

An CRUITIRE



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The cover photo of the DIT Harp Ensemble from the DIT Conservatory of Music and Drama was taken by Kieran Cummins at Cairde na Cruite's annual international harp festival
An Chúirt Chruitireachta in An Grianán, Co. Louth, June 2017

AN CRUITIRE

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An Cruitire is the newsletter of Cairde na Cruite and is issued annually on 1st December.



Cairde na Cruite Events

An Chúirt Chruitreachta 2017

All harp roads led to An Chúirt Chruitreachta, Cairde na Cruite's International Festival for Irish harp 25th–30th June in An Grianán, Termonfechin, where we hosted more than 70 harpers from Ireland and right across the globe. Connectivity was the theme of the festival and we connected with the harp and singing traditions of our nearest neighbours in Wales, Northern Ireland and England, as well as showcasing the very best of harping from Irish harpers to visitors from all over the world including Australia and the USA.

The highlight of this year's festival was the extraordinary Festival concert series, featuring widely acclaimed harpers and international names in Irish traditional music. We were entranced at the opening concert in eighteenth century Beaulieu House in Drogheda by evocative performances from poet Moya Cannon and harpers Kathleen Loughnane and Catriona Cannon and piper Cormac Cannon, who recreated the music and social milieu of the collector Patrick O'Neill from County Tipperary, alongside Moya's reading of her poetry. We continued with brothers Cormac and Éamon de Barra, singer and harpist, Siân James (Wales) collaborating with seannós singer Seosaimhín Ní Bheaglaioich, our singer in residence, and early harp specialist, Siobhán Armstrong. Jean Kelly and *Ranagri*, whose fusion of traditional and contemporary styles highlighted the versatility of the harp and its place in the modern world pushed out the boundaries further. We strengthened our links with the singing tradition of County Louth and welcomed back the much-loved Drogheda Singers who appeared in the *"Pushing Out the Boundaries"* concert. The final gala concert brought two world-renowned families together, each featuring the diversity of the Irish harp tradition – The Casey Sisters and The Henry Girls.

Continuing our 'getting closer to our audiences' strategy, we brought the harp festival to town with a series of lunchtime pop-up concerts in The Tholsel – Drogheda's historic eighteenth century toll hall. Enthusiastic audiences enjoyed Anne-Marie O Farrell's performance with the US Fairfield County Children's Choir – a surprise addition to the festival. Rachel Duffy and Fiona Gryson demonstrated the wealth of up-and-coming harp talent, while Dearbhail Finnegan and Deirdre Granville, accompanied by Robin Slater and Brendan McCreanor provided a rousing end to the series.

Harpers from Music Generation Louth connected with harp ensembles from Dublin, Laois, Meath and Athenry, who gathered on June 28th in An Grianán – giving more than 100 young harpers an opportunity to perform together, socialise and learn from one another. Festival attendees combined forces with them for a lively afternoon of harp playing. It was a marvellous occasion and the first of many, we hope. Thanks to all who participated. My special appreciation goes to the tutors who

helped with the planning and the smooth running of the afternoon, and the production of the evening concert. It was a logistical feat and required considerable ingenuity to get harpers on and off the stage so efficiently.

In memory of its two founders, Gráinne Yeats and Mercedes Garvey, Cairde na Cruite initiated a partnership with a number of Music Generation programmes to support three young harpers to attend the festival. While it is heavily dependent on our funding situation, we would like to maintain our links with Music Generation to develop the idea further in 2018.

Our exhibition, featuring harps by Irish harp makers, was well attended and attracted widespread attention, while our opening pop-up concert signalled the great variety of harping that was heard throughout the week at the festival. Our schools concerts, in the week preceding the festival, were very popular, and thanks to Rachel Duffy and Fiona Gryson who flew the flag for us there.

Harp tuition and hands-on workshops are a vital part of the festival and give participants an immeasurable insight in to the very best of harp playing by master harpers. We are fortunate that our tutors continue to come back home to work with visiting harpers. A big thanks to Áine, Anne-Marie, Cormac, Dearbhail, Deirdre, Gráinne, Kathleen, Máire, Triona, and to Seosaimhín Ní Bheaglaoich – our singer-in-residence. The festival could not happen without their dedication and support. Each of them in one way or another took on additional responsibilities: Dearbhail looked after harp hire – thanks to Caitríona Rowsome for organising Cairde na Cruite harps – and the harp exhibition; Gráinne, Áine and Dearbhail planned our collaborative day; Anne-Marie and Cormac were the backstage hands for the evening concert; Deirdre and Catriona Cannon (from afar) really increased our social media presence. Of equal significance was the contribution of our back room team – Rachel, Fiona, and Ann at Communiqué International. Caitríona Yeats who attended the Festival as a ‘listener’ ended up very much a ‘doer’ as she provided invaluable support at our opening day and at the lunchtime concerts. Our treasurer, Kieran Cummins, quietly does the untold number of smaller chores from one end of the year to the other, as well as capturing great pictures of memorable harping moments for posterity.

Our PR and communications were very successful this year and everybody’s hard work paid off in increased audience numbers and in numbers of participants. Another first was our audience survey, assembled by our PR adviser, Karen Thompson. The outputs from the survey have given us a better understanding of what our audiences thought about the festival and the work we are doing. Not only did our online booking increase our visibility, it swelled our evening audiences; which were at capacity almost every evening. Overall, the festival proved that we have an extraordinary team working together to promote the harp and its music. *Go mbeirimid beo ar an am seo arís.*

The team is already hard at work planning our 2018 festival, which will take place from 1st–6th July. For more detail visit www.cairdenacruite/festival.ie or email info@cairdenacruite.com.

Aibhlín McCrann

Director

An Chúirt Chruitireachta



DIT Harp Ensemble from the DIT Conservatory of Music and Drama



Dearbhail Finnegan and the Meath Harp Ensemble



Music Generation Laois led by Siobhán Buckley



Music Generation Louth led by Deirdre Ní Bhuachalla-Malone



Harpers together with CCIHF Festival Tutors



Members of the Athenry Music School led by Úna Ní Fhlannagáin



Royal Irish Academy of Music ensemble, L to R: Lucy Ní Fhaoláin, Emer Ní Scoláí, Aoife Ní Bhriain and Anna McCarthy.



Oisín Morrison Ensemble, L to R: Eleanor Gaffney (Violin), Tierna Rowsome (Violin), Oisín Morrison (Harp), Fiona Gaffney (Viola), Maitiú Gaffney (Double Bass)



Siân James giving a harp workshop at CCIHF



The Casey Sisters: Mairéad Ní Chathasaigh (Fiddle), Nollaig Casey (Fiddle/Vocals), Máire Ní Chathasaigh (Harp)



Cormac Cannon (Uilleann Pipes and Flute), Catriona Cannon (Harp), Kathleen Loughnane (Harp)



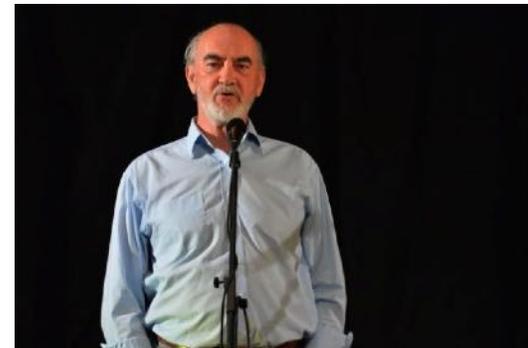
The Henry Girls: Karen, Lorna and Joleen McLaughlin



Siân James (Harp)



Éamonn de Barra (Flute and Bodhrán), and Cormac de Barra (Harp)



Gerry Cullen (Singer)



Ranagri: Eliza Marshall (Flutes/Whistles), Joe Danks (Bodhrán/Guitar), Dónal Rogers (Vocals/Guitar) and Jean Kelly (Electric Harp/Irish Harp)



The Chamber Singers of Fairfield County Children's Choir, Connecticut, USA accompanied by Anne-Marie O'Farrell (Harp)



Éamonn de Barra (Flute and Bodhrán), Siân James (Harp), Cormac de Barra (Harp) and Seosaimhín Ní Bheaglaoich

Photographs of 2017 evening concerts and afternoon workshops at An Chúirt Chruitireachta, An Grianán, Termonfechin, County Louth by Kieran Cummins



Spring and Winter Concerts at the Pearse Museum

Spring Concert / Ceolchoirm an Earraigh 2017

This year's spring concert on 7th May in the Pearse Museum, Rathfarnham featured a performance of *Clann Lir*, an orchestral suite composed by Dublin-based harper and flautist, Oisín Morrison. The audience was enthralled by the magical and spellbinding combination of harps and multiple instruments in this exciting new composition.

