



Ceol Tíre 29

Scéala ó Chumann Cheol Tíre Éireann
Newsletter of the Folk Music Society of Ireland

Feabhra 1986 February

CONTENTS

Meetings in 1985:

John Joe Gannon: button accordion	2
A song manuscript from county Down	13
Packie Duignan, Brendan Farrelly, Ciaran Emmett	3
Annual General Meeting	3
Talks in the Dublin Civic Museum	8
An evening of music and dance	9
Orange music: postponed	13
Ballad Conference, SIEF, 26 August - 1 September	4
'Willie Reilly'	6
'Popular music in eighteenth-century Dublin': exhibition	7
Photographs	10
Review: My parents reared me tenderly	12
Blas meala. A sip from the honey-pot	14
Untitled fling, played by John Joe Gannon	15
The audio cassette series	16
Willie Clancy Summer School	18
ICTM Conference in Belfast	18
Society Seminar: 'Ethnomusicology and Irish music'	18
Irish musicology Conference	18
Forthcoming meeting: Caoimhín Mac Aoidh	20
Publications of the Society	19

The next meeting of the Society will take place on
Saturday 15 February 1986 at 8 p.m.
in 15 Henrietta Street, Dublin 1, when

DERMOT McLAUGHLIN

will play music on the fiddle, present some of his
recordings of Donegal fiddlers, and talk about fiddle-
playing in Ulster.

Dermot comes of a musical family, has learned music in
Donegal and is at present making a study of
traditional fiddle-playing in the North.

JOHN JOE GANNON: BUTTON ACCORDION

2 February 1985

The activities of the new year began with an evening of music and musical reminiscence in Henrietta Street from button accordion and melodeon player John Joe Gannon. John Joe, now in his seventies, was reared in Horseleap, co. Westmeath, but has been living in Dublin for the past thirty years.

His father James was one of three concertina and accordion-playing brothers who had learned music from their father's lilting or from sources such as travelling fiddlers: 'I saw my father coming from race meetings or sports - you know those travelling fiddlers they had then - he might pick up a tune and be whistling it. If you asked him a question he wouldn't answer you. He'd have this tune on his mind until he'd get home, and down with the accordion and memorise it'. James Gannon played homely comfortable tunes on a c/c# accordion, and had verses to a lot of his tunes. John Joe's mother, daughter of a flute player, sang to his father's accordion accompaniment, and the Gannon home was a ceili house with cards around the fire and sets and solo dancing most nights of the week. The lancers were danced, polkas, barn dances, and single jigs with special steps: 'heel-and-toe and flat steps, thrilling to look at'.

Music came naturally to John Joe, going to bed with music in his ears and waking up with it, and he acquired the local store of music, including waltzes and marches. Slow airs

were not played on the accordion. For thirteen years he played with the Moate Ceilidhe Band, broadcasting frequently from Radio Éireann and making several 78s for Regal Zonophone in the 1940s. The band played at carnivals and parish halls in Westmeath and the counties of Cavan, Kildare, Leitrim, Mayo and Tipperary. In 1949 John Joe went to work on the Ballyshannon hydroelectric scheme, and teamed up with Leitrim, Sligo and Donegal musicians there to form a ceili band. He came to Dublin in the 1950s and has played with a great variety of musicians in the capital since, but never neglecting his Westmeath connections.

John Joe, although well able to, is not fond of playing on his own. When playing with others he listens to them rather than himself. He has not composed tunes, but remembers an itinerant fiddle player from Kilbeggan who travelled Westmeath teaching music and the reading of music and who composed tunes on 'notes from the birds in the bushes'. Among the twenty selections John Joe played in Henrietta Street were local tunes from his father like the reels 'Middleton mead', and 'The Cloughan reel', tunes from the repertoire of the Moate Ceilidhe Band, and tunes learned in Dublin in recent years.

For a tune taken down
from John Joe see page 15

 RECITAL: *PACKIE DUIGNAN, BRENDAN FARRELLY, CIARAN EMMETT*

18 May 1985

Three musicians from the Roscommon - Leitrim area, Packie Duignan, flute, Brendan Farrelly, banjo, and Ciaran Emmett, cittern, were at the centre of an enjoyable musical evening in Henrietta Street which also had contributions from the audience: songs from our Secretary Mary-Clare Bhreathnach and Ursula Kennedy, solo stepdancing from Paddy Bán Ó Broin and a half set to finish led by Gerry O' Reilly. Packie Duignan, the leader of the trio and its senior member, has been playing flute for over fifty years in the breathy rolling style of north Connacht, and still plays with

the energy and verve of a man half his age. He and his two colleagues perform frequently around their native area, and in their solos and trios they brought the atmosphere of the country session to central Dublin. The cittern is a recent introduction to traditional circles, but a pleasant one, and the combination in dance music of soft instrument, hard instrument and twangy instrument is one that could be imitated. As always reels were to the fore, many of them first popularised by the Leitrim recording artists John McKenna and Michael Gaffney.

