

2018-2019 • BULLETIN

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TEACHTAIREACHT ÓN GCATHAOIRLEACH / MESSAGE FROM THE ICTM IRELAND CHAIR



Chair: Éamonn Costello, PhD MA BA
Irish World Academy, University of Limerick

It gives me great pleasure to introduce the second bilingual print and online edition of *Spéis*. Last year it was decided to merge what was a biannual newsletter into one annual bumper edition, available in print as well as online. This was done primarily to help showcase the work of the ICTM Ireland membership at the 44th ICTM World Conference, which, as many of you know, took place at the University of Limerick between the 13-19 July 2017. The print edition of *Spéis* proved to be very popular with conference attendees, not only at the ICTM World Conference, but also at the Joint SMI/ICTM-IE Postgraduate Conference, and at the ICTM-IE annual conference.

This current edition is the result of the hard work of Stephanie Ford, *go maire tú!* In the following pages you'll find reports from

various conferences, symposia, and festivals, details of new publications, reviews, and a PhD vignette. There is also a Q and A with scriptwriter Sharon Whooley of *Song of Granite* fame. Probably the first feature film on sean-nós, and definitely the first to be longlisted for the Oscar's, *Song of Granite* details the life and music of the famous Conamara fonnadóir (singer of tunes/songs), Joe Éiniú (Joe Heaney/ Seosamh Ó hÉanaí).

Keeping our members connected and informed continues to be an important part of ICTM-IE's mission. An ICTM-IE listserv was created last year, and it has proved to be a useful tool for informing our membership of the latest developments and opportunities in the world of music scholarship. The listserv is open to members and non-members alike. Free registration is necessary and can be completed at the following link: <https://listserv.heanet.ie/cgi-bin/wa?SUBED1=ICTM-IRELAND&A=1>

At the 2017 ICTM-IE AGM our members voted to have a new ICTM-IE website created. Since that AGM the ICTM-IE committee employed the services of a web/graphic designer, and I am delighted to announce that the new ICTM-IE website, as well as a new ICTM-IE logo will be launched at this year's AGM. At last year's AGM it was also decided to produce a second Fieldwork CD. A number of calls for contributions were sent out over the past year, but, unfortunately, there have not been enough

TEACHTAIREACHT ÓN GCATHAOIRLEACH / MESSAGE FROM THE ICTM IRELAND CHAIR

recordings submitted to date to warrant a CD. The call remains open and interested parties should direct all enquires to our Communications Officer, John Millar, at communication@ictm.ie. The feasibility of the project will be discussed again at the AGM, which will take place at our annual conference, on 22-23 February 2019 in University College Dublin. I hope to see you there.

Finally, November 2018 was a sad month for Irish music. Professor Mícheál Ó Súilleabháin passed away at the beginning of November. Mícheál gave the keynote address at the 44th ICTM World conference, and in the build-up to the conference he spoke to Jack Talty about the keynote and the conference more generally. In the interview, which was published in last year's edition of *Spéis*, Mícheál talks about the complex relationship between the local and the global, an issue that was close to his heart. Alec Finn, a musician who helped make Irish traditional music a global phenomenon during the 1970s and 80s with De Dannan, the group he established with Frankie Gavin in 1974, also passed away in November 2018, as did Nan

Ghriallais (Áine Uí Fhátharta) from Muiceanach Idir Dhá Sháile in Conamara. Connoisseurs of traditional singing will be aware that Nan was not only one of the most talented traditional singers of her time, but that she helped promote and safeguard sean-nós song in Conamara at a time when it was not particularly fashionable. Incidentally, the role of the adult Joe Éiniú, in the above-mentioned *Song of Granite* was played by Nan's nephew Mícheál Ó Confhaola. On behalf of ICTM Ireland, I would like to extend my sincere condolences to the family, friends, and colleagues of, Mícheál, Alec, and Nan. *Ar dheis dé go raibh a n'anamacha ceolmhara.*



MEET YOUR NEW ICTM COMMITTEE MEMBERS



Helen Lawlor (Secretary)

Dr Helen Lawlor is a musician and academic, specialising in Irish harping. She lectures in music at Dundalk Institute of Technology. Helen holds a Bachelor in Music Education (TCD), Masters in Musicology (UCD) and PhD in Music, for which she was awarded an Ad Astra Research Scholarship.