The suite, a musical portrayal of the Irish legend 'The Children of Lir', was played by *Ceolfhoireann Naithí agus Cairde*, an orchestra of young traditional and classical musicians and featured multiple harps. Harpers in the *Clann Lir* ensemble are Alva Casey, Clodagh D'Alton, Fionnuala Donlon, Lucy Ní Fhaoláin, Niamhí Blennerhassett and Sadhbh Nic Ghráda.

We are very grateful to Brian Crowley and the staff of the Pearse Museum for generously hosting our concerts in this wonderful setting for many years.

Winter Concert / Ceolchoirm an Gheimhridh 2017

Cairde na Cruite would like to thank Foras na Gaeilge for hosting our Christmas Concerts for many years on Merrion Square and wish them every success in relocating to their new head office on Amiens Street. This year our winter concert was held on 12th November 2017 in the Pearse Museum, Rathfarnham to coincide with the weekend of National Harp Day.

The concert, an exciting showcase of up and coming young Irish harpers featured Muireann Ní Mhaoildeirg, Emer Ní Scolaí and guest harpist from Mayo, Alannah Thornburgh. All three prize-winning harpers displayed unique artistic panache and style in their presentation of music ranging from jigs and reels to Carolan tunes and film music. *An Halla Mór* at the Pearse Museum was filled to capacity and all in attendance were treated to an uplifting finale performance where the three harpists joined forces to play *Strike the Gay Harp!*

Cairde na Cruite are very grateful to the staff of the Pearse Museum for hosting the winter concert.

Áine Ní Dhubhghaill

Regular Events with Cairde na Cruite

Spring Concert: A harp concert held annually each Spring at the Pearse Museum in St. Enda's Park, Rathfarnham. The 2018 dates will be published on www.cairdenacruite.com in the New Year.

An Chúirt Chruitireachta: Our International harp festival takes place annually in An Grianán, Termonfechin, County Louth. The 2018 event will take place from Sunday 1st July to Friday 6th July 2018. See www.cairdenacruite.com to book your place. @CCIHF

Winter Concert: A harp concert held annually in November / early December. The 2018 dates will be published on www.cairdenacruite.com in the New Year. All are welcome!



Alannah Thornburgh



Alannah Thornburgh, Muireann Ní Mhaoildeirg, Emer Ní Scolaí



Back Row (L-R): Kieran Cummins, Fiona Gryson, Dearbhail Finnegan, Caitriona Rowsome, Rachel Duffy, Áine Ní Dhubhghaill, Aibhlín McCrann, Kathleen Loughnane
Front Row (L-R): Alannah Thornburgh, Muireann Ní Mhaoildeirg, Emer Ní Scolaí

CAIRDE NA CRUICE



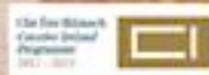
An Chúirt Chruitireachta
International Festival
for Irish Harp

Sunday July 1st –
Friday July 6th
2018

An Grianán, Termonfechin,
Co Louth, Ireland

Where harps inspire..

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Join us in 2018 for Cairde na Cruite's International Harp Festival

Sunday 1st July to Friday 6th July 2018

Book now for an exciting programme of tuition, workshops and concerts!

Enquiries and Bookings

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www.harpfestival.ie

/CairdeNaCruite

@CCIHF

five day harp festival of workshops, sessions, tuition and concerts

world-class teachers, visiting artists and performers

open to harpers of all standards

broaden your understanding of Irish music, song and dance

learn from world-renowned masters of Irish harping

develop skills and repertoire

Irish harping techniques

traditional ornamentation

make harp friends for life

Harp Hire



Cairde na Cruite's harp hire scheme enables aspiring harpers to borrow a harp for a trial period of 6 months up to a maximum of one year. The society currently has a small number of harps available to hire. If you are interested in hiring one of these harps, please contact Caitriona our harp hire coordinator, at:

harphire@cairdenacruite.com

+353 1 6586224



by Aibhlín McCrann

Saturday November 11th *Lá na Cruite*, National Harp Day, where the recently established umbrella organisation, Harp Ireland, Cruit Éireann, celebrated the various facets of the harp in Ireland, succeeded beyond our greatest expectations. *Lá na Cruite* was Cruit Éireann's first major initiative to promote Ireland's national instrument, encourage more people to learn the harp, attract new audiences and recognise the harp's unique place in Irish musical and cultural life. We invited anybody with an interest in the harp to join us to celebrate our iconic national instrument. And they rallied with a vengeance; venues all over Ireland resounded to the sound of harps.

I ngach cearn den tír bhí ceol beo binn na cruite le cloisteáil ag ceardlanna, seisiúin, coirmeacha ceoil, cainteanna agus taispeántais i ndéanamh cruite. Chruthaigh an lá go bhfuil borradh thar cuimse tagtha ar an suim atá ag daoine san uirlis, rud a mheallann lucht seinme agus lucht éisteachta nua.

Harpers celebrated their instruments in Belfast where it coincided with the 25th anniversary of the Belfast Harp Orchestra. Galway saw an evening concert in the Crane preceded by a concert where established harpers were joined by more than twenty students at the City Museum; our thanks to its Director, Eithne Verling for extending hospitality to us. Music Generation harpers came out in force in Louth, Mayo and Laois. They were joined by established harpers, Gráinne Hambly, Laoise Kelly, Siobhán Buckley and Deirdre Ní Bhuachalla.

Third level institutions came in behind us with Limerick's UL playing host to Fiana Ní Chonaill and friends, presented by Dr Sandra Joyce. DKIT heard young harpers from Louth at its Music Education conference. DIT Conservatory of Music harpers performed in the Powerscourt Centre in Dublin and the RIAM harpers joined us in the Lexicon in Dún Laoghaire – our special thanks to DLR County Council and its Library Service, who gave us wonderful support throughout the day for the harp marathon, and where we heard a wonderful variety of performances including the beguiling sounds of the early harp.

Morning coffee drinkers were treated to an impromptu concert in the Milk Market in Limerick. Killarney and Bandon celebrated the increased numbers of harp players in workshops and concerts.

Bhí an Taisce Cheol Dúchais lán go doras do cheolchoirm draíochta ó chruitirí iomráiteacha mar Tríona Marshall, Michelle Mulcahy agus Anne-Marie O'Farrell, curtha i láthair ag Áine Ní Dhubhghaill; buíochas ó chroí do Grace Toland, Maeve Gebruers agus an fhoireann ansin. I nGarraí na Lus i nGlas Naíon, chuir Cairtriona Rowsome agus a cairde ceadal cruite ar bun, chomh maith le caint ar shaol agus ar shaothair an chruitire agus cumadóir ceoil, Turlough Ó Cearbhalláin.



Atmosphere at the Lexicon, Dún Laoghaire on NHD



L to R: Clodagh D'Alton, Oisín Morrison, Ailbhe Casey



L to R: Triona Marshall, Anne-Marie O'Farrell, and Michelle Mulcahy at the ITMA on NHD



Atmosphere at the ITMA on NHD



DIT Conservatory of Music harpers at the Powerscourt Centre on NHD



Harpers silhouetted against Dún Laoghaire Pier on NHD



Article in the Nenagh Guardian about the National Harp Day event in Nenagh organised by Fiana Ní Chonaill



Meabh McKenna on NHD



Harpers Caitriona, Tierna and Naoise Rowsome and Aoife McGranaghan at the National Botanic Gardens on NHD



Siobhán Armstrong plays the early Irish harp at Na Píobairí Uilleann on NHD



Harpers from Armagh Pipers Club on NHD after presentation by Sylvia Crawford on early Irish harp



Aileen Kennedy and Wexford Harpers on NHD



Music Generation Mayo Harp Ensemble led by Gráinne Hambly and William Jackson in Westport on NHD



Music Generation Louth Senior Harp Ensemble on NHD
(Photo: Drogheda Comhaltas)



Harpers in Limerick on NHD



Harpers in Limerick on NHD



Harp and Uilleann Pipes in Belfast on NHD

Harpers in Wexford, Meath and Mullingar popped up in various local venues during the day and presented concerts in local arts venues in the evening. Armagh featured a variety of harp events throughout the day with the support of the Pipers Club while Na Píobairí Uilleann in Henrietta Street heard the strains of the early Irish harp at a lunchtime concert there, led by Siobhán Armstrong. Our thanks to the pipers for their ongoing support of the harp. The harp featured again at the Cobblestone where Michelle Mulcahy performed with her father and sister and commemorated the event.

