may be admitted onto the courses: apply well in advance is our advice. The course is designed for those who have a good grasp of uilleann pipes already; it is designed for intermediate to advanced students only. The festival does offer separate classes for newcomers to uilleann piping, and details for this can be found on their excellent website.

Encouraging the young both in the music and the Irish language is another key aspect of the festival. Caoimhin recalls helping out as a

“Undoubtedly the gig that will probably sell out the fastest is a unique pairing of Martin Hayes and David Power”

since the early Festivals. Our aim is to showcase the scope and breadth of bagpipes around the world, and this year we have reached beyond Europe to invite Liana Sharifan and Homayoon Nasiri from Iran.”

As an aside I enquire about visas for visiting players and Caoimhin tells me the planning starts almost the day after the annual William Kennedy closes each year. “Visa applications take a while to process, and things might be even tighter next year if Brexit brings in more complicated visa restrictions. But planning in advance is a thing that all festivals must do these days. The funding and sponsorship environment demands that we work on raising finance almost year round.” In this regard he pays special tribute to Armagh City, Banbridge and Craigavon Borough Council who have been continual sponsors since the first festival in 1994.

So what about some highlight concerts and events? “Undoubtedly the big gig that will sell out the fastest and have the longest waiting list is a unique pairing of Martin Hayes and David Power. The Market Place Theatre will host this concert on Saturday November 16th. David Power will be a busy piper on Saturday as he takes part in *Buile Shuibhne/The Madness of Sweeney*, a specially commissioned piece of new music, along with the actor Barry McGovern, the RTÉ ConTempo Quartet and the ensemble Tryst from Scotland, in Armagh’s First Presbyterian Church.”

Alongside concerts and sessions in various pubs around the city, the festival also hosts the *William Kennedy Piping Academy*, which according to the website ‘aims to bring a new dimension to the teaching

youngster. “Myself and Jarlath Henderson, I don’t think we were even teenagers when we were doing things like handing out printed programmes and cleaning up a hall after a gig.”

If piping is really your thing then the finale, which begins at a respectable time of 3:30 pm at **Áras na bPíobairí**, on Sunday the 17th is a must-see concert. This year it features a programme of piping dynasties: Tommy & Pádraic Keane; Gay, Seán & Conor McKeon; Néillidh, Alphie, Tadhg & Fiachra Mulligan; Kevin, Tierna & Naoise Rowsome; Seán, Sorcha & Fiachra Potts, and Brian, Dara, Cillian, Niall & Oisín Vallely.

See the full and impressive line up at: www.armaghpipers.com/wkpf



Martin Hayes & David Power

LIMERICK MEITHEAL 2019 FINALÉ

Theatre 1, Irish World Academy of Music, University of Limerick. Meitheal 2019 took place in Ennis and Limerick from July 22nd to 27th. Seán Laffey attended the finale of the Limerick element of the summer school.



The Meitheal Finalé is a chance to spot some rising talent, hear some cutting edge traditional music and see some unique combinations of professional musicians. It also happily coincides with my birthday, it's become my perfect present to myself.

This year Limerick and Ennis hosted two parallel five-day summer schools. Limerick Meitheal's Director Ernestine Healy told me that in previous years there was a waiting list of around 50 young people, all of whom were more than capable of benefiting from the Meitheal experience. Running two Meitheals was the answer, with over 160 students attending, and still there was a waiting list. She was delighted that Comhaltas Ceoltóirí Éireann continue to support the summer school including Meitheal's nominee for the Annual CCÉ tour. She also praised the Irish World Academy at the University of Limerick who give great support in the form of performance opportunities and workshops.

Theatre 1 is an intimate auditorium, holding around three hundred people, where nobody is more than five rows away from the action. Orla Healy acting as MC for the evening introduced the concert as the

Tutors played either solo or in duets; Téada bandmates MacDiarmada and Paul Finn being the first out of the gate with *Charlie Lennon's Hornpipe* and a version of *Lord Ramsey's* from the DeDannan back catalogue. Box player Emma Corbett, bashfully said she was awed to be in such esteemed company, she rose to the occasion with a bouncy set of Flanagan Brothers tunes. Perhaps the most moving piece came from fiddlers Maria Ryan and Lucia MacPartlin. She said they would play "something you might know". We listened on the edge of our seats, the music beginning with a rumbling minor passage, very classical, cello-like in its depth, building in degrees until we understood what it was. The Cranberries' *Zombie*, then an almost aggressive passage, giving a surprising change of perspective, a stunning and emotional work, paying homage to the modern music of the host city, everyone in the audience knew its significance and felt its poignancy.

The final flourish of the concert was an 11-minute performance by the Meitheal Orchestra, eighty T-shirt clad musicians playing a new five-part composition by the harpist Ann Marie Farrell. This was challenging

“Meitheal pushes exceptional young players to make music they can call their own”

culmination “of a boot camp for the trad obsessed”. In the next hour we were treated to some wonderful, often demanding music, in a format that is simple and always effective. To prepare for the finale students work with a tutor in a dozen ensembles of five or six musicians, creating a short piece of music, about the length of a CD track. Each ensemble gives themselves a quirky name, such as: *Pliocfaidh ár Lá*, *The Rhythm Earls*, *Egg Pot Peacocks* and perhaps the most honest: *We'll Be Grand By Friday*. One member introduced the band telling us about their arrangements. Two groups were on stage at a time, with one in the spotlight as they played. Changeovers between them were smooth, with Orla Healy announcing prize-winners during the handovers. In that regard I was honoured to present an award to Jack Fitzpatrick, a multi-talented young man, equally at home on the bouzouki and banjo.

The second half of the show saw the tutors in line at the front of the stage, with Oisín Mac Diarmada acting as their senior spokesman.

music for any memory orchestra, beginning with a stomp, it included a harp section where strips of paper were interlaced between the strings to create a percussive buzz, we had pizzicato plucked fiddles contrasting with the brightness of a bank of tin whistles. Tutors watched in awe as the orchestra brought the music to its conclusion.

Yes, Meitheal is a bit of a boot camp. Undoubtedly Meitheal is an enjoyable boot camp, it pushes exceptional young players to make music they can call their own. From the smiling faces as the students and their tutors blasted out *The Bucks of Oranmore* and the *Sally Gardens*, we could tell that this week had been life changing for them all.

No doubt in the near future, many of these young people will be back as full time music students in the University of Limerick, brimming with confidence gained from a week at Meitheal and ready to grab every opportunity traditional music throws at them.

For more please visit: www.tradweek.com



110 Irish Concertina Tunes

THREE POPULAR REELS

This month we have a selection of three classic reels. The first, 'The Fermoy Lassies', was collected by James Goodman (1828–1896) in the late nineteenth century, but it wasn't named by him. Its name is associated with the county Cork town, although the tune has been found as far afield as Donegal and Prince Edward Island in Canada.

'The Pigeon on the Gate' is a modal tune, written in A Dorian. Musical modes were an essential aspect of Western music from the Middle Ages, and they preceded modern harmony. Many Irish tunes were composed in these older 'church modes', and 'The Pigeon on the Gate' has a definite modal character.

Another A Dorian tune, 'Sporting Paddy', is widespread in the North Atlantic fiddle tradition. Johnny O'Leary (1923–2004) and Sonny Brogan (1906–1965) both had mid-twentieth century renditions. Francis O'Neill called the tune 'Irish Pat' in his 1922 collection, *Waifs and Strays of Gaelic Melody*.

The Fermoy Lassies

Reel

Em D Em D

Em D G³ D

Em D Em D

Em G D

G G³ Am D

G G³ D G³ D

G C G D G

waltons

UNIT 426 BLANCHARDSTOWN RETAIL PARK 3, DUBLIN 15. TEL 01 960 3232
 WALTONS NEW SCHOOL OF MUSIC, 69 SOUTH GREAT GEORGE'S STREET, DUBLIN 2
www.waltons.ie | www.newschool.ie



The Pigeon on the Gate

Reel

Musical score for 'The Pigeon on the Gate' in G major, 2/4 time. The score consists of eight staves of music. Chord progressions are indicated above the notes: Am, G, Em, Am, G, Em, Am, G, Em, Am, G, Em, Am, G, Em, Am. The music includes several triplet markings (3) and a double bar line with a repeat sign (2).

Sporting Paddy

Reel

Musical score for 'Sporting Paddy' in G major, 2/4 time. The score consists of four staves of music. Chord progressions are indicated above the notes: Am, G, Em, Am, G, Em, Am, D, Em, D, Em, D, G, Am. The music includes triplet markings (3) and double bar lines with repeat signs (2).

ODETTE MICHELL'S WILDEST ROSE

Derek Copley discovers that from the solid foundations of being taught piano by her classically trained mother, it was clear to Odette Michell that music would play a pivotal role in her future.



Photo : David Sell Photography

Her adoration for the English tradition is heavily embedded in her writing, with songs like *Rolling Shores of England* an ode to her homeland, and indeed as the chorus sings 'From East to West our island blessed... no stranger I will be'. In her singing those influences of Maddy Prior, Kate Rusby and other strong English singers can be clearly heard. The influences root her songs and stories comfortably within the tradition of folk music, as well as a sprinkling of country music, also another of Odette's musical loves.