Helen is co-editor with Sandra Joyce of 'Harp Studies, Perspectives on the Irish Harp' (Four Courts Press, 2016). In 2012 Helen published her research on the harp tradition in a monograph entitled 'Irish Harping 1900-2010' (Four Courts Press). Helen has also contributed articles to the Encyclopaedia of

Music in Ireland, The Companion to Irish Traditional Music, Ancestral Imprints and Sonus. While a doctoral student at UCD she co-edited Issue 3 of The Musicology Review. She has given guest lectures at Harvard University, the New England Conservatory, the American Irish Historical Society and the Royal Scottish Conservatoire, Boston College, New York University and the Irish Arts Centre, New York.

Helen has performed and taught traditional Irish harping at numerous international music festivals including the Interceltic Festival (Lorient), Scoil Samhraidh Willie Clancy, Blas and The Gaelic Roots festival in Boston.

MEET YOUR NEW ICTM COMMITTEE MEMBERS



Stephanie Ford (Education Officer)

Stephanie is a musician and academic originally from county Mayo. An Irish Research Council Government of Ireland Postgraduate Scholar at Maynooth University, her doctoral research focuses on new identity perspectives in collaborations between sean nós singers and Irish contemporary composers in the 21st century. She holds a BA in Music and French (2012) and an MA in Musicology (2013) from Maynooth University. Stephanie currently works as a tutor and lecturer in the music department at Maynooth, contributing to undergraduate and postgraduate modules on traditional music, music and identity and music in Ireland.

Her most recent article, published in 'New Perspectives: Postgraduate Symposium for the Humanities - Reflections, Volume 1 (2017)', explores the negotiation of marginalised and emerging identities in works such as Donnacha Dennehy's *Grá agus Bás*. Stephanie has also published on music in Ireland for a general audience, including online articles for RTÉ and other websites.

Stephanie was the chair of the organising committee for the joint annual SMI/ICTM postgraduate conference, held in January 2018. She also has experience in arts administration, having worked for the Contemporary Music Centre as Information and Communications Coordinator from 2015-2017.

Q AND A: WRITER SHARON WHOOLEY ON SONG OF GRANITE



Song of Granite is a captivating portrayal of the life story of legendary Conamara sean nós singer Joe Heaney. The film, directed by Pat Collins and written by Collins, Sharon Whooley and Eoghan Mac Giolla Bhríde, was produced by Harvest Films and released to critical acclaim in 2017. Straddling the boundary between documentary and fiction, the film holds its viewer in a sort of suspended liminality echoing the in-betweenness of Heaney himself, both as a bearer of traditional culture and a vanguard of the contemporary folk scene.

In this Q and A with ITCM's Stephanie Ford, writer Sharon Whooley speaks about the research process involved in the creation of *Song of Granite*, and how drawing on scholarship, archival footage and ethnographic data contributed to the shaping of the film's narrative. The book

upon which this Q and A is based can be viewed [here](#).

Stephanie Ford: In the initial stages of planning *Song of Granite* you compiled a book/visual guide which draws on sources of scholarship relating to the life of singer Joe Heaney, and combines archival footage, quotes and images from artistic sources and historical photos of life in Conamara. Why did you decide to do this?

Sharon Whooley: For all of our films, making a book or visual guide in the early stages is an integral part of our creative process. In the case of *Song of Granite*, Pat Collins wanted to make a film about singing, sean-nós singing in particular, and wanted it to revolve around the life of Joe Heaney. Lillis Ó Laoire wrote that Heaney "is the single most important individual artist to have emerged from the Gaelic community in the twentieth century." There was no other sean nós singer in Ireland that had that same journey as Joe Heaney, going from a remote and rural background in Conamara to performing before thousands of people at venues like the Newport Folk Festival or Sydney Opera House. We wanted to convey a sense of the time, of place, of Joe Heaney himself and the world he came out of and the world he entered into and the whole experience of singing. We found that we

Q AND A: WRITER SHARON WHOOLEY ON SONG OF GRANITE

couldn't convey all of these elements with the script alone and that we also needed a visual element. Making the book for me, was an integral part of our development of the idea and also helped us convey to potential collaborators the mood and tone of the film that we would like to make.

SF: How did the book and some of the sources contained within it influence the way in which the script was written or the way in which it evolved?