Tháinig cruitirí óga Chairde na Cruite le chéile i Muséam an Phiarsaigh, Ráth Fhearnáin Dé Domhnaigh. Arís bhí an halla dubh le daoine agus bhí ceol cruite den scoth againn. Sna laethanta roimh Lá na Cruite, bhí imeachtaí cruite eile ar siúl; léachtaí saor in aisce á reáchtáil sa Gailearaí Náisiúnta agus in Acadamh Ríoga na hÉireann, á gcur i láthair ag Teresa agus Mary-Louise O'Donnell, a spreag lucht éisteachta ar leith i dtreo na cruite, agus a chuir go mór leis an ócáid a cheiliúradh.

We were extremely fortunate to attract a lot of media attention for *Lá na Cruite*, due to the herculean efforts of Imelda Dervan, our coordinator, who came on board at short notice and who worked around the clock to make the event a success. She was ably assisted by teams all over the country making noise on social and local media. A particular thanks to Catriona Cannon who once again chimed in to coordinate some of the social media activity from afar and to Deirdre Granville who kept us 'live' from her hospital bed. We were featured on the RTÉ news at 6pm and at 9pm while TG4 played us on all news bulletins. RTÉ lyric fm presenters gave us inestimable support, and seemed to have wall-to-wall harp music from dawn to the early hours. Our heartfelt thanks to Aodán Ó Dubhghaill and all at RTÉ lyric fm, while Toner Quinn and The Journal of Music of Ireland supported the event in its online journal. Mary Guinan, our designer, met impossible design and print deadlines with an unflappable calm while the Harp Ireland back room team, including secretary, Teresa O'Donnell and assistant treasurer, Aileen Kennedy burned the midnight oil night after night, as the event drew closer.

Finally, this special national recognition of the harp would have been impossible without An Chomhairle Ealaíon, The Arts Council, who supported us with Traditional Arts DEIS Project funding. Harpers of Ireland are gratified by the consistent generous support that we have received from the Traditional Arts team. It has given us a huge morale boost and we hope that it will be the first of many national harp days.

Ní neart go cur le chéile.

Aibhlín McCrann

Cathaoirleach Cruit Éireann, Harp Ireland

www.harpireland.ie



Cruit Éireann, Harp Ireland: The national resource hub for the harp in Ireland

As 2017 draws to a close, let us recall Cruit Éireann, Harp Ireland's first year in existence. Our aim is to promote the national instrument, to gain recognition for its unique status and to secure its sustainability. We consist of a Steering Group of seventeen members (which meets four times a year) and the Harp Forum (which meets twice a year).

Concerted efforts by the Steering Group resulted in the awarding of a Deis grant by the Arts Council which enabled us to set up a website (harpireland.ie) and facilitated the inaugural National Harp Day/Lá na Cruite which took place on 11th November.

The next meeting of the Harp Forum will take place on Sunday 28th January, 2018 at 2.30pm at Communique International, 26 Herbert Place, Dublin 2. For further details, please contact us on info@harpireland.ie or www.harpireland.ie. We welcome your ideas and support to further the development of the harp in Ireland.

Teresa O'Donnell

Secretary Cruit Éireann, Harp Ireland

Note:

Cruit Éireann, Harp Ireland is the national umbrella resource organisation for the harp, its organisations, harp players and harp makers in Ireland. It was established in 2016 by harpers in collaboration with the Arts Council, An Chomhairle Ealaíon to support the continuing development of the harp in Ireland, gain recognition for its unique status and secure its sustainability.

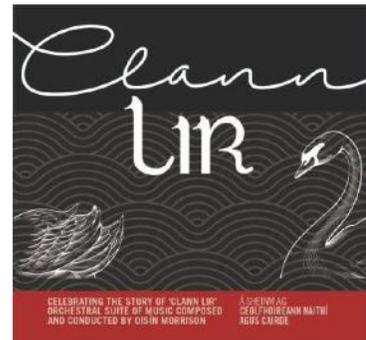


Clann Lir

New Orchestral Suite of Music by Oisín Morrison

Clann Lir is a new orchestral suite composed and conducted by Dublin-based harper and flautist, Oisín Morrison. The suite, an hour long musical portrayal of the Irish legend ‘The Children of Lir’, is performed by Ceolfoireann Naithí agus Cairde, an orchestra of young traditional and classical musicians.

The suite explores the tragic story of the children, depicting their turbulent lives, including the loss of their humanity, their beloved parents and their endurance of the harshest conditions in nature.



The music of Clann Lir combines ten movements, representing the different chapters in the family’s life, which eventually culminates in their inevitable reunion in the afterlife.

The Clann Lir Suite premiered at The dlr Mill Theatre, Dundrum, Dublin on 22nd April and has received numerous standing ovations, never failing to delight its audience on each and every performance.

Oisín Morrison is an award winning harper and flautist from south Dublin. He has toured extensively throughout Ireland and abroad and has taken part in numerous recording projects. His achievements include the All Ireland Senior Harp title, Oireachtas Senior Harp title and winner of the Bonn Óir Sheáin Uí Riada for Harp. While studying in UCD, Oisín received an Ad Astra Performing Arts scholarship. Oisín has engaged in composition within the genre of Irish traditional dance music. From 2015–2017, Oisín focused his energy on portraying stories, exploring characters and evoking emotion through the idea of program music. The Clann Lir Suite is a culmination of this creative energy which has combined musicians from different musical backgrounds in an orchestra of sixty talented musicians.



Achill International Harp Festival

Féile Chruite Acla



Achill Island was alive and buzzing with the rich and vibrant sounds of harps from around the world, for the second incarnation of the Achill International Harp Festival, over the October Bank Holiday weekend! The Achill International Harp Festival aligns itself with ancient harping traditions by gathering harpers at Samhain to explore, develop and perhaps challenge this beautiful musical form. The festival not only celebrates the harp as our national instrument, our national emblem, it showcases the instrument in its international context, with harpers from South America and other parts of Europe.



Nightly concerts featured some of the finest international exponents of the harp and other traditional instruments, with The Henry Girls, Diego Laverde Rojas (Colombia), Leune Bleu Trio (Breton Jazz), Corrina Hewat (Scotland), Michelle Mulcahy (Limerick) and Màiri and Brìghde Chaimbeul (Scotland).

The festival opened on Friday 27th with a collaborative concert of Breton and Irish Music with legendary flute player Jean-Michel Veillon and musical director Laoise Kelly on harp, along with harps and bagpipes from both traditions as well as songs with common themes and traditional ensemble. This followed the highly successful 2016 premiere of Sraith Oileán Acla / Achill Island Suite, a first to combine bagpipes, harps and traditional ensemble, paying homage to the historical and cultural connections with Achill and Scotland.

The festival included harp workshops led by the visiting international harpers. A harp-making workshop was also given by master craftsmen Graham Wright (Ireland) and Charles Perpoil (France). Those who signed up for the workshop went away with their very own harp!

Schools from all over the Island were involved in the AIHF over the October bank holiday weekend to ensure that harp and piping traditions are part of their contemporary experience of Island life.

For more information on the 2018 festival, visit: www.AchillHarpFestival.ie





O'CAROLAN

HARP FESTIVAL

NOBBER



Celebrating 30 years, the 2017 O'Carolan Harp, Cultural and Heritage Festival, Nobber, County Meath enjoyed two days of successful concerts. Friday 29th September featured wonderful performances from special guest Gabriella Dall'Olio followed by the ever popular Meath Harp Ensemble. These were followed by duets from Laoise Kelly and Tiarnan Ó Duinnchinn and Cormac and Éamonn de Barra which delighted all in attendance. From amazing duets on Friday to tremendous trios on Saturday, the festival continued with brilliant performances from The Casey Sisters, followed by wonderful music from Máirtín O'Connor, Zoë Conway and Dónal Lunny.

Harpers from all over the Ireland attended the festival and took part in workshops given by some of Ireland's leading harpers on the Saturday morning. These were followed by competitions that showcased the incredible skill and diversity of playing that exists among harp players today.

This annual program of events runs over the course of a weekend and includes a festival opening and wreath laying ceremony, harp exhibition, music sessions, instrumental workshops, harp competitions, historical tour, festival recital, Aifreann Traidisúnta (Traditional Mass), lecture, recital and a closing Céilí. For information on the 2018 festival, visit www.nobberharpfestival.com



Members of the Meath Harp Ensemble with Aibhlín McCrann



Gabriella Dall'Olio



Tiarnan Ó Duinnchinn and Laoise Kelly



Dónal Lunny and Zoë Conway. Top Right: Máirtín O'Connor with Dearbhail Finnegan



Éamonn de Barra and Cormac de Barra



The Casey Sisters

Working at an American Theme Park

by Dearbhail Finnegan

Over the past 18 years I have played to vast numbers of people at Silver Dollar City's Worldfest, in Branson, Missouri, and at Dollywood's Festival of Nations, in Pigeon Forge, Tennessee. Both annual events occur in the spring and feature live music by performers from around the world. This past spring I was honoured to play the harp as a featured performer at Dollywood.