On the first listen to this album and not knowing that nine of the 10 tracks were Odette's own, it sounded like this may have been an unearthing of some long-lost canon of traditional songs, with ballads like *Light Up London Town* and *Once I Loved A Shepherd* only revealing themselves as modern compositions after a glance at the sleeve notes.

How does she go about composing these timeless songs? "My song writing process usually starts with the melody, that can come at anytime; it could be in the middle of a meeting, walking or driving, and then I usually find a theme that matches it, and write a song around that. I also have plenty of themes and stories already present that are just waiting for the right melody to fit into."

Helping to create a fine sound-scape are Toby Shaer, folk stalwart Phil Beer and producer Stu Hanna, all of whom at different points play fiddle, while Hanna adds bass, mandolin and percussion to compliment Odette's singing, guitar and bouzouki playing – the bouzouki being an instrument she has admittedly fallen in love with in recent times: "I can't stop playing it now, I love it!"

Odette is following in the footsteps of her folk heroes as she is currently on the busy path travelling the length and breadth of Britain, doing what she has so dreamed of doing since that first musical discovery in her local library. She is already planning her follow-up album, the bouzouki perhaps will come to the fore on that one. And maybe we will hear some accordion too, which is one of her latest projects: "I'm currently learning to play the accordion – although I'm far from road-ready with that one as yet." As long as the songs keep coming as good as on *The Wildest Rose*, the road will be ready and waiting for Odette Michell.

Find out more @ www.odettemichell.com

"I have plenty of themes and stories just waiting for the right melody"

Bert Jansch and Nic Jones, and then more recent interpreters and writers like Cara Dillon and Kate Rusby."

It is her storytelling which jumps out from *The Wildest Rose*, a solid production which both soothes and informs in equal measure, highlighting not only Odette's innate ability to deliver a yarn, but also her talents as a songwriter, as all but one of the 10 tracks on the album are her own compositions.

"I've always wanted to write, record and ultimately release music. After I released my debut EP *By Way Of Night* last year I got straight on with recording my debut album. I already had a lot of songs but the main question was who to record it with, as a lot can be gained from working with the right producer. I found Stu Hanna and discovered he had exactly the sound I was looking for, he just made my songs sound so magical."

As we converse, it is interesting that Odette is performing at the Cambridge Folk Festival, a festival she literally grew up with. "As a teenager I lived in Cambridge, so I'd go along to the Cambridge Folk Festival to soak up a lot more musical styles."



Photo : David Sell Photography

MUSIC

Irish Traditional Music is at the heart of the Irish culture and history, never as a static antiquity, the tradition is alive and vital, open to change yet conservative of its core values. The essence of Irish Music Magazine is to reflect what is happening in Irish music in contemporary society. From the commercial recordings of traditional tunes, to experimentation with other musical cultures, Irish



Music Magazine keeps readers informed about upcoming tours, events and festivals from the diverse world of Irish and Celtic acoustic music.

Irish Music Magazine, strives to inform readers and musicians alike, keeping you abreast of all major developments in the Irish Traditional Music community. It is this vital human contact which is at the heart of the music experience and is the reason why Irish Music Magazine is the leading independent voice on Irish music in the world.



PLEASE TICK BOX WHERE APPROPRIATE

I wish to Subscribe Renew for 11 issues 22 issues Main Magazine PDF Version

I enclose a cheque/postal order for €/£/\$

Payable to Select Media Ltd

Name of Cardholder

Credit Card Type

Card No.

□□□□ □□□□ □□□□ □□□□

Card Expires Security Code

MAGAZINES TO BE SENT TO

Name:.....

Address:.....

.....

..... County / Zip Code.....

Country:.....

Tel.....

Email:.....

GIFT SUBSCRIPTION TO BE SENT TO

Name:.....

Address:.....

.....

County / Zip Code..... Country:.....

PDF VERSION TO BE SENT TO

Name:.....

Address:.....

.....

County / Zip Code..... Country:.....

Email Address:.....

Name:.....

Signature..... Date:.....

Return this form to:
 Select Media Ltd
 c/o Irish Music Magazine
 4-5 Burton Hall Road, Sandyford, Dublin 18, Ireland.
 Or email: info@selectmedialtd.com Web: www.irishmusicmagazine.com

SUBSCRIPTION RATES

- Rates: including P&P 11 issues 22 issues
- Ireland (€) €35.00 €65.00
- UK (Stg £) £25.00 £46.50
- UK (Comhaltas member) £22.50 £41.85
- Europe (€) €60.00 €105.00
- USA (\$) \$80.00 \$140.00
- Canada (Can \$) \$102.00 Can \$195.00 Can
- Rest of World by surface €55.00 €100.00
- Rest of World by airmail €102.00 €195.00

Surface Mail to the rest of the world can be lengthy but is considerably cheaper in postage costs than airmail.

Please enter **Dublin** as place of payment on Eurocheques, USA and Canada, personal checks or Visa/MasterCard.

Electronic Edition €25 EURO (1 year)
 Electronic Edition €35 EURO (2 years)

You can now Subscribe on-line at www.irishmusicmagazine.com

IRELAND TO WEST VIRGINIA AND BACK...

Grammy award winning musician Tim O'Brien perfectly embraces the musical traditions of both America and Ireland, while also exploring the progressive journey of both cultures, writes Chris Keenan.



Your name is O'Brien...Clearly You're Irish!

My great grandfather was from Cavan, from Kingscourt...and my great grandmother, I think she might've been born along the way from Ireland to the United States, but she was from Donegal...she met my great grandfather in Wheeling, WV, where I'm from. Then my grandfather married a German, and my dad married my mom, who's English and

Welsh...I'm a mongrel! But I have the last name, O'Brien...and from my mother I have red hair!

When did you become aware of and start playing Irish music?

I started playing bluegrass music and traditional folk music and somewhere in there I realised that a lot of this music comes from someplace BEFORE America and a lot of it is Ireland.

I heard Kevin Burke playing *Sailor's Bonnet* on the *Last of the Brooklyn Cowboys*...I said, "what is that, that's kind of Irish music, but I've never heard it like that". I'd only heard Barry Fitzgerald movies and John Ford movies.

Going to college, I started playing with people that knew the music, and always sought it out at festivals, ...then I went to Ireland in '76 for the All Ireland Fleadh...

So, what do you know of Irish culture and Irish history?

I studied Joyce and Yeats, etc. in school. Then in college I studied a little bit of Irish culture, politics, literature...that kinda really made a mark on me...

But my great grandfather helped fellow immigrants, started the savings and loan, was involved with politics on behalf of the immigrants. And that's what the story *Where the River Meets the Road* is about...he travelled on that road, to Wheeling, in the wake of his arriving there in 1851...

You represent the bridge between Irish music and bluegrass and your tours with Lunasa really highlight that...

Those guys are great, they're old buddies!

I would open the show and then Trevor and Colin would join in on the bass and fiddle...it would become more Irish as the first set evolved...and the second set would be done in the reverse...it sort of let me present enough of who I am and also feature them, and the same for them....

How do you think the crowd responded to the mix?

They responded really well...a lot of times they were amazed. That's one of the great things about that kind of exercise, you bring people who never heard what I'm doing and people who never heard what they're doing and they get to check it out.

Which one of your projects resonates the most for you?

Well, I'm kinda trying to find the answer as I go on. Right now, it seems to be a string band...I just need to have a string band!

Art Stamper, one of my buddies, a Kentucky fiddler, when asked what's his favourite tune, he said, "It's the one I'm learning right now". And that's where it's at, you've got to keep learning, and try to interpret what you're learning.

Celebrating tradition while embracing the progressive?

I love that stuff with Mick O'Brien and Caoimhín Ó Raghallaigh...that's the real deal...the fact that it still exists and people are still concentrating on it...

Del McCoury in bluegrass...he's more progressive than a lot of the traditional acts, but when he plays traditional music, it's really traditional, he doesn't have to change anything, it's still exciting and dynamic.

"I studied a little bit of Irish culture, politics, literature...that kinda really made a mark on me"


What's traditional Irish music? People talk about it being thousands of years old...but it's been evolving every day. So I don't know where it started...but the younger generation, they're gonna put their own stamp on it.

Do you feel drawn to your ancestral roots when you come to Ireland?


I do feel the embrace of the people and the culture in general...I love when, at immigration, they say "welcome home" ...and if you've got your fiddle they say, "oh, you're gonna get some music in, aren't ya" ...they endorse you, and you definitely feel at home.

My best advice to anyone, when they ask, is to go to a small town, find a little pub, maybe you can find one that has some informal music, and go there more than once, because when you go there more than once, you've got old friends.

Ireland is a wonderful touchstone, like the Appalachian Mountains...kind of a special place where the conversation, the people are as much a tourist attraction as the music or the scenery. I think it's really part of the reason I keep going back.