 ANNUAL GENERAL MEETING

15 June 1985

At the Annual General Meeting of the Society, held in Henrietta Street, the following were elected to the committee: Seóirse Bodley Chairman, Caitlín Uí Éigeartaigh Hon. Treasurer, Nicholas Carolan Hon. Secretary, Breandán Breathnach, Cathal Goan, Tom Munnely, Proinsias Ó Conluain, Hugh Shields. At a subsequent committee meeting Alf Mac Lochlainn (Galway), John Moulden (Portrush) and Nollaig Ó hUrmoltaigh (Belfast) were co-opted to the committee

After the adoption of the minutes of the previous AGM, the Hon. Treasurer's report, and the Hon. Secretary's report, it was decided that the Society's subscription rates should remain at their present levels of £5 for

an individual, £6 for two members of one family, £10 for corporate members and £3.50 for full-time students. Thanks were expressed to the Arts Council and its Traditional Music Officer Paddy Glackin for continuing support of the Society.

Two motions, proposed to alter the Society's Constitution in order to benefit from the section of the 1984 Finance Act which provides for tax relief on contributions made to arts organisations, were passed unani- mously. The alterations explicitly apply any income to the objects of the Society, and will transfer any property remaining on dissolution of the Society to the Arts Council or an appropriate body.

Nicholas Carolan

FIFTEENTH BALLAD CONFERENCE OF THE
SOCIETE INTERNATIONALE D'ETHNOLOGIE ET DE FOLKLORE
26 AUGUST - 1 SEPTEMBER 1985

The Society was given excellent support as the body responsible for this undertaking, in the form of a grant from the European Music Year committee of the Council of Europe, and the collaboration of officials delegated to the organisation of European Music Year in Ireland, especially Marian Fitzgibbon and Denis Mortell. The Conference was a great success and its forty-six members enjoyed our programme to the full while actually providing much of it themselves.

They came from Belgium, Canada, Denmark, England, Finland, France, Germany, Greece, Iceland, Ireland, Netherlands, Scotland, Spain, U.S.A. and Yugoslavia. Twelve of the seventeen Irish participants were members of the Society. Most foreign and several Irish members stayed the course and went to Lahinch for the weekend (30 Aug.-1 Sept.) following the main work of the Conference at Trinity College Dublin (26-30 August).

Working sessions

The three agreed themes of the Conference received varying support: 'Narrative songs in the Celtic languages', three papers; 'The stranger in ballad narrative', ten papers; 'Ballad classification', five papers; other topics, five papers. Three papers were on Irish subjects.

Papers were in English, German and French, with discussion mainly in English. They will be published shortly in a volume of *Acta*, again with the support of the E.M.Y. committee, and the volume will include further details of the working sessions and the participants.

Other activities

Various projects and publications were organised to coincide with the holding of the Conference. Ate Doornbosch distributed copies of his paper on recent Dutch recordings of the Halewijn ballad (cf. 'Lady Isabel and the Elf knight'). A cassette and a book were published both under the same title SCÉILAMHRÁIN CHEILTEACHA in support of the first theme above, and were distributed to participants. Two other cassettes issued simultaneously are: EARLY BALLADS IN IRELAND 1968-1985 and



DEUTSCHE VOLKSBALLADEN -
GERMAN BALLADS IN ORAL

TRADITION (the editor Jürgen Dittmar was regrettably unable to attend the Conference be-

cause of family illness.) For the three cassettes and the book, all now on sale, see below.

Exhibition and music sessions

The exhibition in the Dublin Civic Museum which is reported below, 'Popular music in eighteenth-century Dublin', was opened on 27 August at a ceremony with music and song attended by the members of the Conference. Other musical sessions were frequent and intense. But if visitors went home suffering from tintinnabulations of the eardrums they showed no sign of reluctance for the sessions. In view of the subject of the Conference vocal music was emphasised. An afternoon trip to the Boyne valley (guide: Maeve Carolan) came to rest at Monasterboice where two singers from Cavan, Tommy Donoghue and John Campbell,

with Drogheda singer Seán Corcoran, joined and entertained the party. They also followed it to Dublin and added further contributions in Slattery's to a programme pre-arranged to include two other singers: Frank Browne of Roscommon and, on his first visit to Dublin, Corny McDaid of Inishowen. We were especially grateful to Jimmy McBride and Jim McFarland for organising Corny's visit. This was a truly memorable occasion though it passed unrecorded. But Frank, Corny and John, together with Tom Lenihan whom we met later in Clare, are included on the cassette already mentioned, EARLY BALLADS IN IRELAND.