During transit between Ireland and America, my greatest dread is always whether my harp will arrive at the destination on time. Of equal concern, is if the delicate instrument will still be in one piece upon arrival. With a missing or damaged harp, I would be unable to perform. Unlike other musicians who have the option of going to the neighbourhood music store and picking up a banjo, guitar, or fiddle, an Irish harp is not as easily replaced! I've always wondered, "What will I do if something happens to my harp?" This year, I only had two days of rehearsal time before my performances began. A two-day margin of error would be pretty slim if you were desperately trying to resolve the catastrophe of a missing or damaged Irish harp!

A previous incident had scared me into being concerned. Coming from Europe, at each airline terminal, my bags and encased harp passed through customs before being reclaimed to catch the next flight. Any timing glitches in the process would have meant I ran the risk of missing my next plane. Changing planes at Knoxville, Tennessee, my harp was actually misplaced. Now, you might ask, "How does an enormous harp and carrying case suddenly disappear?" I frantically wondered the same thing! After a lengthy period, the agent rechecked and found my harp sitting in a clearly visible location. However, airline policy prevented me from simply walking to the instrument and reclaiming my harp. Eventually, before the terminal closed, I was able to gather all my things and proceed to the next destination. I used to worry, but now I think, "What can you do?"

Upon arrival at Dollywood this year, as usual the dedicated support staff and technicians provided everything I needed to make my stay a success. My co-workers excel, and give a performer the impression of their love of service at their jobs. A kind word, a thoughtful gesture, a simple cup of morning coffee... made my musical presentations at the park a real pleasure.



Dearbhail Finnegan and Robin Slater

Unlike the dedicated support staff and friendly technicians, over the years the weather in these Midwest and Midsouth locations has not always been cooperative or kind. On one occasion, I was scheduled to perform in a semi-open outdoor theatre for the duration of the festival. This alone had its own set of challenges. One day might be sunny and eighty degrees, but on the morrow the weather could change wildly to thunderstorms and tornadoes! The severe weather would play havoc with my harp and me. The temperature might drop 40 degrees. On one occasion it even snowed! What's that all about? With rain thundering down on a tin roof, I could barely hear myself play the harp... I'm sure the audience couldn't hear me either.

Formerly, changes in humidity and temperature had often caused my harp strings to break without warning. However, with my new Salvi “Una” 38 string harp, this problem has been averted because of the new technology in Silkgut and Silkgut copper strings. Amazingly, not one string broke this year during my entire residency in Dollywood. Quite a feat! In the past, broken strings would really take a toll on my patience as a harpist. Now, since strings rarely break, the performance flows nicely without my husband, Robin Slater, “filling in” as much with his corny jokes. Oh, thank goodness! Be that as it may, I very much enjoy performing with Robin. He makes himself quite useful, carrying my harp between venues. Needless to say, I always graciously offer to carry his flute!

At each park, entertaining before an American audience is an immense responsibility. Although guests don’t realise, my day at the theme park usually begins at 9:30 in the morning and ends at 6:30 in the evening. I play three shows every day, six days a week. Between scheduled shows, I market my CDs, quickly take necessary breaks, change stage apparel, and hastily eat meals. Although I enjoy visiting casually with my guests, the restrictive schedule does not allow much time for socialising with my audience. Occasionally I perform as many as 76 appearances in a three-week period with Robin on silver flute and bodhrán. Two of my “free days,” are given to the employer for interviews and televised events promoting the theme park. Time constraints and repetition can be arduous. Although we emphatically want our guests to enjoy themselves, each performance is serious business to me. I feel compelled to give my very best to each and every guest!

The American audience always responds with courtesy and respect. They never hesitate to personally connect by asking questions about my music or requesting songs they have heard me play before. One local resident even brought his musical instrument and quickly jammed with me between two of my performances. Although the schedule was restrictive, I still made the effort of honouring his interest in my musical talent. My association with the theme park guests is friendly and relaxed. The people of the Heartland did not merely come to hear my music; they have also become my friends!

I have grown to appreciate America as my second home, but in spite of that familiarity... it is always good to see the emerald shores of Ireland again.

Dearbhail Finnegan combines a busy solo performance career with her role as director of the Meath Harp Academy and founder of the Meath Harp Ensemble. She has released five recordings and a track on *Masters of the Irish Harp* CD, which was released by RTÉ lyric fm and Cairde na Cruite. Dearbhail has also published two books of Irish Harp arrangements, which are on the harp syllabus of the Royal Irish Academy of Music. Her music was featured in the animated movie “Nim’s Winter Tale” by Ola Schubert and was nominated as a finalist in the “Best Original Sound” category at the Flash Forward Conference in Seattle, USA. In 2014 she was made a Distinguished Honorary Member of Sigma Alpha Iota. Most recently she has released a recording with her harp ensemble entitled *The Chronicles of Meath* composed by Vincent Kennedy.



ON NATIONAL HARP DAY

by Emily Cullen

We're a family of pluckers:
gut or nylon neo-levers,
wire-strung bardic cleavers.
From strummers tilting pints
in robust sessions, to demure
damsels crooning Moore
in floaty dresses. Drowsy
Maggie says *move over*
to 'The Last Rose of Summer'.
And what of poor Rose Mooney
overtaken by Sydney Owenson?

As a Bunratty, Knappogue,
and Dun Guaire veteran,
who drank mead while tuning
and replacing strings
that snapped in dank halls
of mouldering castles
while tourists babbled,
fingers *glissandoed*;

Who trod willow boards,
played circuits of weddings,
functions, orchestral tours,
mountain top cremations,
judged harp contests in St. Louis
Missouri, recorded on albums
with curious titles (*Maidens
of the Celtic Harp*);

Who studied biases of antiquarians
opining Ossian, reclaiming blind
prophets with hoary beards
or sanguine bards on Welsh cliffs;
Who read travails of scholars
that failed to confirm the harp
of Trinity College as that
of great King Brian Boru. (It's
fourteenth century, you know)
and the triangular form, is it Irish
or Scottish? At one time, weren't
we nearly the same? Poor Carolan,
doing the job of three: composing,
declaiming, intoning, when Earls
took their retinues overseas,
reframed our jig in glorious
hybridity. And the muted strings

on Tara's walls, that praised
the dexterous fingers
like that old diehard,
Gerald of Wales on
'the art which conceals art.'
Today I am pleasantly disarmed:

No longer hanging silent,
the harp, again, is salient.

Emily Cullen is a Galway-based poet, harper, curator and scholar. She is the Programme Director of the Cúirt International Festival of Literature (www.cuirt.ie). Emily has published two collections of poetry: *In Between Angels and Animals* (Arlen House, 2013) and *No Vague Utopia* (Ainnir Publishing, 2003). She earned a Ph.D. in English from NUI Galway in 2008 and was awarded an IRC Government of Ireland Fellowship for her doctoral thesis on the Irish harp. In addition to her creative writing and harp performances, Emily publishes scholarly articles on Irish cultural history.



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Scoil na gCláirseach–Festival of Early Irish Harp

15th–21st August 2018

Please check our website – www.irishharpsschool.com – from February 2018, for 2018's juicy offerings in the way of evening concerts, lectures, workshops, intensive tuition each morning, and masterclasses, together with an optional trip to museum collections in Dublin to see surviving historic instruments. 2018 artists include Siobhán Armstrong, Simon Chadwick, Ann Heymann, Sylvia Crawford, Pádraigín Ní Uallacháin, Eibhlís Ní Ríordáin, James Ruff and many more.



Back row: Luca Vellandi, Maura Walsh, James Ruff, Hitomi Kanayama, Bob Dresner, Paul Best, John Cornish
Second row: Eibhlís Ní Ríordáin, Leticia Prados, Anne Wilkinson, Eva Sanchez Carreres, Luisa Trigilio, Giulio Bryant, Yoko Tanaka, Barbara Karlik
Seated: Ashling Slater, Simon Chadwick, Siobhán Armstrong, Ann Heymann, Sylvia Crawford
Not present: Rachel Walker, Mark Green, Krisztina Dragomán, Éamonn Ó Bróithe, Ronan Browne
Photo: Pat Moore

FEATURED PUBLICATION

Patrick O'Neill's Manuscripts

by Kathleen Loughnane

In April 2008 an important collection of traditional music was purchased by the National Library of Ireland. It was collected by Patrick O'Neill (1765–1832) of Owing, Piltown, Co Kilkenny in the late 18th and early 19th century. Kathleen Loughnane was the recipient of Arts Council Deis Award funding for research into this collection, which represents O'Neill's rich efforts to preserve what could still be saved from the gradual erosion of an Irish way of being. His vast collection gives a window on musical and cultural life in Loughnane's native south Tipperary in the late 18th century.