SEANMATHEWS
DREAMING IS ALLOWED



'Dreaming is Allowed' the debut album from singer-songwriter Sean Mathews available now in all digital outlets

www.seanmathews.com



U A I N E

NEW CD
to be released
september 2019

U A I N E
bríd harper,
tony o'connell,
lisa butler &
paul meehan



Carbonium™ Celtic Winds are innovative musical instruments that offer the advantages of modern carbon fiber technology with time tested designs.

Test run one of our flutes, whistles or pipes for a 30 day free trial at www.Carbonium.com

carbonium™
CELTIC WINDS




 bríd harper music
email: bridharper@hotmail.co.uk

TINA ECK AND KEITH CARR**Lilt X****Own Label, 16 Tracks, 64 Minutes www.liltirishmusic.com**

Lilt is a duo comprised of Tina Eck, flute and whistle and Keith Carr on guitar and bouzouki, though he uses cittern and banjo as well. They're based in Washington DC; they are now celebrating ten years on the trot. (Hence the *X* in this album's title). A trawl of the web reveals them in a fine session with Altan. Other viewings show them providing music for the Culkin dance school, and if you follow that up, you'll find the Sligo connection. And Sligo is one place where they know good flute playing.

We have here 16 tracks of lovely playing. Tina has a strong and forthright tone, and a lovely sense of rhythm that's normally gained by playing for dancing. Keith's bouzouki, which on the spectrum of Lunny to Finn is bathed in the light of Donal, it's punchy, insistent, carving out the rhythmic rockface over which Tina's flute soars and swoops.

Keith begins with a stately Renaissance feel to *Old Tom Ennis*, and in similar vein there's an Elizabethan flavour to the way he introduces *The Orange Rogue*. He switches to banjo on *Going to Mass Last Sunday* and a fine job he does of it too. Tina takes full command of the *Morning Dew* from the very first notes, the track building both in volume and bravado as it reaches the shift to a higher gear with the *Three Sisters Reel*. Her tour de force, for me was the track *I Love You Not*, her tone, technique and command of the tune is masterful here.

Lilt's *X* is a model production with proper background notes, very important when about half the tunes are comparative newcomers. So, this is an achievement both for quality of the playing and the material. Don't be looking for a loan of it, either. Nobody would risk it. This is a Lilt with real fizz, platinum quality. Well done!!

John Brophy

THE SHANDRUM CÉILÍ BAND**The Boss Murphy Musical Legacy****Own Label SCB002, 15 Tracks, 50 Minutes www.theshandrum.com**

The Shandrum Céilí Band cemented their name in history at the Ennis All Ireland Fleadh in 2017, with their third in a row All Ireland win. I was there in the front row and what an exciting evening of music it was. It was a remarkable achievement for a band that was relatively new, it was almost as if The Shandrum appeared out of thin air in Sligo in 2015. This album proves otherwise, as there's a huge depth to their music. Behind this county Cork Céilí band, we find their music is seated in the rich legacy of John Francis "Boss" Murphy, who was born in Churchtown, near Buttevant, north county Cork in 1875. Between 1933 and 35 he wrote down many tunes in what would become a family heirloom. The collection was subsequently edited and published in 2003.

The band bring to life the music of Boss Murphy, some of the tunes of course would be familiar anywhere around the country such as *The Wind That Shakes the Barley*, *The Walls of Liscarroll* and *Lord MacDonald's*. Others have more of an ancient connection to the country-dances of years gone by such as, *The Peacock Quadrille*, *The Lily Schottische*, *Bonaparte's Grand March* and the *Basket of Oysters*. The detailed liner notes run to 22 pages and give a deep insight into the music of Boss Murphy. They also include period photographs and full contact information should you wish to hear the Shandrum in full flow at your local céilí. In looking back over the Murphy legacy they are bringing something truly fresh to the tradition. Living history from a history making céilí band.

Seán Laffey

KATHLEEN CONNEELY**The Coming of Spring****Own Label, 14 Tracks, 49 Minutes****www.store.cdbaby.com/cd/kathleenconneely**

There is something immensely appealing in a CD that devotes itself to seriously good music in the pared-back purity of the tin-whistle tradition. Rhode-Island based Kathleen Conneely is a highly-acclaimed Irish musician, an asset both in the Boston music community and well beyond.

A pure sweetness and timely grace in Kathleen's music, so evident in beautiful tunes like *The Ivory Bowl*, which she learned from her friend the great flute-player Kevin Crawford - her slow reflective quality rare and

unique enough to draw the listener towards a different musical experience that feels very special. Subtle yet powerful support throughout given the rich musicianship of Mick Conneely (bouzouki), Brian McGrath (piano) & Johnny Ringo McDonagh (bodhrán).

Internationally-renowned Clare fiddle-player Martin Hayes describes the album as "one of the finest...choice of tunes and tempo alone make this a great recording". Martin's praise around tempo is illuminated in Kathleen's gorgeous pace across *The Humours of Tullycrine/Cronin's Hornpipes*. Following the rich traditional heritage of her London-Irish upbringing, a lovely touch in how her brother, Mick Conneely joins her on *The Primrose Vale*. Kathleen cites the great Mary Bergin, Liz Carroll & Seamus Connolly among her main influences. A beguiling lack of ego in how Kathleen took until 2012 to record, which feels intrinsically linked to the emotional depth in how she truly inhabits tunes like *The Coming of Spring/Whistler at the Wake*. Sliabh Luachra playfulness in Kathleen's *Gneeveguilla Reel*, a mark of musical assurance. The tunes at the core take precedent over speed or embellishment, setting free the bite and the sheer beauty of traditional music, intensified and allowed shine across a tin-whistle album untainted by any promotional clang, or it has to be said, any bells and whistles! Beautiful, an essential album.

Deirdre Cronin

PAUL BRENNAN**Airs and Graces****Own Label, Double CD, 34 Tracks, 144 Minutes www.carrigmusic.org.uk**

County Down Piper Paul Brennan is something of a musical phenomenon, now living in London where he is a regular on the session scene there. Paul founded the Belfast Piping School in 1974 and he is also a well respected and sought after arranger and composer, his work has featured in films and in TV commercials.

On this double CD he has created a musical memoir pairing his older recordings with more recent trips to the studio. He not only plays uilleann pipes but also plays whistles and guitar, and he sings too. A long time member of the band Carrig there are tracks from that group on this album, which adds to not only the interesting mix of tunes and songs but also fills in the complete picture of Paul's musical life over a number of decades.

CD 1 opens with Paul on pipes, guitar and whistle, singing a song called *Alexander*, which he had from Eddie Butcher. He is joined by Terry Thompson on a Ship's Harmonium for the Shetland tune *John Roy Lyle*. CD 1 closes with *Lament For Young Terrance McDonough* played by Paul's band Orchestrad, who specialise in 17th and 18th century harp music. Here he plays a low whistle with the harp holding the tune from Donal O'Sullivan's major work on O'Carolan.

Disc 2 opens with the longest track on the compilation, running to 6 minutes; it was one of Delia Murphy's favourite songs: *Green Grows the Laurel*; Paul is joined by Ben Gunnery on fiddle and Terry Thompson on piano. There's a Bes Cronin song *The Bonnie Blue Eyed Lassie*, and one about the joys of counterspy pursuits *Jock Stewart*. Paul sings *The Factory Girl* unaccompanied, this puts his strong traditional voice to the fore, his diction is clear and he delivers the song with feeling. The album closes with a modern Celtic Rock take on *The Pikemen* with Paul on pipes, Chuck Sabor on drums and Scotty Mulvey on keyboards.

A fascinating retrospective of a lifetime in Irish music with the promise of more to come in the future.

Seán Laffey

WILL WOODSON, CAITLIN FINLEY & CHRIS STEVENS**The Glory Reel****Own Label, 17 Tracks, 58 Minutes www.thegloryreel.com**

The music on *The Glory Reel* CD more than lives up to an album that holds in its bright name the exuberant swing, lift and joy of great Irish music down the decades. Elements that elevate are key factors across this lovely music like the serious musicianship of Caitlin Finley (fiddle), Will Woodson (flute, piccolo, pipes), Chris Stevens (piano, melodeon) - also the imaginative leap of including the brilliant dance-artist of Jackie O'Reilly into the mix. Grounded sense of gratitude for the lives they live, what it means to be, as they say in the intro "young-ish musicians making music in Boston & New York with an intensity directly linked to the legendary Irish music made in the same cities at the turn of the 20th century". That same gratitude can be heard inside the music, terrific bounce and tempo on *Up Sligo/Three Little Drummers*, jigs inspired by early recordings from Michael Coleman and Patsy Touhey, now new musical affinity enlivening reels like *The Maid I Never Forgot*.



Caitlin Finley is a ferociously brilliant player, her fiddle-music a powerful blend of rich influence and imaginative new rendition - showcased to perfection on *Paddy on the Turnpike*. While the album is enriched by this trio's shared influences of Sligo's James Morrison, Paddy Killoran and Leitrim's John McKenna, the CD is all the better for how it takes us further afield and gathers us back in (as expansively as Chris's melodeon playing) from fiddle legend James Byrne's Kilcar to how an old Scottish-Strathspey weaves into James Doherty's Donegal reel *Lady Ramsey*, given new life in Woodson's sensitive flute interpretation. A huge highlight across the *Enchanted Lady* reel set, is the chemistry between flute, fiddle, melodeon and Jackie's brilliant dance, absolutely outstanding. A great CD.