Events in Trinity College

The Conference was opened by Mr Frank Casey, Chairman of the Irish E.M.Y. committee, and its members were welcomed to Trinity College, where they stayed, by the Dean of the Faculty of Arts Letters Professor Barbara Wright. This was another opportunity for music from Kevin Glackin (fiddle) and Néillidh Mulligan (pipes). Dif-

ferent in style was the concert in the Douglas Hyde gallery on 29 August, with songs from Antaine Ó Faracháin, Frank Browne and Mairéad Ní Dhomhnaill and music by David Milne (harp/sichord), Edel McWeeney (fiddle), Nóirín O'Donoghue (harp) and Mícheál Ó Briain (pipes).

Lahinch weekend

Co. Clare was presented as pure entertainment, but given the interests of participants it was also very instructive. Tom Munnally arranged a programme of which the highlights were: A tour of the Burren on Saturday

morning ending in Doolin (guide: John O'Brien) and a music and dance session in Gleeson's, Coor, ending at an undetermined hour of the night; more or less continuous singing in a lounge of the hotel was provided by Tom

Lenihan, Micho Russell, Tim Dennehy, Olly Conway and Sheila Douglas, with music from P. J. Crotty (flute), Junior Crehan (fiddle) and Éamonn

McGibney (fiddle). Nora Cleary, regrettably, could not be present owing to a family bereavement.

The Kommission für Volksdichtung

The Kommission für Volksdichtung, to give the ballad group its official title, transacts its business with all possible informality, but a short business meeting was necessary in Dublin to elect a new chairman replacing the outgoing Rolf Brednich (Göttingen). Stefaan Top (Louvain) was chosen by popular acclaim. He will be supported by two Vice-Chairmen: Zmaga Kumer, who for many years has

published the annual Ballad bibliography, will continue in office and will be joined by David Buchan (St John's, Newfoundland). With this able and energetic trio in charge, the Kommission can look forward confidently to excellent running of its affairs and, in the immediate future, to its 1986 Conference, to be held in Crete in August at the invitation of Walter Puchner.*

*The dates of the 1986 Conference in Crete will be 19-22 August. Information from the Office.

Hugh Shields



A nineteenth-century theatrical poster of a popular eighteenth-century ballad theme: 'Willy Reilly and his Colleen Bawn'

512



Cut No. 1068—WILLIE REILLY—1 sheet, Black, \$3 per 100.
Electrotype of this Cut, \$4.

'POPULAR MUSIC IN EIGHTEENTH-CENTURY DUBLIN':

AN EXHIBITION 27 AUGUST - 31 OCTOBER 1985

The material remains of eighteenth-century Irish popular music with Dublin connections - instruments, books, manuscripts, printed music, songsheets and songbooks, pictures, literary references and newspaper advertisements - formed the basis of this joint European Music Year project of the Society and Na Píobairí Uilleann. It ran in the

the exhibition was funded by Dublin Corporation, the E.M.Y. Irish Committee and Intertool (Ireland) Ltd, was organised by officers of the Society with the help of many other people, and drew on material from the National Library of Ireland, the National Museum, the Guinness Museum, the Royal Irish Academy, Dublin Public Libraries



Octagonal Room of the Dublin Civic Museum, 58 South William St, for over two months, enlivened by recorded and live traditional music from a variety of performers.

Assembled with the tangled relationships of traditional and other popular music in mind,

(Gilbert Collection), Trinity College Dublin, Kilruddery House, the British Film Institute and the private collections of Leslie Shepard, Mrs Pamela Smith and Breandán Breathnach. It was attended by over two thousand people.

Opening

The opening on the evening of 27 August was performed by Mr Frank Feeley, Dublin City

Manager, introduced by Breandán Breathnach. The large audience included members of

the Ballad Conference. Dublin musicians Seán and Seán Óg Potts (whistle and pipes) and Dublin singer Frank Harte provided entertainment, with catering by Gerry Farrelly of the Commodore. The reception was sponsored by Guinness (Ireland) Ltd.

A forty-page booklet (see

below) with the same title as the exhibition was launched at the opening with essays by: Brian Boydell 'Georgian lollipops', Breandán Breathnach 'Eighteenth-century tunes today', 'The Irish bagpipe', 'Dancing', Nicholas Carolan 'Gaelic song', and Hugh Shields 'Ballads, ballad singing and ballad selling'.