The Patrick O'Neill Collection consists of seven manuscripts and a printed book containing music from several different musical traditions including those of Ireland, Scotland, England and wider Europe. This in itself is indicative of the cultural and social changes of the late 17th and early 18th centuries and the European musical influences that were seeping into the Irish repertoire at the time.

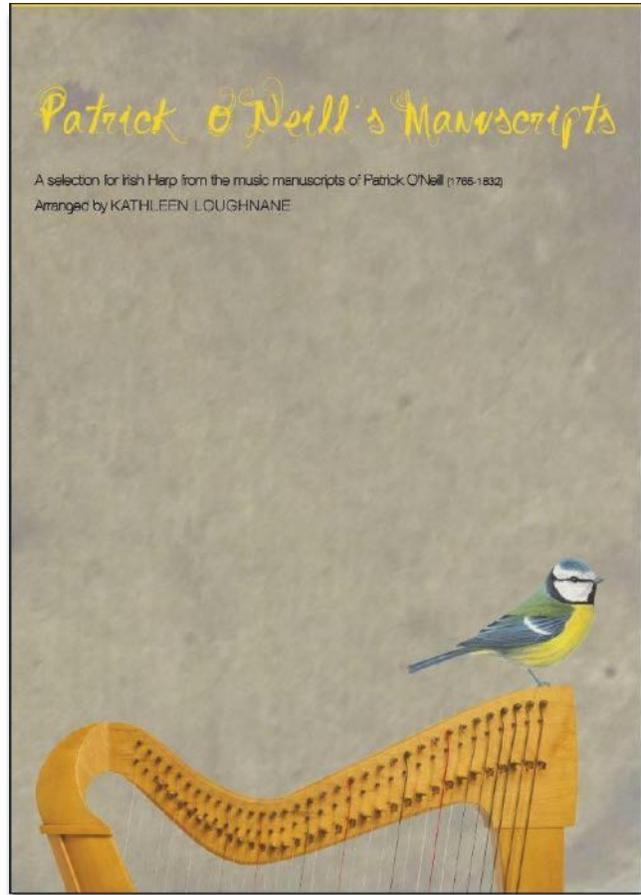
Patrick's manuscripts are particularly interesting as they come from a playing musician and practitioner of the native musical tradition, as opposed to many of the other important collectors such as Petrie and Bunting. Concerned with the severity with which Gaelic culture had been suppressed in the previous centuries, they focused more on preserving the endangered native Irish music. In addition, Patrick's manuscripts reflect the music that was popular and current in his day.



A book of Kathleen's arrangements of music from the O'Neill collection was published in 2017 and a CD recording of the arrangements is due to be released in 2018.

The following harp arrangement 'Captain Wyche' is included by kind permission of Kathleen Loughnane.

Photo L to R: Catriona Cannon (Harp), Cormac Cannon (Uilleann Pipes) and Kathleen Loughnane (Harp)



Captain Wyche

MS 44,806/6

Arr. Kathleen Loughnane, 2014

Vivace

Measures 1-6 of the piece. The music is in 3/8 time with a key signature of one sharp (F#). The right hand features a rhythmic melody of eighth and quarter notes, while the left hand provides a steady accompaniment of chords and single notes.

Measures 7-12. Measure 10 contains a triplet of eighth notes in the right hand. The left hand continues with a consistent accompaniment pattern.

Measures 13-18. The right hand melody continues with eighth and quarter notes. The left hand accompaniment includes some rests and eighth-note patterns.

Measures 19-24. The right hand features a more active eighth-note melody. The left hand accompaniment includes a slur over two chords in measure 21.

Measures 25-28. The right hand melody continues with eighth and quarter notes. The left hand accompaniment consists of chords and single notes.

Measures 29-32. The final section of the piece, ending with a double bar line. The right hand melody concludes with a quarter note, and the left hand accompaniment ends with a final chord.

News and Events

DIT CONSERVATORY OF MUSIC AND DRAMA 30th ANNIVERSARY GALA

Congratulations to the DIT Conservatory of Music and Drama who celebrated three decades of the Bachelor of Music in Performance degree with an alumni gala concert 'Past and Present' in the National Concert Hall on Wednesday November 1st 2017!



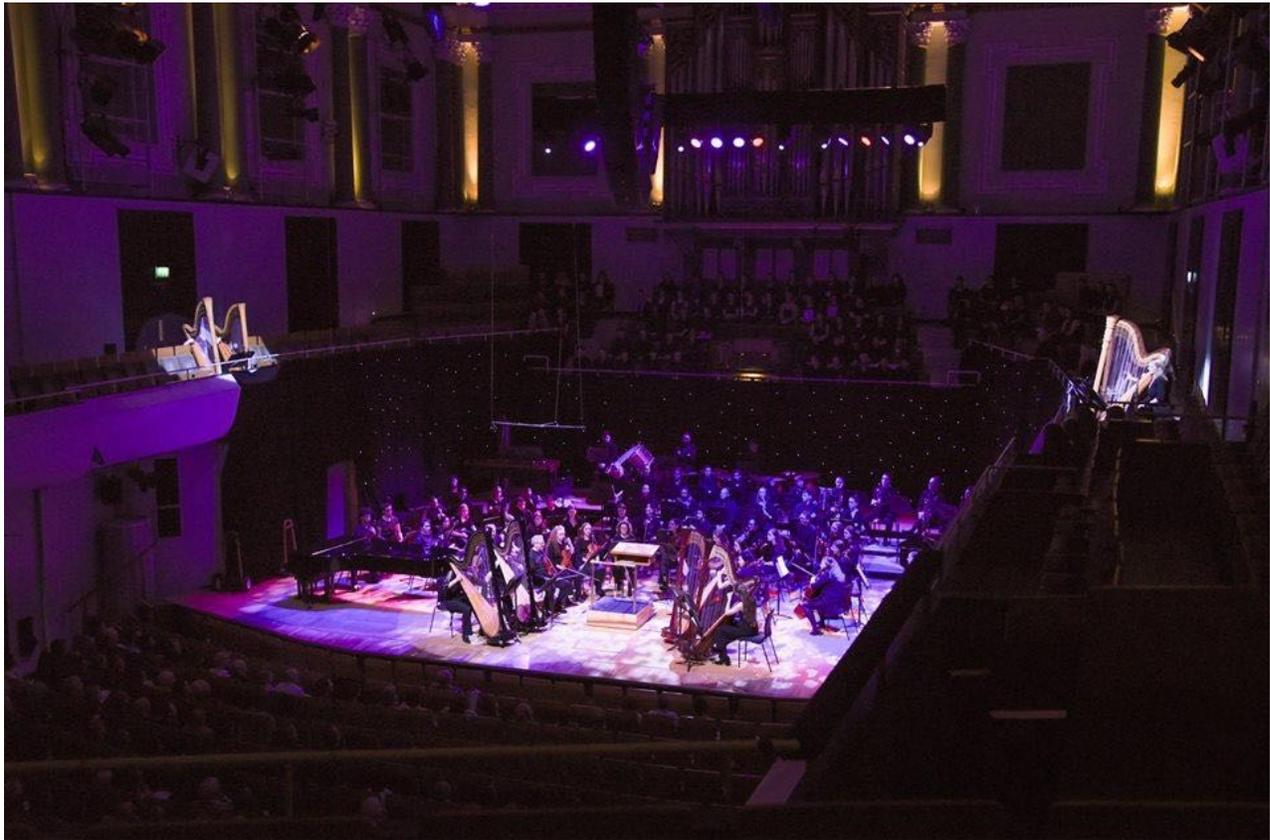
Thirty years ago, a group of talented young musicians gathered in Chatham Row to begin their studies on the first Music Performance degree programme in Ireland, the DIT BMus. Marking the 30th anniversary of the BMus in Performance, the concert – introduced by eminent Conservatory graduate, Liz Nolan from RTÉ lyric fm – celebrated the contribution graduates of the BMus have made to Irish and international music. The programme included classical, opera and Irish traditional favourites, with excerpts from Carmina Burana, Ode to Joy, Brahms, Massenet, Gershwin, and much more.

Performers at the alumni gala concert included graduates of the programme along with 200 Conservatory staff and students. Performances were given by stars in the making such as soprano Amy Ní Fhearraigh and organist Robbie Carroll. The DIT Chamber Choir and DIT Choral Society were conducted by David Brophy, while colleagues performed wonderful duets, including violinist David Doherty and Edward Holly on piano; and Head of Conservatory Orla McDonagh on piano with Kevin Hanafin on saxophone. The soaring vocal duets of Paula Murrihy and Sinead Campbell-Wallace, the stunning performances of every soloist from the Conservatory's past and present, along with the ensembles from traditional to harp to choir to wind to orchestra made for a celebration of excellence.