Deirdre Cronin

CHARLIE LE BRUN

Madness Is Convention

Own Label, 5 Tracks, 14 Minutes www.charlielebrun.com

A brief introduction to the music of this Breton-born flute player shows a young man in a hurry, multi-talented and multi-style: five short tracks old and new, trad and more contemporary sounds, from Peadar Ó Riada's great jig *Spóirt* streamlined for speed, to the relaxed traditional reel *Delia Crowley's* which ends this short selection. Five of Charlie's own tunes sit alongside four Irish classics, and fit very snugly.

Charlie moved to Ireland about ten years ago and has been making up for lost time - in Westport, Dublin, Belfast and elsewhere. Breton roots still surface in his compositions, particularly the slow air *A Vein hag a Ludu*, and in his rhythmic dance-driven phrasing, but most of the music on *Madness is Convention* is unmistakably Irish. *The Black Bee* is very much in the mould of modern reels from Buille or Slide or Flook. *Gerry the Postman* is a funky frolic, slightly self-indulgent as Le Brun struts his sonorous stuff, but impressive nonetheless.

There's good solid accompaniment here, unobtrusive or up front as required, from Eamon Rooney on bodhrán and Feilimí O'Connor on guitar. The final track also features very nice concertina from Aoife Kelly, duetting with Charlie for a couple of old reels. The strong, slightly breathy flute tone dominates on every track, a force to be reckoned with in future.

Alec Monaghan

THE LASSES

Undone

SENA Records, 13 Tracks, 43 Minutes www.thelasses.nl

Margot Merah and Sophie Janna (The Lasses) are from Amsterdam, and are not to be confused with the London Lasses or the Dublin Lasses. They share a love for harmonies and storytelling through music, which they tell us is what 'folk' is all about and that is "feeling connected, sharing sadness, sharing happiness".

Their original songs on their new CD *Undone* fit in well with their rendition of songs from the tradition, that's the Irish and British Isles song tradition for which they seem to have a special regard. One could indeed say that they sound like they were born into it, so comfortable are they in singing their new and old material. This is exemplified very nicely in their performance of *Bonnie George Campbell*, an early version of which was of Rory and Alex McEwen in a recording made by Peter Kennedy in 1955.

They begin with the Ola Belle Reed song *Undone in Sorrow*, sung unaccompanied - or as the old Irish singer described it, in 'the raw bar' and go on to sing numbers that are melodic and really singable with arrangements that do what good accompaniments are meant to do and that is to complement the singing, not dominate. The two women singers with their pleasing harmonies have clear delightful voices making this an altogether enchanting little feast of song and singing. They show their vocal and singing gifts again in another unaccompanied song, *Torn Screen Door*, a song about an abandoned farm that's the title track of Canadian singer-song writer David Francey's first album, released in 1999.

They also sing *The Blackest Crow My Dearest Dear* that's very close to the version featured in one of the *Transatlantic Sessions* programmes, sung there by Bruce Molsky and Julie Fowlis; Margot and Sophie's handling of the modal harmonies is quite superb. Incidentally, versions of this song have been collected in the Appalachians and the Ozarks and it's mentioned in diary entries dating from the time of the American civil war. They play guitar and bodhrán and are admirably served by the excellent accompaniment of French horn, mandolin, dobro and bass guitar.

Aidan O'Hara

CÁIRDE

Drowning the Shamrock

Liquid Sunshine Records LSR CD 001, 13 Tracks, 45 Minutes

www.harald-juengst.com

Have you ever heard of the Donegal man, Harald 'Mór' Juengst? If you have, then you'll know of his group *Sheevon*, too, I'm sure. I say he's a Donegal man, and that's because for most of his life he has been back and forth between his home in Germany and his house in Ranafast in the Donegal Gaeltacht. In Germany he promotes Donegal and all things Irish in his radio programmes, and at other times he's with his group on stage singing Irish songs and playing Irish tunes. He's a one-man ambassador for Ireland. And when he's not with *Sheevon*, he's with *Galwayman*, Pat Mc Donnell, and every year on St. Patrick's Day since 2015, the two of them travel to Germany as Cáirde with musician friends Ina Tomec and Otto Kruppa. In a note he included with the CD, Harald wrote: "Here comes the live album of Pat Mc Donnell's project, Cáirde, where I'm honoured to play along with him." He adds that the live recording was made on their 2017 tour of Germany.

Pat who's a flute player and singer composes songs in Irish and English, sung to his own guitar accompaniment. Harald 'Mór' plays the bodhrán on this CD, Ina provides harmony vocals and is lead vocalist in the Mickey McConnell song, *Only Our Rivers Run Free*. Guest musician Iris Maxstadt plays the harp. Pat's composition, *Oíche na Gaoithe* (The Night of the Wind), was inspired he says by "the wild Atlantic where I live and the many stories of loss and tragedy of its coastal communities". This song and one he calls its reprise, *Is Leatsa Mo Chroí* (My Heart is Yours), are both provided with English language translations.

Pat's dance tunes and the lively songs *Follow Me Up to Carlow* and *Óró Sé do Bheatha 'Bhaile* that get the audience going are balanced nicely by the more sedate Tommy Walsh air *Inis Oirr*, the popular songs *Red is the Rose* and *The Parting Glass*, which ends proceedings and sends the assembly home to bed "to sleep, perchance to dream" or to hum themselves contentedly into the arms of Morpheus.

Aidan O'Hara

JAKE JAMES

Firewood

Own Label, 11 Tracks, 47 Minutes www.jakedjames.com

In her foreword to multi All-Ireland fiddle champion Jake James's CD, music legend Joanie Madden describes the Queens NY native as "an extremely gifted young man...with a blazing fiddle style.... dancer of outstanding rhythm..." The listening experience lives up to the praise; *Firewood/Shaped like a Shoelace* indicative of how well the album works with its mix of old and new traditional tunes and also includes the melodic *Mullin's Favourite* from Ceol Rince na hÉireann.

One title is credited to an audience member who approached Jake's terrific longtime dance-teacher Niall O'Leary after Jake's performance with Mick Moloney's Green Fields of America during Catskills Irish Arts Week, incredible fluidity of dance style means every sinew of Jake's tall lean physique is called upon: "That's some dancing, your man is shaped like a shoelace!" The album showcases serious musicianship between Jake (fiddle/bodhrán), Fionán de Barra (guitars/upright bass), Buddy Connolly (two-row button-accordion), Cillian Vallely (Uilleann Pipes /Low F Whistle), Cormac de Barra (harp) & Niall Mulligan (piano).

I particularly like the slow reflective tempo across tracks like Jake's double-jig *For All That You Do*, against the faster-paced *The Pining Maid* reel from the Joyce Collection; his draw to the complexity of Ed Reavy's music evident in *Memory of Coleman*.

His talent has led to tours in Japan with prestigious Trinity Irish Dance Company and Joanie Madden's renowned music-cruises. Jake's passion for tradition, and also for the depth, span, and possibilities in his art can be heard in this music, but also an admirable philosophical tone in liner-notes that speak of how a gifted young traditional-artist navigates contemporary space, both physical and musical, *Chased from Time Square* hinting at escape and adventure after a stint at BB King's Blues Club. Watch this space indeed, a terrific album!

Deirdre Cronin



WE BANJO 3www.webanjo3.com**October**

- 2 Tower Theater, Bend, OR
 4 Hering Auditorium, Fairbanks, AK
 5 Alaska Center for the Arts, Anchorage, AK
 6 Civic Center, Valdez, AK
 9 The Hamilton, Washington DC
 10 & 11 Live Oak, Suwanee Roots Revival, FL
 12 Woodward Theatre Owensboro, KY
 16 Stone Mountain Arts Center, Brownfield, ME
 17 Jorgenson Auditorium UCONN, Storrs, CT
 19 Franklin Theater, Franklin, TN
 20 LEAF Fall Festival, Black Mountain, NC

SOCKS IN THE FRYING PANwww.socksinthefryingpan.com**September**

- 18 Walnut Valley Music Festival, Winfield, KS

THE CHIEFTAINSwww.thechieftains.com**October**

- 9 Rebecca Cohn Auditorium, Halifax, NS
 11 Centre 200, Celtic Colours Festival, Sydney, Cape Breton, NS
 14 National Arts Centre / Southam Hall, Ottawa, ON

15 Rose Theatre, Brampton, ON

16 Centre in the Square, Kitchener, ON

20 Roy Thomson Hall, Toronto, ON

22 The Fredericton Playhouse, Fredericton, NB

24 Confederation Centre of the Arts, Charlottetown, PEI

26 & 28 Arts & Culture Centre St. John's, NL

JIGJAMwww.jigjam.ie**September**

- 15 Michigan Irish Music Festival, Muskegon, MI
 19-22 Winfield Fairgrounds, Walnut Valley Music Festival, Winfield, KS
 27 Kent-Meridian High School, Kent, WA