Contents

Exhibits were arranged under the headings: musical instruments, music publishing, music publishers, ballad opera and theatre music, ballad broadsides and chapbooks, Gaelic songs and song airs, polite song, political song, dance music, harping, piping, dancing, literary references, newspaper advertisements. Notable instruments on display were the Downhill harp, a set of Egan pipes, a Perry fiddle, a Gibson guitar, a Dollard flute, a dancing-master's kit. Printed and MS books included a facsimile of the Neals' *MOST CELEBRATED IRISH TUNES* (1724), the earliest collection of Irish music; Jackson's *CELEBRATED IRISH TUNES* (1780),

the first collection of uilleann pipe music; Bunting's *ANCIENT IRISH MUSIC* (1796); the printed text of Brooke's political ballad opera *JACK THE GIANT QUELLER* (1749); the manuscript text of O'Hara's ballad opera *MIDAS* (1762) and the orchestral score of his *TWO MISERS* (1771); Walker's *HISTORICAL MEMOIRS OF THE IRISH BARDS* (1786), the first book about Irish music; Wilson's *SELECT IRISH POEMS* (c.1782); a Dublin edition of *THE TRIAL OF HURDY-GURDY* (1794). There was also an original advertisement for a public concert in 1786, to be given in the very room in which the exhibition was itself held.

Events

For the first two weeks of the exhibition lunchtime concerts were held daily featuring Gerry Bohan (flute), Frank Browne (songs in English), Tiarna Browne (fiddle), Máire Nic Dhonnchadha (songs in Irish), John Lucid (button accordion), Paul McGrattan (flute), Néillidh Mulligan (pipes), Gerry O'Reilly (songs in English), Seán Óg Potts (pipes) and Éamonn Walsh (pipes).

Two evening events took place in October. On the 19th October there was a series of talks on features of the exhibition: piping and other instrumental music by Breandán Breathnach, song in Irish by Nicholas Carolan, 'Come-all-yes' by Hugh Shields. On the night of 31 October the exhibition closed with a concert by a group led by Seán Potts (whistle) and including Mick Hard

(flute), Nóirín O'Donoghue (harp), Kevin Glackin (fiddle) and Seán Óg Potts (pipes).

For a week in October lunch

time demonstrations of eighteenth-century dances, organised by the Museum, were given by Iain and Helen Montague.

Finally

The exhibition was featured in a programme recorded in the Museum for RTÉ Radio One's 'Airneán' series in which Breandán Breathnach accompanied presenter Peter Browne around the display and commented on it. This was to be Breandán's last radio recording.

Items of the exhibition have been photographed with a view to maintaining a permanent photographic archive, and some are currently on loan to an

exhibition in Mullingar.

For their contribution to the exhibition the thanks of the Society are due to all the individuals and institutions named above, as well as to Seán Ó hÉigeartaigh, Joyce Farrelly of the UCD Audio-Visual Centre, Peter Walsh of Guinness's brewery, and most of all the director, Pat Johnson, and the staff of the Dublin Civic Museum.*

Nicholas Carolan

** It should be added that in the heat of the day it was the writer of this report himself who made the chief contribution to the mounting of the exhibition - Ed.*

AN EVENING OF MUSIC AND DANCE

14 December 1985

The premises of Na Píobairí Uilleann at 15 Henrietta Street, where the Society meets and has its office, also house a very energetic group of set dancers who hold classes there most nights of the week, and organise dancing weekends with other groups around the country. Terry Moylan, a leading spirit of the group and a member of the Society has already edited two collections of set dances gathered in the course of their travels, and the demand for these is international.

As a Christmas activity, the Society and the set dancers combined to have an evening of music and dancing for which two musicians from the Kerry-Limerick area, Denis Doody,

accordion, and Donal O'Connor, fiddle, were to supply the music. In the event Denis Doody was unable to appear owing to the sudden death of a friend, but his place was supplied by Seamas O'Carroll, a flute player who frequently performs with Donal and Denis around Limerick and Shannon where they live. Their music has a strong Kerry flavour, although Seamas is actually from Wexford, and slides and polkas predominate in their repertory. The night began with a recital of duets and solos from Donal and Seamas, and from Kerry accordion player Brendan Begley, and continued until morning with set following set.

Nicholas Carolan

Photos by
Liam McNulty



Photos of the opening of the Ballad Conference in Trinity College, Dublin, 26 July (nos 1-4) and of the opening of the Eighteenth-Century exhibition at the Dublin Civic Museum on 27 July by Mr Frank Feeley, introduced by Breandán Breathnach (no 5).