Featured Ensembles were DIT Choral Society, DIT Symphony Orchestra, DIT Wind Ensemble, DIT Brass Ensemble, DIT Harp Ensemble and DIT Irish Traditional Music Ensemble.

The DIT Harp Ensemble performed 'Pace, Pace mio Dio' from *La forza del Destino* by Giuseppe Verdi. Harp Ensemble members included Fiona Gryson, Méabh McKenna, Síofra Ní Dhubhghaill, Anna Szombathy, Tara Viscardi, Clara Booth, Sinead King and Clare McCague. The DIT Harp Ensemble was directed by Denise Kelly McDonnell.

An exuberant audience at the National Concert Hall rose to their feet in rapturous applause to show their appreciation of this hugely successful 'Past and Present' alumni gala concert.



DIT Conservatory of Music and Drama is a conservatoire centre of excellence for education in the performing arts. It offers high quality, performance-based study programmes in music from age three through to doctoral study, an undergraduate programme in drama performance, and courses for adults. Its broad range of performing arts disciplines include degree programmes in classical and Irish traditional music, composition, musicology, music education, jazz, opera, drama and (in association with partner colleges) rock and pop music, and film scoring.

Images used by kind permission of DIT Public Affairs.

SPECIAL THANKS

A new committee was elected at the Cairde na Cruite AGM in the Pearse Museum on 12th November 2017. Cairde na Cruite thanks the outgoing committee for their active involvement in the work of the society. Special thanks to chairperson Roisin McLaughlin, to membership secretary Orla Belton, and to Aisling Ennis; each of them served on the committee over the past number of years and dealt with countless tasks with enthusiasm and efficiency. The committee greatly appreciates their extraordinary commitment and dedication supporting the work of Cairde na Cruite. *Go maire siad céad!* We look forward to an active year ahead, promoting the harp in Ireland and further afield.

WEDDING BELLS

Warmest congratulations to harpist and former Cairde na Cruite committee member Claire O'Donnell, who married Ian Langton on 20th Nov 2017. Wishing you both long life and happiness together!

FEIS CEOIL 2018

Feis Ceoil 2018 runs from Monday 12th to Friday 23rd March. Details of the many harp competitions, syllabus, prize funds and closing dates can be found online at the website: www.feisceoil.ie



NEW MAYO HARP ENSEMBLE

A new Mayo harp ensemble for young harpists, aged 10 to 18 years, was announced by Music Generation Mayo earlier this year. The newly formed harp ensemble is led under the musical direction of acclaimed musicians and composers, Gráinne Hambly and William Jackson. The ensemble provides an opportunity for harp students, from throughout the county, to work together on collective pieces and take part in performance opportunities.

TG4 GRADAM FOR OUTSTANDING CONTRIBUTION TO TRADITIONAL MUSIC

Cairde na Cruite sends its warmest congratulations to Irish music scholar, writer and performer Pádraigín Ní Uallacháin on being awarded the Outstanding Contribution to Traditional Music Award at the 2018 TG4 Gradam Ceoil Awards. The Gradam Ceoil TG4 2018 gala concert and award ceremony will take place in the Belfast Waterfront on February 4th, 2018 and will be broadcast live on TG4 from 9.30pm.

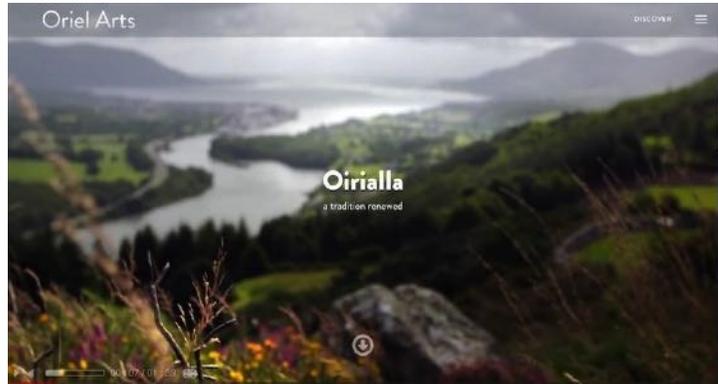
NEW SUITE OF HARP MUSIC COMPOSED BY MICHAEL ROONEY

Congratulations to Michael Rooney on the premiere of his newly composed suite of harp music for the Music Generation Laois Harp Orchestra. The premiere of the suite took place at the opening Gala Concert of the Music Generation Laois Tionól on 3rd November 2017. The purpose of the Music Generation Laois Tionól weekend is to bring together pipers and harpists and their tutors from Music Generations throughout Ireland, for a weekend of workshops, sessions and performances. It provides an excellent opportunity for students to get workshops from well-known non-Music Generation guest tutors. Harp Tutors at the Tionól included Siobhan Buckley, Michael Rooney, Catriona McKay, Triona Marshall, Ramune Sakalauskaite, Deirdre Ní Bhuachalla, Gráinne Hambly, Kerri Mullan and Billy Jackson.

NEW RESOURCE WEBSITE ON ORIEL MUSIC AND CULTURE

Oriel Arts

www.orielarts.com



Warmest congratulations to traditional singer and scholar Pádraigín Ní Uallacháin, and all who were involved in the creation of the *Oriel Arts* website www.orielarts.com which was launched in the Granvue Hotel in Omeath County Louth on 7th October.

This new resource website draws on research from Ní Uallacháin's book *The Hidden Ulster – people, song and traditions of Oriel*, published in 2003, and focuses on the musical traditions of the Oriel region. Containing extensive audio and video footage, it explores topics such as the Oriel harp tradition, Oriel music and song collections, the Oriel song tradition, the Irish-language dialect of the area and the *Éigse Oirialla – amhráin agus ceol* festival event.

'Oirialla' – Oriel in English – is a culturally rich region with no boundaries which stretches west from the Cooley peninsula on the east coast and encompasses parts of Louth, Armagh and Monaghan. The area attracted many collectors of Gaelic oral traditions to transcribe and record some of its cultural gems over a hundred years ago.

Included on the site are videos of contemporary musicians and singers who perform traditional repertoire from the area. The Oriel Arts site includes performances from early Irish Harper Sylvia Crawford on an HHSI Student Otway harp, which is based on the harp that the eighteenth-century Armagh harper, Patrick Quin, played. Sylvia also accompanies Pádraigín Ní Uallacháin in harper-song repertoire. Other contemporary musicians who feature on the site include Feilimí O'Connor, Gerry O'Connor and Dónal O'Connor, fiddle-players Darren Mag Aoidh and Zoe Conway, and Ní Uallacháin. The site also contains audio of native Irish speakers.

Along with the *Oriel Arts* site, a double-CD *Ceoltaí Oirialla – Songs of Oriel* was also launched on 7th October 2017. This double CD could be seen as a companion piece to the Oriel Arts website (www.orielarts.com). The website was researched, filmed and compiled in 2015–2017 and funded by The Arts Council's Traditional Arts Project award scheme.

WORLD HARP TRADITIONS INTERNATIONAL CONFERENCE

World Harp Traditions is a 3-day conference at the Irish World Academy of Music and Dance, University of Limerick (UL), Ireland (25th–27th May, 2018). This is organised by Ionad na Cruite, the UL Harp Research Cluster. “For this conference we engage the broadest conception of ‘harp’ with a view to exploring the music, communities and practices of harp traditions globally and aspire to instigate debate and discussion about harps in international contexts. By interacting with diverse music cultures, styles and perspectives we envisage a rich and nuanced interpretation of harp meanings and raise the possibility of exploring similarities and differences in harp musics and cultures.”

Proposals are invited for papers of 20 minutes in duration and lecture-recitals of 45 minutes on harps and harping from any geographic area. The closing date for submission of abstracts is 18th December 2017.

The following themes are of particular interest but other areas will also be considered:

- Harp music, performers and composers
- The harp in society
- Ideology and symbolism
- Gender and the harp
- Postcolonial perspectives
- Arts practice
- Harp pedagogy
- Stylistic analysis
- The harp and politics
- Material culture
- Organology
- Proposals for films will also be accepted

For more information on the conference and on proposal guidelines visit:

www.musicologyireland.com/news/cfp-world-harp-traditions-international-conference

Concert performances and workshops organised by the conference committee will also form part of the conference. The keynote address will be delivered by Professor Paulla A. Ebron, Stanford University, author of *Performing Africa* (Princeton University Press, 2002).