October

- 3 Goddard Center For the Visual and Performing Arts, Ardmore, OK

ONE FOR THE FOXESwww.oneforthefoxes.com**September**

- 21 House Concert, Muskegon, Muskegon, MI
 28 Lotus World Music Festival, Bloomington, IN
 29 The Gold Hill Inn, Boulder, CO
 30 Private Event, Denver, Denver, CO

THE HIGH KINGSwww.thehighkings.com**September**

- 15 Indy Irish Fest, Indianapolis, IN
 20 Sellersville Theatre, Sellersville, PA
 21 Calvin Theatre & Performing Arts Center, Northampton, MA
 22 Towne Crier, Beacon, New York, NY

KEVIN BURKEwww.rubyhoy.com**September**

- 19 - 22 Spanish Peaks International Celtic Music Festival, La Veta, CO
 24 Workshop, Fairhope; AL
 25 Pelican Marsh Concerts, Fairhope AL
 26 House Concert, Tuscaloosa AL
 27, 28 Venue TBA, Athens GA

GERRY O'CONNORwww.gerryoconnor.net**September**

- 22-26 Ohio Concerts, Teaching workshops and Concert/Lecture
 27-29 Celtic Crossroads Festival, Bangor, ME
October
 2 BlueCongress Street, Portland, ME
 3 Violin Shop Concert Series, Burlington, VT

RUNAwww.runamusic.com**September**

- 15 Indy Fest, Indianapolis, IN
October
 13 Highland Games, Scotland CT

HERMITAGE GREENwww.hermitagegreen.com**October**

- 23 Maxwell's Concerts and Events, Waterloo, Canada
 24 Aeolian Hall Performing Arts Centre, London, Canada
 25 Mod Club Theatre, Toronto, Canada
 26 Ned Devine's, Boston, MA

BRID HARPERwww.bridharper.com**October**

- 4-6 Gatineau Hills Fiddle Fest, Gatineau, Canada

SARAH McQUAIDwww.sarahmcquaid.com**September**

- 15 House Concert, Mountain Arts and Music Liberty, UT
 17 The Jacklin Arts & Cultural Center, Post Falls, ID
 19 Umpqua Unitarian Universalist Congregation, Roseburg, OR
 20 The Cottage Events Venue, Cottage Grove, OR
 21 Sweet Home Public Library, Sweet Home, OR
 22 Tumalo House Concerts, Bend, OR

- 24 Cerritos Library, Cerritos, CA
 26 Foster City Library, Foster City, CA
 27 House Concert, Penngrove, CA
 28 Hollander House Concerts, Kensington, CA
 29 The Bohemian Art Loft, Redding, CA

APRIL VERCHwww.aprilverch.com**September**

- 15 Heritage Projekt La Grande Rencontr, Montreal, QC, Canada
 20 Carolina in the Fall, Wilkesboro, NC

October

- 9 - 11 Silver Dollar City / Branson, MO (United States)
 12 Crossroads Music Series, North Andover, MA
 14 - 18 Celtic Colours International Festival, Cape Breton, NS (Canada)

HighTimewww.hightime.ie**September**

- 15 Lincoln City Cultural Center, Lincoln City, OR
 18 - 21 Spanish Peaks International Celtic Music Festival, Walsenburg, CO

THE YOUNG WOLFE TONESwww.theyoungwolfetones.com**September**

- 14 Fairfield County Irish Festival, Fairfield
 15 Somers Point, Josie Kelly's Public House New Jersey, NJ
October
 12 Gavin's Guinness Fest 2019, East Durham, New York, NY

THE GOTHARD SISTERSwww.rgmbooking.com**September**

- 15 Thumbnail Theater, Snohomish, WA

NUALA KENNEDY and EAMON O'LEARYwww.rubyhoy.com**October**

- 31 Fifth Street Farms, Berkeley CA
November
 1 Eagles Hall, Fort Bragg, CA
 3 House Concert, Davis, CA
 4 House Concert, Celtic Society of the Monterey Bay, Soquel, CA
 5 House Concert, Larkspur, CA
 7 House Concert, Eugene, OR
 8 - 10 Yachats Celtic Music Festival, Yachats, OR
 10 Wee Ceili Room, Tualatin, OR

BRENDAN MONAGHANwww.brendanmonaghan.com**September**

- 13 & 14 The Atlantic, Lincoln Avenue, Chicago
 17 The Irish Music Café, Radio Show, Michigan
 21 Westview Church, Toronto, Canada
 22 The Falls Road on Victoria, Kitchener, Canada

www.oideasgael.ie

Ireland's Language & Culture

Oideas Gael 2019

Adult Irish Language Courses

All learning levels
 - weekend & week-long

Cultural Activity Holidays

- Hill Walking in the Donegal Highlands
- Archaeology • Environment & Culture
- Digital Photography • Painting & Sketching
- Flute & Whistle • Beat the Bodhrán
- Irish Harp • Tapestry Weaving



Info & Brochure 2019 from

Oideas Gael

Gleann Cholm Cille, Co. Dhún na nGall

Fón: +353 (0)74 97 30 248

oifig@oideasgael.ie

Fáilte Ireland



DERVISH

www.dervish.com

September

- 19 London Palladium, London
- 20 St Ives September Festival, The Guildhall, Saint Ives, Cornwall
- 23 Nettlebed Village Club, Nettlebed, Oxfordshire
- 26 The Atkinson, Southport, Merseyside
- 27 The Grand, Clitheroe, Lancashire
- 28 Cambridge Junction, Cambridge

ANDY IRVINE

www.andyirvine.com

October

- 6 Derby Folk Weekender, The Old Bell Hotel, Derby
- 7 NCEM, St Margaret's Church, York
- 9 Stamford Arts Centre, Stamford, Lincolnshire
- 11 Norwich Folk Club, Norwich
- 13 Kitchen Garden Café, Birmingham
- 14 The Vic, Gwesty Victoria, Isle of Anglesey
- 15 Haile Village Hall, Haile, Cumbria
- 16 Edinburgh Folk Club, The Pleasance, Edinburgh
- 17 Milngavie Folk Club, Milngavie
- 18 Tyneside Irish Centre, Gallowgate, Newcastle upon Tyne
- 19 Venue Folk Club, Stocksbridge, Sheffield, Yorkshire
- 20 Liverpool Philharmonic Hall, Liverpool
- 22 Hoy at Anchor Folk Club, Westcliff-on-Sea, Essex
- 23 Winchester Folk Club, Winchester, Hampshire
- 24 Chequer Mead Theatre, Grinstead, West Sussex
- 25 The Bower House, Maidstone, Kent
- 26 Lewes Saturday Folk Club, Lewes, East Sussex
- 27 Walthamstow Folk, Walthamstow, London
- 30 Everyman Theatre, Cheltenham, Gloucestershire
- 31 King's Place, York Way, London

FOY VANCE & BEOGA

www.foyvance.com

November

- 16 Birmingham Town Hall, Birmingham
- 17 the Old fruit Market, Glasgow
- 18 The Sage Gateshead, Tyne and Weir
- 20 Albert Hall, Manchester
- 21 Palladium, London

FLOOK

www.facebook.com/flookquartet/events

September

- 15 Tolbooth, Stirling

THE DAOIRÍ FARRELL TRIO

www.daoiri.com

November

- 7 Cast, Doncaster, Yorkshire
- 8 Bromley Cross Folk Club, Bromley, Lancashire
- 9 The Talbot Theatre, Whitchurch Leisure Centre, Shropshire
- 10 Folk On The Moor Lee Mill
- 12 The Fleece Inn, Bretforton
- 13 West End Centre, Aldershot
- 14 Irish Cultural Centre, Hammersmith, London
- 15 Cambridge Folk Club, Cambridge
- 16 Diss Corn Hall, Diss
- 17 Hitchin Folk Club, Hitchin, Hertfordshire
- 18 Forest Folk, North Boarhunt, Hampshire

SHARON SHANNON

www.sharonshannon.com

September

- 15 Metropolitan Bury, Greater Manchester
- 16 Norwich Arts Centre, Norwich

THE WOLFE TONES

www.wolfe-tonesofficialsite.com

November

- 14 Liverpool Irish Centre, Liverpool
- 21 London Irish Centre, Camden Square, London
- 22 Saint Kentigern's Irish Club, Fallowfield, Manchester
- 23 Barrowlands, Gallowgate, Glasgow