2

2



3



4



MY PARENTS REARED ME TENDERLY

MY PARENTS REARED ME TENDERLY, AND OTHER TRADITIONAL SONGS SUNG IN INISHOWEN.

Compiled and annotated by Jim McFarland and Jimmy McBride, Buncrana 1985. 96pp. £3 (£2.50 stg) + postage from J.&J. Promotions, Buncrana, co. Donegal (phone 077.61210).

This collection could be compared with Paddy Berry's Wexford one reviewed in IRISH FOLK MUSIC STUDIES no 4, except that it has a larger number of more than local compositions, including the very fine version of 'Lady Isabel and the elf knight' sung by Corny Mc Daid on the cassette EARLY BALLADS IN IRELAND (see below) and entitled 'False lover John'. The intention of the authors is obviously to recycle old songs in danger of extinction and the two Jimmies get a deserved boost from the lyrical preface by Paddy Tunney who, in his capacity of health inspector with responsibility for Inishowen himself even contributes a song of dark satire on non-events in Carndonagh, his own composition 'The royal rats of Carn'. Given their purpose, we can excuse the Jimmies for not doing proper proof-reading; corrections for the most part would be orthographic cosmetics, though here and there one tries in vain to get sense.

Melodies are not given except for two songs, the only two in Irish: one written by Jimmy McBride himself, the other 'the only complete song from Inishowen to survive in the

native tongue'. Like most of the songs in English, 'Pléaráca na bPollán' is firmly rooted in Inishowen by its subject. On the other hand, songs of broadside origin occur, among which I was interested to see 'The "Beaver Brig" stood neat and trig', having just noticed it on a ballad sheet printed by Mayne of Belfast. Among both local and broadside songs I was struck by the frequency with which songs recurred across lough Foyle in Magilligan: a fact the authors allude to in their preface. I have recorded there myself fourteen of the fifty-nine songs of this collection, some of them published; and one could easily document others.

Not only as a singing-book but for its insights into local tradition - the composing function, links with Scotland, the poteen industry, range of repertory etc. - this is a valuable selection and the authors deserve encouragement in their intention of adding to it. It would be nice to get more music in later selections, but nicer still to get at least some of the songs on tape. The singers themselves, who are amply credited throughout, could also be given opportunity to speak a little for themselves. But the work presented is very satisfying in its obvious concern with singing at the present day, a fact which has not ruled out a good deal of social history in the form of excellent photos of local life before and after the turn of the century.

Hugh Shields

A SONG MANUSCRIPT FROM COUNTY DOWN

JOHN MOULDEN

16 March 1985

In 1980 a request came to the Society from the Canadian ballad scholar Edith Fowkes for Irish information on a song found in Newfoundland 'The blooming bright Star of Belle Isle', and the search for Irish versions led committee member John Moulden of Portrush to a manuscript of traditional and literary texts belonging to an acquaintance. Such manuscripts are rare, and John found this one of great interest both for the songs it contains and for the insights it gives into Ulster singing. After close examination, he presented a report on it with visual and vocal illustrations to a meeting of the Society in Henrietta Street.

The manuscript, of seventy quarto pages but incomplete, an autograph from a single hand, contains the words of thirty-eight songs, and seems to have been written early in this century. The writing is a poor school copperplate with inaccurate spelling, partly phonetic, and no punctuation.

Several of the songs are unique, and these are sea songs with co. Down references. Some are known from only one other source, but the majority can be

commonly traced to ballad sheets or other printings. An early dateable song is 'James Donnelly's Farewell', based on the actual stealing of a banknote in Belfast in 1824. Popular themes are the sea ('Adieu my Lovely Nancy'), boxing ('Sayers and Heenan'), and politics ('Allen's Early Grave'), and there are several Scottish songs such as 'The March of the Cameron Men'.

The original source of the manuscript is unknown, but from song choice and other internal factors it would seem to have been written in co. Down by an old man, partly schooled, probably a naval seaman, who had been in Scotland and was an Irish nationalist. He was clearly a singer, not an antiquarian, and the songs, a selection from his repertory, mostly seem to have been learned in the 1870s and 80s. The reason he compiled the manuscript with such labour and obvious difficulty can only be guessed at, but to John Moulden it seems that his motivation was to preserve these songs and pass them on as a legacy to a posterity, possibly one unknown to him.

Nicholas Carolan

GARY HASTINGS ON ORANGE MUSIC

The meeting arranged for November - Gary Hastings on the music of Orange tradition - was postponed as a mark of respect to the memory of our

late committee member Brendan Breathnach. It took place in January 1986 and will be reported in the next number of the newsletter.