SW: Our filmmaking process was described to us as being something like a mosaic. As co-writers, Pat Collins, Eoghan Mac Giolla Bhríde and myself gather various elements that we come across; archive photographs, film footage, biographical details, a line of a poem, a song or an extract from a book and all of these disparate elements gradually build into a cohesive picture. Sometimes we might come across a photograph and we'd end up 'dramatisting' the photograph. The photographs of Seán 'ac Dhonncha, Máirtín Byrnes, Seosamh Ó hEanáí and Liam Ó Murchú in O'Donoghue's in Dublin or the photograph of Joe Heaney and Tom Clancy (and two unidentified males) in Carna, captured for us the energy and intensity of the pub years. The images of folklore collectors and story tellers from Conamara helped us imagine what it was like for these

local singers when the folklore collectors arrived from Dublin to collect their stories and songs. Lines from Dónall Mac Amhlaigh's 'Dialann Deoraí' or 'Independent People' by Halldór Laxness also conveyed feelings of what we wanted to get across rather than explicit concrete facts. Photographs of the crossroads and the crow hanging by the wire by Joseph Koudelka were meant to be dream like, evoking a kind of liminal place or otherworld.

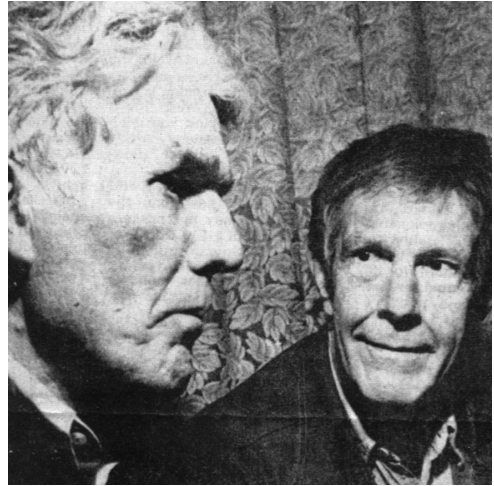


SF: Absent from the film is reference to Heaney's work with composer John Cage on *Roaratorio*, however there is a section dedicated to it in the book you compiled. Why did you choose not to portray this moment from his life on screen?

Q AND A: WRITER SHARON WHOOLEY ON SONG OF GRANITE

SW: We always intended to include Roaratorio in the film and it was there in the final draft of the script. It was very disappointing that due to budgetary constraints we couldn't shoot it. I saw Mel Mercier's version in Cork Opera House in 2012 which featured Paddy Glackin, Liam O'Flynn, Seamus Tansey, Mel Mercier and Cage's longtime collaborator and sound engineer John David Fulleman. It was a really amazing performance and experience, both visually and aurally. We saw it as such an interesting element in Joe Heaney's development as a singer. Paddy Glackin's comment about Joe Heaney's involvement was important for us: "Joe took the thing very seriously. He seemed to understand what was going on. The most amazing thing to me was that he understood John Cage, in a way that we certainly didn't. ... And Joe had extremely strong opinions about it all. After the concert one night he went out and said, 'That wasn't right tonight'. He had a sort of spiritual understanding of what was going on."

Towards the end of the finished film there is a sequence that uses an accumulation of images that is a bit more fragmented. We used an extract from John Cage's recording of *Roaratorio* here - so it is there in spirit!



SF: Did having a document which included a combination of research and a sense of the narrative outline of the film help in garnering support for its production?

SW: Yes, we definitely feel that creating these books are an integral way to how we get support for the films, both in a financial sense and with creative collaborations. For example, in the film we're working on now, 'The Aran Islands', when we try to describe to a reader from outside Ireland what it might have been like for Synge to arrive at a bustling pier on Inis Mór in 1898, using a

Q AND A: WRITER SHARON WHOOLEY ON *SONG OF GRANITE*

photograph by someone like Robert French instantly demonstrates this.

SF: There are many recognisable faces from the contemporary traditional music and folk scene in *Song of Granite*. What were the motivations behind the decision to employ musicians as opposed to actors?

SW: Pat wanted to create a fully realised sense of a session in O'Donoghue's in 1965. In order to convey an authenticity, Pat needed to have actual musicians to create the right atmosphere so the session would feel real. Pat spoke with Philp King and they invited many musicians including Seamus Begley, Radie Peat, Cormac Begley, Dermot McLaughlin, Laurence Courtney and Cathal Hayden and of course Micheál Ó Confhaola, who played Joe Heaney in his middle years. Filming took place in The Gravediggers Pub in Dublin and most of the extras were friends and people who knew each other, which also added to the atmosphere. Eoghan comes from a family of traditional singers and his brother Dominic Mac Giolla Bhríde was also singing there that day. Lisa O'Neill was representative of a certain style, the traditional singing of someone like Margaret Barry. Damien Dempsey was there to represent the ballad tradition of The Dubliners. We wanted this section of the film to feel like a documentary or cinema vérité,

which in a sense it was. A hybrid of fact and fiction.