TALISK

www.talisk.co.uk

October

- 19 Manchester Folk Festival, Manchester
- November**
- 1 Brewery Arts Centre, Kendal, Cumbria
 - 2 Liverpool Philharmonic, Liverpool
 - 7 The Barn, Banchory-Devenick, Banchory, Aberdeenshire
 - 8 King Tuts Wah Wah Hut, Glasgow
 - 9 The Witham, Barnard Castle, County Durham
 - 10 The Live Room, Shipley, Yorkshire
 - 11 Colchester Arts Centre, Colchester, Essex
 - 12 Norwich Arts Centre, Norwich, Norfolk
 - 13 Kings Place, London
 - 15 Downend Folk Club, Bristol
 - 16 Old King's Head, Belper, Derbyshire
 - 17 The Greystones, Sheffield, Yorkshire
 - 18 Cambridge Junction, Cambridge
 - 19 Ashcroft Arts Centre, Fareham, Dorset
 - 22 Pontio, Bangor, Bangor-is-y-coed, Gwynedd
 - 23 Ropery Hall, Barton Upon Humber, Lincolnshire
 - 24 The Mash House, Edinburgh

RACHEL HAIR & RON JAPPY

www.rachelhair.com

September

- 27 – 29 The Clarsach Course, Benslow Music, Hitchin, Hertfordshire

DAMIEN O'KANE

www.damienokane.com

September

- 19 Cecil Sharp House, London
- 21 Hutton Rudby Village Hall, Hutton Rudby, North Yorkshire

DAMIEN O'KANE AND RON BLOCK

www.damienokane.com

September

- 24 Liverpool Philharmonic, Liverpool
- 25 Ropetackle Arts Centre, Shoreham-by-Sea, West Sussex
- 26 The Anvil, Basingstoke, Hampshire
- 27 Victoria Hall, Settle, Yorkshire
- 28 The Ropewalk, Barton on Humber, Lincolnshire

THE TANNAHILL WEAVERS

www.tannahillweavers.com

November

- 1 Hawkshead Brewery Staveley Cumbria

- 2 Florence Arts Centre, Egremont, Cumbria
- 5 Hoy at Anchor Folk Club, Westcliff-on-Sea
- 6 The Courtyard, Hereford
- 7 Folk & Roots at the Lion Hotel Belper, Derbyshire
- 8 National Forest Folk Club, Moira, Swadlincote
- 9 Civic Centre Uckfield, Uckfield, East Sussex
- 10 The John Selden, Worthing
- 14 Hanger Farm Arts Centre, Southampton, Hampshire
- 15 The George Hotel, South Molton,
- 16 Forest Arts Centre, New Milton, Hampshire
- 17 Winter Acoustic Concerts, Abbots Langley, Herefordshire
- 20 Baptist Church Concert Series, Emsworth,
- 22 Nailsea Tithe Barn, Nailsea
- 23 John Peel Centre, Stowmarket,
- 24 Swanton Novers Village Hall, Swanton Novers, Melton Constable
- 27 Orpington Liberal Club, Orpington, Kent

HERMITAGE GREEN

www.hermitagegreen.com

October

- 29 Subterania, London



since 1976

BRITAIN'S FOLK & ACOUSTIC SPECIALISTS





Our 8 UK shops stock all kinds of acoustic & folk musical instruments from Britain and around the world!

Expert staff are always on hand to give you free, friendly advice.

Try the instruments for yourself - visit our shops and festival stalls!

40th Anniversary CD out Now!

A compilation of great music from current & past staff, to celebrate our 40 years in the business.



BIRMINGHAM | BRIGHTON | BRISTOL
 CANTERBURY | LEEDS | LONDON
 MANCHESTER | SOUTHAMPTON

Order securely online or call 0333 800 9500

www.hobgoblin.com



DERVISHwww.dervish.ie**October**

26 Festival Internacional de Guitarra 'Ciudad de Coria', Coria, Spain

FLOOKwww.flook.co.uk**October**

2 Pflughofsaal, Langenau, Germany
 3 Löwensaal, Hohenems, Austria
 4 Kleinkunstkeller, Bietigheim-Bissingen, Germany
 5 Salmen, Offenburg, Germany
 6 Evangel, Hohn-Grenzhausen, Germany
 8 Colos-Saal, Aschaffenburg, Germany
 9 Amtshof, Burgwedel, Germany
 10 Bochumer Hauptbahnhof, Bochum, Germany
 11 Wandelhalle Bad Wildungen, Germany
 12 Heidbarghof Osdorf, Hamburg-Osdorf, Germany

LUKA BLOOMwww.lukabloom.com**September**

16 Kofmehl Solothurn, Switzerland
 18 La Capella, Bern, Switzerland
 19 Kulturhotel Guggenheimm, Liestal, Switzerland
 20 Konserv, Seon, Switzerland

26 Moods, Zurich, Switzerland
 27 Theatre Duo Fischbach, Küssnacht, Switzerland
 28 Sternen Keller, Ruti, Switzerland

THE DUBLIN LEGENDSwww.dublinlegends.com**October**

2 CC Zwanenberg, Heist op d Berg, Belgium
 3 Chasse Theater, Breda, Holland
 4 De Oosterpoort, Groningen, Holland
 5 Music Club, Kampen, Holland
 6 Q Factory, Amsterdam, Holland
 8 Tivoli Vredenburg, Utrecht, Holland
 9 De Maaagd, Bergen op Zoom, Holland
 10 Musis, Arnhem, Holland
 11 Pleinzaal, Den Bosch, Holland
 12 Arkstad, Limburg, Holland
 13 Gebr, De Nobel, Leiden, Holland
 16 Gigant, Apeldoorn, Holland
 17 Theater Sneek, Sneek, Holland
 18 Goudse Schouwburg, Gouda, Holland
 31 Askerhaus, Asker, Norway

BEN SANDSwww.bensands.com**October**

12 Kulturspeicher Uecker münde, Germany
 14 Venue TBC, Zingst, Germany
 19 Kornhaus, Bad Doberan, Germany

25 Kaiserberghalle Göcklingen, Germany

26 Euvea Hotel, Neuerburg, Germany

BRENDAN MONAGHANwww.brendanmonaghan.com**September**

27 & 28 The Shamrock, Dresden, Germany

JIGJAMwww.jigjam.ie**October**

21-22 Celtic On The Costas, Albufeira, Portugal

SHANTALLAwww.shantallamusic.com**October**

12 Molière Theatre, Galerie de la Porte de Namur, Brussels, Belgium

CARAwww.cara-music.com**November 2019**

1 Kniestädter Kirche, Salzgitter, Germany
 2 Georg Büchner Gymnasium, Kaarst, Germany
 3 Kulturhalle Wolfhagen, Wolfhagen, Germany
 7 Turbine im Rock & Pop-Museum, Gronau, Germany
 8 Bürgergemeinschaft Emlichheim, Emlichheim, Germany
 9 KulturKiste, Stackeden-Elsheim, Germany
 15 Glockenkelter, Kernen OT Stetten, Germany
 17 E-Werk, Neckargemün, Germany
 18 Ansbacher Kammerspiele, Ansbach, Germany
 20 Venue TBA, Achern, Germany
 21 Roxy, Kultur in Ulm, Ulm, Germany
 22 Medio, Rhein-Erft Bergheim, Germany
 23 Festsaal Witten, Saalbau Witten, Germany

GUDRUN WALTHER & JÜRGEN TREYZwww.cara-music.com**September**

20 Käpple-Scheune, Schallstadt, Germany

MAGNETIC MUSIC ACTS ON TOURwww.magnetic-music.com**IRISH FOLK FESTIVAL 2019**

Barry Kerr, Caroline Keane & Tom Delany, Manran & The Fitzgeralds
October

17 Marburg, Stadthalle, Germany
 18 Konzerthaus, Karlsruhe, Germany
 19 Stadthalle, Germering, Germany
 20 Big Box, Kempten, Germany
 23 Volkshaus, Basel, Switzerland
 24 KKL, Luzern, Switzerland
 25 Casinotheater Winterthur, Winterthur, Switzerland

26 Theater im National, Bern, Switzerland

27 La Poste, Visp, Switzerland

29 Kammgarn, Kaiserslautern, Germany

30 Meistersingerhalle, Nürnberg, Germany

31 Stadthalle Gersthofen, Germany

November

1 Konzerthaus, Ravensburg, Germany
 2 Theaterhaus, Stuttgart, Germany
 3 Frankfurter Hof, Mainz, Germany
 5 Boulevardtheater, Dresden, Germany
 6 Hannover, Pavillon, Germany
 7 Bremerhaven, Stadthalle, Germany
 8 Passionskirche, Berlin, Germany
 9 Music Hall, Worpswede, Germany
 10 Theater an der Wilhelmshöhe, Lingen, Germany
 12 Savoy, Düsseldorf, Germany
 13 Stadthalle, Ahaus, Germany
 14 Venue TBA, Rostock, Germany
 15 Venue TBA, Neubrandenburg, Germany
 16 Fabrik, Hamburg, Germany

GOITSEwww.goitse.ie**November**


2 Salmen, Offenburg, Germany
 3 Obere Mühle, Dübendorf, Switzerland
 5 Alte Ziegelei am Wiehen, Hüllhorst, Germany
 6. Kulturkeller, Fulda, Germany
 7 KUZ Engl, Kirche Bad Homburg, Germany
 8 Geislingen/Steige, Rätsche, Germany
 9 Folknacht, Ettlingen, Stadthalle, Germany
 10 Schüttekeller, Bühl, Germany
 12 KASCH, Achim, Germany
 13 Bürgersaal, Helmbrechts, Germany
 16 Bastion, Kirchheim/Teck, Germany
 17 Zugluft, Bad Nauheim, Germany
 19 KUZ Eichberg, Eltville, Germany
 20 Klosterkirche, Oberndorf/Neckar, Germany
 21 Kaffee Klatsch, Davos, Switzerland
 22 Gasthaus Rössli, Mogelsberg, Switzerland
 23 Rotfarb, Uznach, Switzerland