Blas meala

BLAS MEALA. A SIP FROM THE HONEY-POT. A selection of Gaelic folksongs with prose translations and verse equivalents.

By Brian O'Rourke. Dublin, Irish Academic Press, 1985. Two C60 cassettes edited by Brian O'Rourke, with the singers: Máirtín Mac Donncha, Eibhlín Ní Churtáin, Seosamh Mac Donncha, Máirín Bean Uí Chéidigh, Treasa Bean Uí Chonghaile, Seosamh Ó Fla-tharta, Sorcha Bean Uí Chon-fhaola; available from Camus Productions, c/o Regional Technical College, Dublin Road, Galway.

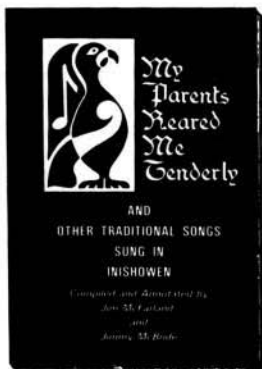
To call something unique in matters relating to traditional song will surprise few people since the substance and perhaps almost as much the meaning of the song remains forever un-fixed. But this undertaking of Brian O'Rourke's is in a special way unique. It is an experiment based on the intensely self-sufficient idiom (as we see it today) of Connemara lyric song, and on that section of it - Gaelic love poetry and its con-

ventions - which seems to the outsider the most crystalline, inimitable and very often obscure. The experiment consists in putting his own English translations of well-known songs in Irish into the mouths of a group of first-rate native singers of Irish (soloists of course) and looking to see what happens.

What happens may not please everyone. It is suggested that the native public may get a taste for the translations and quite give up asking for the originals. That the singers respond gladly enough to a new and enlarged public. But if these are the things which happen, it will be because they were going to happen anyway, and in such a way that not much of the Gaelic tradition would remain.

Others may think that the quality of the translations - which can hardly equal the originals - or the mere switch of idiom will prevent them competing seriously with the originals. But if this is plausible it must be agreed that Brian's translations are remarkably good and that, we are told, the natives have been listening with pleasure to the singers singing them. Quite reasonably Brian remarks: 'I am quite ready to agree with readers who find that they do not look like poems, but I hope listeners will agree with me that, on the tapes, they do sound like songs.'

He also says that 'the language used in the translations should be, if possible, as natural as that of the original'. The remark evokes sympathy but the term 'natural' is not helpful since poetry was never intended



to be 'natural', and Gaelic love song uses language in a thoroughly conventional way. The translations, in fact, imitate these conventions, whether the author notices this or not. And they conform ingeniously to the exacting demands of Gaelic versification. The ingenuity may be at times too curiously contrived, and in the diction a prosy quality may sometimes emerge. But the results are broadly impressive.

These comments are perhaps enough for the present to suggest an interesting experiment: not one in which each person - readers, listeners, singers, or author - will notice the same processes at work or see the same objectives. (Some will not see any.) Each of the twelve songs is sung twice by the same singer, once in Irish and once in English. Listening to the singers in English one perceives that the songs - which indeed they are - remain close and literally close to the printed text, which is presumably the one that Brian wrote; but the music, for its part, is flexible. Listening to

Blas Meala
A Sip from the Honey-Pot

I



GAELIC FOLKSONGS
with English Translations

them in Irish, one perceives slight but not significant deviations from the printed text; one wonders how these textually perfect songs were learned, how long the singers have been singing them and from whom they obtained them. Being masters of their art they sing them with a sureness of idiom which cannot fail to impress any listener. Even if the translations remain only subservient, the whole unorthodox procedure will have been worth while, and whatever its results they will deserve to be reported on.

Hugh Shields

♩ = 184 UNTITLED FLING

D.S.

John Joe Gannon, button accordion, 2 February.
Right hand only. First playing. Key as played.

EUROPEAN ETHNIC ORAL TRADITIONS :-

3 new cassettes

SCÉALAMHRÁIN CHEILTEACHA

Narrative songs
in the Celtic languages
ed. Cathal Goan



Although the ballad genre flourished only rather marginally in the Celtic languages, they show just as much interest in songs 'with a story' as other languages of Europe. But the stories are treated in very different ways. The tape includes old heroic lays, a medieval 'exemplum', diverse ballads which have easily recognized international parallels, work songs and an allusive satiric song. Other songs illustrate a tendency to separate song from story so that the song celebrates certain events which the story, if available, explains. This cassette provides the first selection of recorded songs from oral tradition in all the Celtic languages. Its contents are also published in the book

Scéalamhráin Cheilteacha (An Clóchomhar, Dublin 1985) with texts, tunes, and Irish translations and commentaries. English translations are available with the cassette.