Conference committee:

Dr Helen Lawlor
Dr Sandra Joyce
Paul Dooley
Dr Cliona Doris
Dr Niall Keegan
Fiana Ní Chonail



SEÁN Ó RIADA GOLD MEDAL FOR HARP

Congratulations to Úna Ní Fhlannagáin, co-founder of the Athenry School of Music, on winning the Seán Ó Riada Gold Medal for harp at the Rochestown Park Hotel, Cork, on 3rd February 2017. Úna played 'The Rolling Wave', 'Farewell to Whalley Range' and 'The Handsome Young Maidens' at the competition which was broadcast live from Cork, on RTÉ Raidió na Gaeltachta. Úna will now have her name engraved on the Seán Ó Riada medal, by Goldsmith Pádraig Ó Mathúna.



Úna Ní Fhlannagáin brings home the gold

The 2017 competition was also open to pipes, and Éanna Ó Cróinín, from the Meath Gaeltacht of Ráth Cairn, took home that prize. The trad Irish music competition for the *Seán Ó Riada Gold Medal* and a €2,500 purse runs on a four year cycle from fidil and flutes (flute/tin-whistle) to harp and pipes to box and concertina and then back again to fidil and flutes, and so on. Visit www.cuireadhchuncoil.ie

STATE VISIT TO ÁRAS AN UACHTARÁIN

On May 10th 2017, Prince Charles and his wife Camilla began their state visit to Ireland with a reception at Áras an Uachtaráin hosted by President Michael D. and Sabina Higgins. The formal state dinner was for 40–50 people from the diverse worlds of science, the arts, agriculture, ecology and business. Entertainment at the event included Úna Ní Fhlannagáin on harp, Caoimhín Ó Raghallaigh on fiddle and the Dublin Welsh Male Voice Choir. Michael Longley read his poem 'Ceasefire'.



Harper Úna Ní Fhlannagáin greets Prince Charles at Áras an Uachtaráin
Official photograph included by kind permission

HARP NEWS FROM ANNE-MARIE O'FARRELL

The Notre Dame Newman Centre for Faith and Reason at Dublin's University Church celebrated an evening of Irish music and poetry on 22nd October with actor Stephen Rea reading poems by Seamus Heaney and John Montague, interspersed by music on uilleann pipes and konghou from Mark Redmond and Anne-Marie O'Farrell. This was the first occasion on which Anne-Marie played her new konghou: it's a Chinese harp from Shenyang with two rows of strings and a wooden bridge for each string. The connection of the parallel rows makes vibrato possible, and a single set of levers on one side operates both rows of strings.



L to R: Mark Redmond, Anne-Marie O'Farrell and Stephen Rea



Anne-Marie O'Farrell at the 2017 World Harp Congress in Hong Kong

It was a tremendous honour to be part of the Irish delegation at this year's World Harp Congress in Hong Kong from 7th–13th July. With support from Culture Ireland, Anne-Marie O'Farrell performed her new work for Irish harp, *Chromatétude*, in which she set out to compose a twelve-tone piece for Irish harp containing no lever changes. The piece refers to the *ricercar* from Bunting's collection, *Faigh an Gléas* associated with Denis Hempson, as well as drawing on the harmonic legacies of Scriabin and Slonimsky. The congress is a marvellous opportunity to nurture friendships across the world, and our harp community from Ireland is indebted to Cliona Doris for her superb representation of Ireland on the International Board of Directors of the World Harp Congress.

Summer 2017 marked the end of Anne-Marie O'Farrell's composition residency at Mary Immaculate College, funded by the Arts Council and in association with the Lime Tree Theatre. The three-year residency featured the harp in many of the works composed, whether in harp accompaniments to choral music, chamber works and music for trad harp. Pictured here are clarinettist Matt Berrill, Anne-Marie O'Farrell, fiddler Rebecca McCarthy Kent and tenor Eoin Hynes who performed music by Anne-Marie at the musical event on 11th April to celebrate the residency in Mary Immaculate College.



L to R: Matt Berrill, Anne-Marie O'Farrell, Rebecca McCarthy Kent and Eoin Hynes



Performances of contemporary music for harp continued apace during the summer at An Cultúrlann, Belfast and in Howth Castle at the Howth Literary Festival, through collaboration with the Mouth on Fire theatre company in their trilingual poetry show, 'What would I do without this silence?'. Cathal Quinn, Gabriel Rosenstock and Nelly Henrion presented works by Samuel Becket in Irish, French and English, interspersed with original compositions for Irish harp by Eibhlís Farrell, Martin O'Leary, David Bremner, T.C. Kelly and Anne-Marie O'Farrell.

L to R: Nelly Henrion, Cathal Quinn, Gabriel Rosenstock, Anne-Marie O'Farrell and producer Melissa Nolan

Far from being limited to repertoire more traditionally associated with Georgian drawing rooms, the role of the harp in the song recital is expanded to include transcriptions of piano accompaniments by early twentieth century Irish composer, E.J. Moeran (1894–1950). His collection, *Six Songs* evoking scenes of Irish rustic life are not merely atmospheric: their adventurous harmonic language and delicate voicings place them in the lineage of the European art song tradition taking up the baton from Hugo Wolf among others, hovering in and out of keys with sometimes just the lightest suggestion of tonality. These were performed by Anne-Marie O'Farrell and soprano Colette Delahunt in a song recital in the Chapel at Mary Immaculate College in March of this year. The recital also featured the premiere of O'Farrell's Goethe setting 'Rastlose Liebe'. Also included were movements from Brian Boydell's *A Pack of Fancies for a Travelling Harper* to mark the centenary of the composer's birth.



Colette Delahunt and Anne-Marie O'Farrell

New Harp Albums and Publications



Ceoltaí Oirialla – Songs of Oriel ~ Pádraigín Ní Uallacháin

This double CD complements the recently launched resource website Oriel Arts www.orielarts.com. It celebrates the regeneration and renewal of the Gaelic song tradition of southeast Ulster. CD1 consists of 14 songs sung with instrumental accompaniment, while CD2 consists of 14 songs sung *a capella* in a sean-nós style.

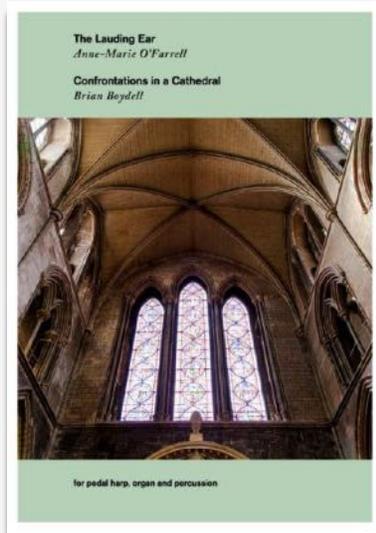
Available from: www.irishsong.com



The Esdee Sessions ~ Seána Davey and Stephen Doherty

Included on this album is the new original track *Airy Fairy* which was co-written by Seána Davey and Stephen Doherty. The video for this track was captured by AirCam Ireland, who filmed all footage over Ireland.

Available from: www.stephendoherty.ie/shop

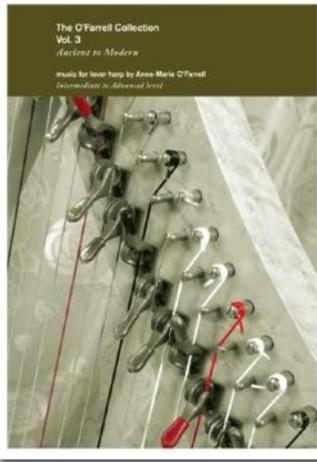


The Lauding Ear ~ Anne-Marie O'Farrell

Confrontations in a Cathedral ~ Brian Boydell

Last June saw the launch of two new publications from Anne-Marie O'Farrell. Her chamber work for harp, organ and percussion, *The Lauding Ear* (2011) was published as a companion work to Brian Boydell's *Confrontations in a Cathedral* (1986). The book was launched by Dr Eibhlís Farrell as part of the Boydell Centenary Conference held at the Royal Irish Academy of Music on 9th–10th June.

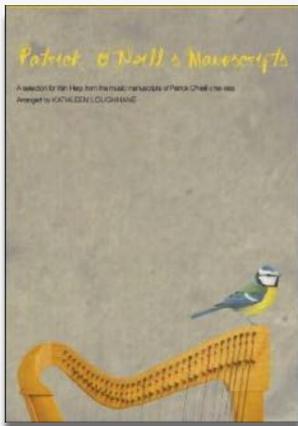
Available from: www.annemarieofarrell.com



The O'Farrell Collection Vol. 3 ~ Anne-Marie O'Farrell

The O'Farrell Collection Vol. 3: Ancient to Modern was published in June this year, and includes pieces frequently set for harp examinations, namely the popular *Chorale Variations on 'Deus Meus Aduva Me'* alongside two other original compositions for Irish harp, *Prelude* (intermediate), and *Chromatétude* (advanced).