LIADÁNwww.liadan.ie**November**

9 Celtic Night, B-Lommel, Germany

MOVING SHADOWSwww.movingshadow.com/**September**

20 Ottfried-von-Weißenburg Theater, Dahn, Germany
 29 Das Kulturfestival / Vereinshaus, Herzogenaurach, Germany
October
 25 Kursaal, Bad Rothenfelde, Germany



OCTOBER

Thurs 3 Timothy Hull & Margot Merah, singer/songwriter on tour from the U.S.A. joined by local singer/guitarist (The Lassies)

Friday 4 Alfi, 4-piece band on tour from Dublin: traditional Irish mixed with old-time American: Alannah Thornburgh: harp/vocals, Fiachra Meek: whistles/uilleann pipes/bodhran/vocals, Ryan McAuley: 5 string banjo/ vocals, Caolan Keogh: fiddle

Sat 5 Alfi

Mon 7 Irish dancing with Mulligans Set-dancers

Thurs 10 Tim Pomeroy, Scottish singer/songwriter/entertainer on tour

Frid 11 Ailbe Grace, Eddie Costello & Kevin Griffin, very talented well known Irish musicians on tour: accordion, guitar/vocals, banjo

Sat 12 Ailbe Grace, Eddie Costello & Kevin Griffin

Thurs 17 Boxin the Vox, local duo: Anne-Lotte Paymans & David Plasmeyer: contemp., trad. Irish, pop & covers

Fri 18 & Sat 19 Draiocht, Traditional 4-piece band on tour from Donegal & Louth: Anna Kerney: box, Caoimhe McKivergan: fiddle, Annie Ryan: flute, Fergal McArdle: concertina

Thurs 24 Mistify, local duo: Jiroh Matulesy & Sijn van Beek: innovating up-tempo tunes: guitar, uilleann pipe/whistles

Frid 25 Three guys named Joe, local trio: Bluegrass, pop, swing, soul and more.

Sat 26 Barnyard Tea, local trio: rowdy stomping bluegrass

Thurs 31 Kathryn Claire, Sid Ditson and friends, singer/songwriter on tour from the U.S.A. (guitar/vocals/fiddle), joined by various musicians

EVERY SUNDAY: OPEN IRISH SESSION
 Every Wednesday: Back Room Session (sing/play along with songs & tunes)
 Gig starts around 22.00 (21.30 Thursdays) Sunday session 19.00,
 Back Room Session 21.00

MUSIC NETWORK AUTUMN TOURwww.musicnetwork.ie**September****Tara Breen, Laoise Kelly, Josephine Marsh & Nell Ní Chróinín**

15 St. Peter's Church of Ireland, Portlaoise, County Laois

17 St. John's Theatre & Arts Centre, Listowel, County Kerry

18 Belltable, Limerick

19 Pavilion Theatre, Dún Laoghaire, County Dublin

21 Regional Cultural Centre, Letterkenny, County Donegal

22 Hawk's Well Theatre, Sligo

23 Station House Theatre, Clifden, County Galway

CHRISTY MOOREwww.christymoore.com**September**

20 Barbican Theatre, Drogheda, County Louth

27 Cappoquin Community Centre County Wexford

28 Park Hotel Clonmel

October

4 & 5 Great Northern Hotel, Bundoran, County Donegal

25 Armagh City Hotel, Armagh

26 Slieve Donard Resort, Newcastle, County Down

PAUL BRADYwww.paulbrady.com**September**

15 The Burnavon, Cookstown, County Tyrone

MARY BLACKwww.mary-black.net**September**

19 Solstice Arts Centre, Navan, County Meath

20 Ulster Hall, Belfast

21 Limetree Arts Theatre, Mary Immaculate College, Limerick

26 Market Place Theatre, Armagh

27 Opera House, Cork

28 Westlodge Hotel, Bantry, County Cork

November

2 Vicar Street, Dublin

7 Strule Arts Centre, Omagh, County Tyrone

8 Theatre Royal, Waterford

9 Town Hall Theatre, Galway

16 The Guildhall, Derry

23 Opera House, Wexford

ANDY IRVINEwww.andyirvine.com**October**

4 Cork Folk Festival, Cork

BEOGAwww.beogamusic.com**December**

5 Whelans, Dublin

DAMIEN DEMPSEYwww.damiendempsey.com**October**

25 Cyprus Avenue, Cork

26 Crown Live, Wexford

27 The Lonesome Boatman, Clane

November

15 The Stables, Mullingar, County Westmeath

16 Dolan's Warehouse, Limerick

17 Roisin Dubh, Galway

December

20–22 Vicar Street, Dublin

LANKUMwww.lankumdublin.com**October**

18 Dolan's, Limerick

19 Roisin Dubh, Galway

24 The Empire Music Hall, Belfast

25 Vicar Street, Dublin

THE WHILEAWAYSwww.thewhileawaysmusic.com**October**

10 Killala Bay Folk Club, County Mayo

FOY VANCEwww.foyvance.com**November**

13 Olympia Theatre, Dublin

14 University Concert Hall, Limerick

23 Waterfront Studio, Belfast

MATT CRANITCH & JACKIE DALYwww.mattcranitch.com**October**

5–6 Cork Folk Festival, Cork City

12–13 PW Joyce Festival, Kilfinane, County Limerick

25–27 Pádraig O'Keeffe Festiva, Castleisland, County Kerry

ZODOMO**Zoe Conway, Donal Lunny and Mairtin O' Connor**www.zoeandjohn.com**September**

21 Shorelines Arts Festival, Galway

October

6 Cork Folk Festival, Cork

ZOË CONWAY AND JOHN**McINTYRE**www.zoeandjohn.com**September**

20 With John Sheahan, Jim Conway weekend, Plumbridge, County Tyrone

27 With the RTE Concert Orchestra, Clifden Arts Festival, County Galway

December

28 Workshops, Gaoth Dobhair, County Donegal

ELEANOR McEVOYwww.eleanormcevoy.com**September**

20 Tipp Classical, Semple Stadium, Thurles, County Tipperary

21 September, Music Under the Mountains, Hollywood, County Wicklow

BRID HARPERwww.bridharper.com**September**

27–29 Inishbofin, County Galway

November

15–17 Comoradh Pat Swan, Cashel, County Tipperary

THE FUREYSwww.thefureys.com**September**

28 The Marquee, Bandon, County Cork

October

4 Mill Theatre, Dundrum

5 Source Arts Centre, Thurles, Tipperary

11 Solstice Arts Centre, Navan, County Meath

12 Theatre At The Mill Newtownabbey, County Antrim

17 Moat Theatre, Naas, County Kildare

18 An Riocht GAA Club, Kilkeel, County Down

19 Strule Arts Centre, Omagh, County Tyrone

24 Riverside Arts Centre, Coleraine, County Londonderry

25 Burnavon Arts Centre, Cookstown, County Tyrone

26 Civic Theatre Tallaght, Dublin

9 The Venue Theatre, Ratoath, County Meath

KÍLAwww.kila.ie**December**

28 National Stadium, Dublin

NOCTAMBULEwww.noctambulemusic.com**September**

15 Gerry Whelan Memorial Festival, Cootehill, County Cavan

20 Culture Night, Bagenal's Castle, Newry, County Down

RIVERDANCEwww.riverdance.com**September**

7 Nights a week. Gaiety Theatre, South King Street, Dublin

glór ENNISwww.glor.ie**October**

4 Ralph McTell

12 Sharon Shannon, Frances Black and Mary Coughlan

18 Danceperados of Ireland

NATIONAL CONCERT HALL DUBLINwww.nch.ie**October**

4 Tradition Now: Kila Kids Show

5 Tradition Now: Lisa O'Neill, Ye Vagabonds, Brighde Chaimbeul

5 & 6 Tradition Now: Treehouse

6 Tradition Now: Sam Amidon Extended Ensemble & Sounds Like Freedom

6 An Evening with the Penguin Cafe



Professional Quality PennyWhistles

Burke Whistles
created by Michael Burke

Precision Handcrafted Instruments
Aluminum • Brass

www.burkewhistles.com

BurkeWhistles, Inc.
Michael Burke PennyWhistle Co.

THE WIND THAT SHAKES THE BARLEY

This song is replete with symbolic meaning, writes Seán Laffey.

The barleycorn was the smallest medieval measure and thus became associated with those at the bottom of the social scale. The Johnstons sang *The Barleycorn* on their 1969 album *Ye Jacobites By Name*, the tiny grain becoming a metaphor for the indefatigable everyman, who no matter what is done to him, rises up every spring and proves his worth in autumn when turned into porter.