Tá na h-amhráin a bhfuil scéal ag baint leo an-fhairsing sa Ghaeilge agus insna teangacha Ceilteacha eile, ach tá na haicmí an-éagsúil: laoiithe Fiannaíochta, exempla nó scéalta cráifeacha, fiú amháin seanbhailéid Eorpacha – cé nach bhfuil an aicme seo roilíomhar – amhráin saothair, agus amhráin nach iontu féin, ach i bpíosa cainte a ghabhann leo, 'údar an amhráin', atá an scéal le fáil. Tá samplaí de na haicmí seo le fáil ar an chaiséad seo agus sa leabhar *Scéalamhráin Cheilteacha* atá foilsithe ag An Clóchomhar, Baile Átha Cliath (1985). Gheofar ansin téacs, aistriúchán Gaeilge agus fonn gach amhráin, maraon le cuntas ar chúrsaí foinsí agus staire.



EARLY BALLADS IN IRELAND

1968-1985

edited by

Tom Munnely and Hugh Shields

From singers who have many other things to offer this cassette borrows only versions of the songs edited by F.J. Child in his *English and Scottish popular ballads*. These versions include universal favourites like 'Barbara Allen', ballads of great interest for their international parallels like 'False Lover John', or their literary associations like 'Lord Gregory' (Joyce's 'Lass of Aughrim'), rare or unique items

like 'Lord Abore' and texts processed by the popular press like 'The holland handkerchief'. The old ballad genre is, after all, a historical ragbag, and we can also pop in features specially Irish: the 'chante-fable' reduction of 'Tam Lin' in 'Saturday night is Hallowe'en night' and the refrain in Irish attached to the 'Baffled knight'. Before the last seventeen years in which these songs were recorded, little was known of the excellent state of preservation of the old Scottish and English ballads in Ireland (Scottish, it would appear, more than English). This selection adds a substantial supplement to those already published on disc or tape.

side 1 *The dewy glens of Yarrow*
The dark-eyed gipsy
The pretty little cock
The keeper of the game
Little sir Hugh
Saturday night
False lover John
Johnny Scott
Barbara Ellen

side 2 *Lord Gregory*
Lord Levett
Knight William
The banks of the sweet Vilede
The creed
Lord Abore
Lord O'Bore
The baffled knight
The holland handkerchief
The old woman from Connor
Rosemary lane



O Es Edil ritter stouge
 Oners walfart i sat tho-
 mas lido. zu gelang welle: :



GERMAN BALLADS FROM ORAL TRADITION

edited by Jürgen Dittmar

German folk song is not so widely known as it deserves to be, or as it formerly was, for Germany made a big contribution to European popular tradition in early modern times. Its ballad genre has a special place in history, and Germany's central situation in Europe has meant that ballads in German influenced substantially those in other languages. German-speaking settlements carried them to many parts of Europe, and this cassette includes songs from France (Lorraine), Hungary, Romania, and Russia (Donets) as well as Germany and Austria. The concluding song is a religious ballad, but the rest are made up of tragic and comic love songs, serious songs of family conflict, and trivial ones of 'badly married' wives. The singers are both men and women, usually singing solo without accompaniment, at times in duet or chorus.

SEMINAR: 'ETHNOMUSICOLOGY
AND IRISH MUSIC'

9-10 May 1986

Arrangements for the spring seminar on this subject are in hand and details will be circulated in a leaflet before the next meeting after this. Those contributing papers will include John Blacking, Professor of Social Anthropology at Queen's, Belfast, and Peter Crossley-Holland, former Professor of Ethnomusicology in the University of California at Los Angeles. The seminar will be held in Henrietta St and will begin on Friday evening and conclude at six o'clock on Saturday.

WILLIE CLANCY SUMMER SCHOOL

5 - 13 July 1986

The school will run this year at the above period and will include the usual varied menu: classes in uilleann pipes, whistle and flute, fiddle and concertina, dancing classes for beginners and a whole range of set-dances, the workshop on song and singing; lectures by Finbar Boyle, Brian O'Rourke, Caoimhín Mac Aoidh, Jim McGuire, and a memorial lecture in honour of Breandán Breathnach by Paddy Glackin: 'The state and Irish traditional music'. There will be concerts, dance demonstrations etc. on most evenings. A new feature is the Foundation Course 'a week-long introduction

to the Irish musical tradition' given by Paddy Glackin and Cathal Goan and held at Spanish Point. Other activities will be, as usual, in Miltown. Information from:

Muiris Ó Rócháin,
Scoil Samhraidh Willie
Clancy,
Miltown Malbay,
co. Clare.