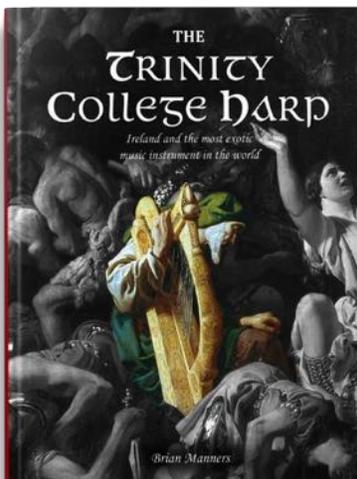
Available from: www.annemarieofarrell.com



Patrick O'Neill's Manuscripts ~ Kathleen Loughnane

A publication that presents a selection of tunes from the MSS of Patrick O'Neill (1765–1832) giving an insight into the eclectic range of music popular in south Tipperary/Kilkenny in the late 18th and early 19th centuries.

Available from: www.kathleenloughnane.com
www.claddaghrecords.com



The Trinity College Harp ~ Brian Manners

Bilingual Book (in Irish and English) written by Brian Manners and illustrated by John Manners. The story of Ireland and the most exotic music instrument in the world. It includes a downloadable music video app with contributions from Siobhán Armstrong, Ann Heymann, Oisín Morrison and Paul Dooley.

Available from: www.dnuapublishing.com

FROM FLAGS AND COINS AND COATS OF ARMS

by Caitríona Rowsome

Oh, strike up the sound of our nation's emblem
From flags and coins and coats of arms
To wire-strung clarity of copper and brass
Or levered tones that ne'er fail to surpass
That pride of place – our musical nation

Collectors, professors and cultured dignitaries
Indebted are we to their noble vision
As they guard and protect our living tradition
For harpers like to harp, to glissando and play
Heralding news of National Harp Day

From harmonic curve to sound-box and pillar
Its three-sided theorem a symbolic shape
Etched on monuments for us to explore
Of gloried tribute through legacy and lore
Its melody: collective; harmonious; ethereal

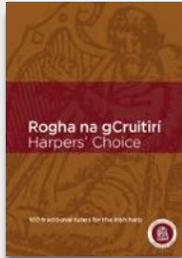
From flags and coins and coats of arms
Hear now the sound of ubiquitous charm.

Caitríona Rowsome is an Irish author, artist and harper. She is the author of *The Complete Carolan Songs & Airs* (Waltons, 2012) which includes a companion set of four CDs containing 226 airs played by Caitríona on a neo-Irish harp. She studied Irish harp at the DIT College of Music in Dublin and gained her teaching diploma in 1990. She graduated from Dublin City University, with a B.Sc. in Computer Applications, in 1992. Caitríona is the editor of *Cairde na Cruite's* annual newsletter since its 2010 edition. In addition to her interests in both Irish and early Irish harp, she works as a tutor and writer for the Open Education Unit of Dublin City University.



CAIRDE NA CRUIITE PUBLICATIONS (BOOKS AND CDs)

Available from: www.cairdenacruite.com



Rogha na gCruitirí

edited by Áine Ní Dhubhghaill, Anne-Marie O'Farrell and Aibhlín McCrann

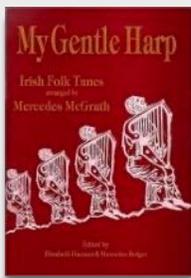
100 traditional tunes for the Irish harp contributed by no less than 52 foremost harp players, giving a unique insight into the diverse character and style of Irish harping in the 21st century.



The Irish Harp Book

edited by Sheila Larchet Cuthbert

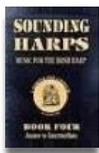
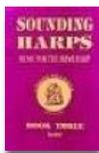
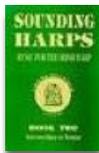
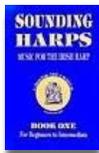
A collection of studies and exercises for the use of teachers and pupils of the Irish harp.



My Gentle Harp

edited by Elizabeth Hannon and Mercedes Bolger

Irish music arranged by Mercedes McGrath



Sounding Harps

edited by Mercedes Bolger and Gráinne Yeats

This series consists of four books containing Graded Music for Irish Harp suited to beginners, intermediate, senior, and junior to intermediate respectively. The "Sounding Harps" series contains traditional tunes - traditional slow airs, songs and dance music arranged by well known exponents of the harp.



Masters of the Irish Harp (CD)

Produced in association with Cairde na Cruite, this CD is the latest release from RTÉ lyric fm and it celebrates the virtuosity of sixteen of our leading harpers.

Irish Harp Makers

With a view to promoting awareness among Irish harpers, harp organisations and parents of potential harpers of the range of harps and services Irish harp-makers provide, *An Cruitire* has included the following list of full-time and part-time Irish harp-makers currently operating in Ireland:

NAME	COMPANY NAME	TYPE OF HARP	LOCATION	CONTACT
Brian Callan	Callan Harps	Lever	Co. Galway	www.callanharps.com www.facebook.com/callanharps
Davy Patton		Early Irish	Co. Roscommon	www.davypatton.com
Jan Muyliaert		Lever	Co. Meath	www.irishharps.net
Mervyn Waugh	Turmennan Harps	Lever	Co. Down	www.turmennanharps.com
Natalie Surina	Ériú Harps	Early Irish Lever	Co. Galway	www.eriuharps.com www.facebook.com/eriuharps
Pat Cawley and Indra Karklas	Indra's Celtic Harps	Lever	Co. Westmeath	www.irishcelticharps.com
Gerard Doheny	Irish Crafted Instruments	Lever	Co. Laois	www.irishcraftedinstruments.com
Paul Dooley		Early Irish	Co. Clare	www.pauldooley.com
Paul Doyle			Galway	www.pauldoyleinstruments.com
Ruairí McCann	Narrow Water Harps	Lever	Co. Louth	http://mccannruairi.wixsite.com/narrow-water-harps
Tim O'Carroll	Killarney Harps	Lever	Co. Kerry	www.killarneyharps.com
Tomás MacUileagóid	Eala Harps	Lever	Dublin	https://www.facebook.com/Eala-Harps-605239709621205/
Sean Smyth		Lever	Co. Dublin	

Harp Tuition at Summer Schools, Festivals and Events

Month	Event
January	Templebar Trad fest
February	Scoil Cheoil an Earraigh, Baile an Fheirtéaraigh, Co. Kerry The Gathering Festival, Killarney
March	Blossom Harp Festival, Tuamgraney, Co. Clare Féile Patrick Byrne, Carrickmacross, Co. Monaghan
April	Clifden Traditional Music Festival
May	Skerries Traditional Music Festival Féile Chnoc na Gaoithe Tulla Traditional Music Festival Féile Chois Chuain, Louisburgh, Co. Mayo
June	Irish Harp Summer School: players and teachers, Burren, Co. Clare Blas – International Summer School of Irish Traditional Music and Song, University of Limerick
July	An Chúirt Chruitireachta – International Harp Festival, Termonfechin, Co. Louth Traidphicnic, An Spidéal, Co. Galway (instrumental tuition varies yearly) Seosamh MacGabhann Summer School, Kilmovee, Co. Mayo Irish Harp Summer School: players and teachers, Burren, Co. Clare Scoil Samhraidh Willie Clancy, Miltown Malbay, Co. Clare South Sligo Summer School, Tubbercurry, Co. Sligo Joe Mooney Summer School, Drumshanbo, Co. Leitrim Meitheal – Residential Traditional Music Summer School, Limerick City
August	Scoil Acla, Achill, Co. Mayo Belfast Summer School of Traditional Music, Belfast, Co. Antrim O’Carolan Harp Festival, Keadue, Co. Roscommon Scoil Éigse (different locations; precedes Fleadh Cheoil na hÉireann) Scoil na gCláirseach, Kilkenny City (early Irish harp) Harp Weekend at Bandon Walled Town Festival National Heritage Week
September	Dingle Tradfest Culture Night Tulla Trad Festival, Tulla, Co. Clare
October	O’Carolan Harp Festival, Nobber, Co. Meath Achill International Harp Festival, Achill Island, Co. Mayo
November	William Kennedy Piping Festival, Co. Armagh Harp and Pipes Tionól, Music Generation Laois, Portlaoise, Co. Laois
December	Edward Bunting Festival, Armagh Town, Co. Armagh

If you know of other summer schools or festivals in Ireland that offer harp tuition, or of any changes in dates / venues that should be made to the above list please email news@cairdenacruite.com