Our song this month is from the pen of Robert Dwyer Joyce (1836–1883), brother of the music collector P.W. Joyce. The latest recorded version is on Sibéal Ní Chasaide's eponymous debut album.

Here emerging barley has another symbolic significance. The underlying theme is the stark choice made by a Wexford rebel of the 1798 Rising, a hard and fatally tragic decision between his sweetheart and his patriotic wish for a free Ireland.

Soldiers carrying barley or oats in their pockets was a widespread practice in the 18th century, for example British forces in North America carried a supply along with a knapsack griddle to make bannock cakes, a type of flatbread.

The poet Séamus Heaney in his 1966 poem *Requiem for the Croppys* recalls rebels who too carried barley in their pockets. Those killed in battle were buried in shallow graves. During the next season green shoots sprouted from those killing fields, symbolising an undying spirit of Nationalism.

Kevin Sykes for Hand Crafted Violins

Restored Older Violins
Quality Repairs
to
Violins, Violas & 'Cellos
Efficient Bow Rehairing Service
Bows, Cases, Strings & Fittings



Kevin Sykes
Killeen,
Ballyvary,
Castlebar,
Co. Mayo

Mobile: 087 9209080
Tel: 094 9031019
kevinsykes@eircom.net
www.kevinsykes.com
Visiting Galway weekly
by appointment

REQUIEM FOR THE CROPPYS

The pockets of our greatcoats full of barley...

Until, on Vinegar Hill, the fatal conclave.
Terraced thousands died, shaking scythes at cannon.
The hillside blushed, soaked in our broken wave.
They buried us without shroud or coffin
And in August the barley grew up out of the grave.

Terry Moylan editor of *The Age of Revolution in the Irish Song Tradition 1776-1815*. (Lilliput Press 2000) pointed out that in the *Wind That Shakes the Barley* the site of the successful rebel action in May 1798, Oulart Hollow, is in fact a hill.

The hollow may be either Joyce's poetic device or a reference to a quarry where some of the dead are said to have been taken. Sarah Makem sang this song at her home in Keady, County Armagh in 1967 for Bill Leader.

The song came out on LP the following year with the sleeve notes remarking: 'Only a strong love story associated with the patriotic or rebellious sentiment will ensure for a song a permanent place in folk memory.'

THE WIND THAT SHAKES THE BARLEY

I sat within the valley green sat there with my true love
And my fond heart strove to choose between the old love and the
new love

The old for her the new that made me think on Ireland dearly
While soft the wind blew down the glade and shook the golden
barley

'Twas hard for mournful words to frame to break the ties that
bound us
Ah but harder still to bear the shame of foreign chains around us
And so I said the mountain glen I'll seek at morning early
And join the brave united men while soft winds shook the barley

'Twas sad I kissed away her tears her arms around me clinging
When to my ears that fateful shot came out the wild wood ringing
The bullet pierced my true love's breast in life's young spring so
early
And there upon my breast she died while soft winds shook the barley

I bore her to some mountain stream and many's the summer
blossom
I placed with branches soft and green about her gore-stained bosom
I wept and kissed her clay-cold corpse then rushed o'er vale and valley
My vengeance on the foe to wreak while soft winds shook the
barley

And it's blood for blood without remorse I've took in *Oulart Hollow*
While to her grave my love's cold corpse where I full soon may follow
Around her grave I wander drear noon night and morning early
With breaking heart when'er I hear the wind that shakes the
barley



**CD & DVD MANUFACTURE
VINYL PRESSING
PRINTING & PACKAGING**

MASTERING * BARCODES * DESIGN

We'll tailor your project to suit your individual needs.
Complimentary delivery to one address in Ireland.

For a competitive quote, contact:

Mandy Watchorn

+353 87 938 0932 | mandyb@allmedia.ie

www.allmedia.ie

Partner: Sonic Studios Dublin, for all your recording needs
please contact albertcowan@gmail.com

Mobile: +353 87 778 7270

ALLMEDIA is the exclusive agent in Ireland for the MPO Group.

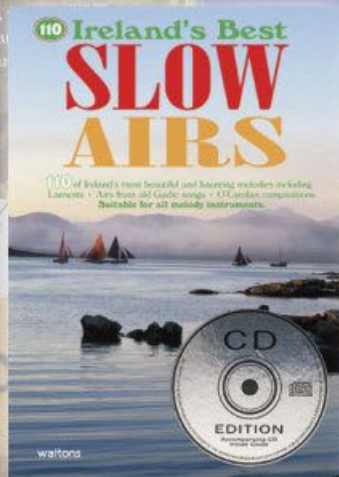


**MPO is one of Europe's leading providers in
manufacturing, managing complex projects
since 1957**

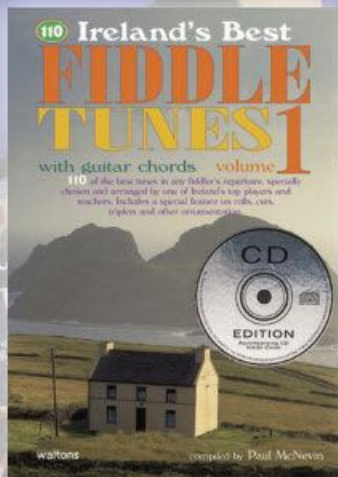
110 IRELAND'S BEST BOOK + CD COLLECTIONS

waltons make music

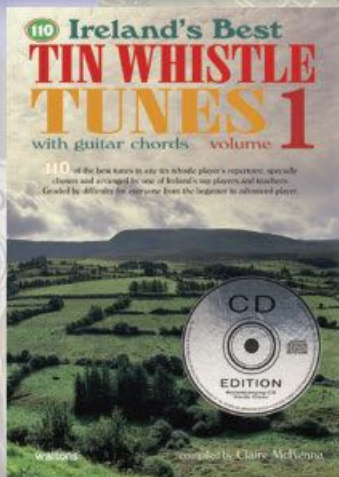
first notes and tunes to
advanced solos and
ornamentation.



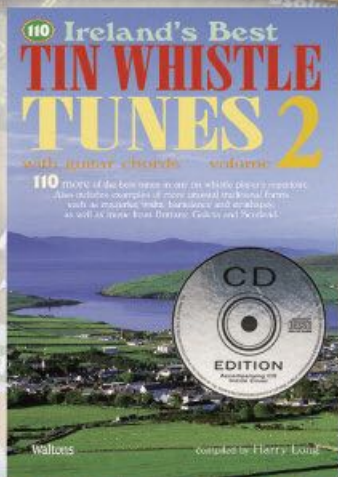
110 SLOW AIRS €19.95



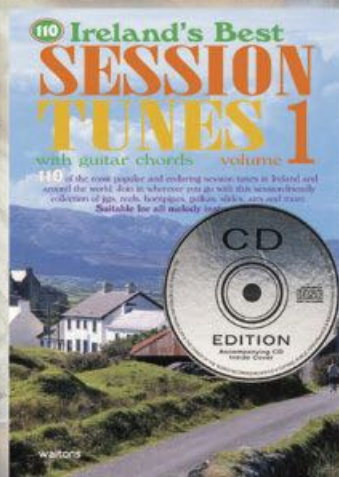
110 FIDDLE TUNES VOL 1 €19.95



110 TIN WHISTLE TUNES V1 €19.95



110 TIN WHISTLE TUNES V2 €19.95



110 SESSION TUNES VOL 1 €19.95



110 SESSION TUNES VOL 2 €19.95



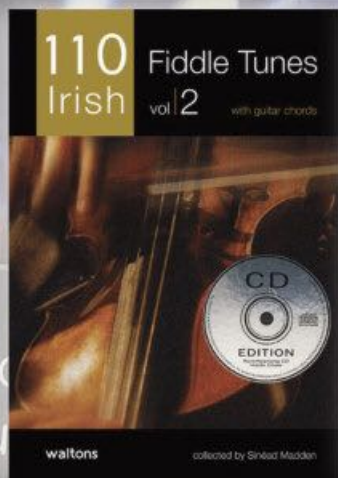
110 SESSION TUNES VOL 3 €19.95



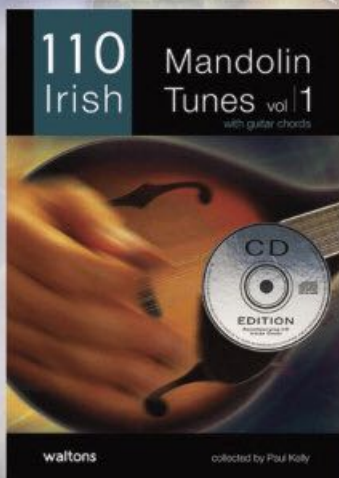
110 BUTTON ACCORDION €19.95



110 CONCERTINA TUNES €19.95



110 FIDDLE TUNES VOL 3 €19.95



110 MANDOLIN TUNES €19.95



110 SCOTTISH TUNES €19.95

Expand your repertoire with the cream of Irish traditional tunes

Available from Waltons Music Superstore, Blanchardstown Centre, Dublin 15,
good music stores nationwide and at www.waltons.ie