ICTM UK CONFERENCE

Belfast, 3-6 April 1986

You may need to be reminded that the 'ICTM' is the former 'IFMC', altered from 'International Folk Music Council' to 'International Council of Traditional Music.

The twelfth annual conference of its UK Chapter will take place at Queen's University taking as a special theme 'Fieldwork'. Information from:

Annette Sanger,
Anthropology Dept,
Queen's University,
Belfast BT7 INN.

IRISH MUSICOLOGY CONFERENCE

24 May 1986

A one-day conference will be held at the Ulster Folk and Transport Museum, Cultra, co. Down, on the theme 'The legacies of the collectors', by the Institute of Irish Studies, Queen's University, Belfast. Enquiries about participation to the organiser: Janet Harbison, Institute of Irish Studies, 48 University Road, Belfast BT7 INJ.

PUBLICATIONS OF THE SOCIETY

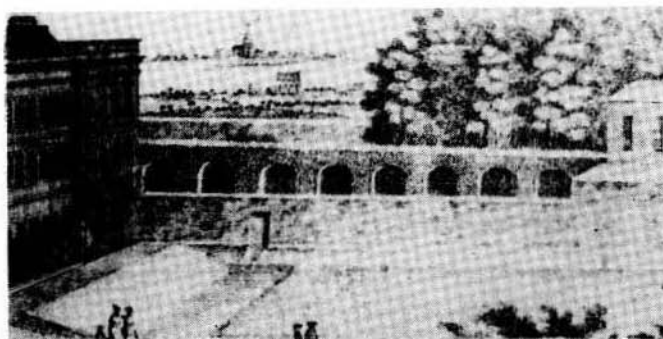
During 1985, the Society published the fourth number of its Journal, a booklet for the exhibition (with Na Píobairí Uilleann, see p.8), an essay on Goldsmith, and a short bibliography of folk song. Its members were responsible for the book SCÉILAMHRÁIN CHEILTEACHA published by An Clóchomhar in support of one of our cassettes (see p. 4). These and previous publications are on sale at the Office, 15 Henrietta Street, Dublin 1 (Tel. 74 44 47). MEMBERS OF THE SOCIETY obtain a discount of 33.3% on the prices shown below. POSTAGE is extra.

BOOKS &c.

- | | |
|----------------------------------------------------------|-------|
| IRISH FOLK MUSIC STUDIES no 4, | £3 |
| no 3, | £2 |
| A SHORT BIBLIOGRAPHY OF IRISH FOLK SONG by Hugh Shields. | £1.50 |



- | | |
|----------------------------------------------------|----|
| POPULAR MUSIC IN EIGHTEENTH-CENTURY DUBLIN. | £2 |
| OLIVER GOLDSMITH AND POPULAR SONG by Hugh Shields. | £1 |



SEAN-AMHRÁIN I gCLÓ, 1716-1855. Facsimile reprints
of early song-texts in Irish. 50p

CEOL TÍRE 1-29. Newsletter of the Society, available to
members only. each 50p
nos 1-28, £12

Forthcoming

MOST CELEBRATED IRISH TUNES by the Neal printers
(1724). Facsimile reprint edited and annotated by Nicholas
Carolan.

SHORT DISCOGRAPHY OF IRISH FOLK MUSIC by Nicho-
las Carolan.

CASSETTES

SCÉILAMHRÁIN CHEILTEACHA Narrative songs in the
Celtic languages, C90. £5

DEUTSCHE VOLKSBALLADEN German ballads in oral
tradition, C60. £4

EARLY BALLADS IN IRELAND, 1968-1985, C90. £5

CEOLTA AGUS SEANCHAS THÍR CHONAILL. Songs and
stories in Irish and English of Joe McCafferty, Donegal,
C90. £5

SONGS OF THE IRISH TRAVELLERS. Traditional ballads
and lyric songs, C60. £4

SHAMROCK ROSE AND THISTLE 2-3. Folk singing in
North Derry, 2 C60. each £4

ADAM IN PARADISE. Traditional songs by Eddie Butcher,
Derry, C13. £1.50

FORTHCOMING MEETING

'Padraig O'Keefe and his Music Manuscripts'

Caoimhín Mac Aoidh

1 March 1986

The Kerry fiddle-player and fiddle-teacher Padraig O'Keefe who died in 1963 devised a personal tablature for notating fiddle-music, and hundreds of pieces in this tablature survive in the possession of his pupils. Caoimhín Mac Aoidh has made a collection for publication of over eight hundred of these pieces which gives a valuable picture of Kerry music in the last hundred years.