SF: How involved was the local community in Conamara in the making of the film? Was it important that the local community be involved in it and if so, why?

SW: It was very important in terms of location as we wanted to film as close to Carna as possible. In terms of casting, we cast a lot of people from Conamara in an attempt to be true to the language and accent. Pól Ó Ceannabháin and Micheál Ó Confhaola were cast primarily for their singing prowess. Actors Macdara Ó Fatharta and Colm Seoighe are also local to the area. It was important for us that the young Joe could sing and speak Conamara Irish. Colm was cast from a casting session from a couple of

Q AND A: WRITER SHARON WHOOLEY ON SONG OF GRANITE

Conamara primary schools. The local women who sang in the Conamara section are also singers, women like Sarah Ghriallais, Micheál Ó Confhaola's mother -an outstanding singer.

Eoghan Mac Giolla Bhríde collaborating once again on the script.

www.harvestfilms.ie



It is fitting that our Q and A ends with the mention of Micheál Ó Confhaola and the Ghriallais family, given that Micheál is a nephew of the late, great Nan Ghriallais, who passed away in 2018. That *Song of Granite* has sought to involve traditional musicians, local communities, as well as engaging with Irish musical scholarship in its production, is a testament to the interrelated and symbiotic relationships that exist between art, creativity, community and scholarship.

Harvest Films is an independent film company based in Baltimore, Co. Cork. Their next film is an adaptation of John Millington Synge's Travelogue The Aran Islands and sees Sharon Whooley, Pat Collins and

COLLOQUIUM REVIEW: STAGED FOLKLORE: THE NATIONAL FOLK THEATRE OF IRELAND



Susan Motherway, the late Mícheál Ó Súilleabháin, Pat Ahern & Dermot McCarthy

Colloquium Review: Staged Folklore: The National Folk Theatre of Ireland

Susan Motherway and John Morgan O'Connell

Siamsa Tíre, The National Folk Theatre of Ireland aims to present Irish folk culture in all its forms through the medium of theatre. To mark its fiftieth season and to honour the work of its originator, Pat Ahern, a group of scholars worked with Siamsa Tíre to host an international colloquium on May 11th, 2018. The event included displays, panels, performances and workshops.

The first session chaired by Professor Mícheál Ó Súilleabháin (R.I.P) was entitled 'Staging Performance'. Ríonach Uí Ógáin discussed the staging of lived experience. Looking at folklore on stage, she compared

Ahern's desire to salvage culture with the hegemonic practices of the Irish Folklore Commission. Catherine Foley and Susan Motherway examined how traditional dance and traditional music were re-framed and re-stylised in a theatrical context. Breandán de Gallaí identified the ways in which contemporary dance (amongst other art forms) was incorporated into theatrical productions as a narrative device.

The second session, 'Staging Folklore', was chaired by Catherine Foley. In this session Mick Moloney discussed Irish identity on stage both within and outside Ireland. Here, he juxtaposed Ahern's romantic impression of Ireland in Tralee with Harrigan's realistic vision of Ireland in New York. Muiris Ó Laoire highlighted the failure of the Irish Folklore Commission to collect modern folklore while Daithí Kearney considered the ways in which Siamsa Tíre promoted sustainability in the region with reference to the tourist industry. Fintan Vallely addressed issues of transmission, re-enactment and revival in his documentation of Ahern's tour of Bulgaria in 1996.

The final session was chaired by Jonathan Stock, entitled 'Staging Nationhood'. Looking at staged folklore from a comparative perspective, the theme of power prevailed. Colin Quigley discussed

COLLOQUIUM REVIEW: STAGED FOLKLORE: THE NATIONAL FOLK THEATRE OF IRELAND

the appropriation of vernacular dance by state ensembles in Transylvania. Anthony Shay highlighted the promotion of dance ensembles in Eastern Europe for political ends. Kate Neale positioned the ideals of staging tradition and staging heritage with reference to carol singing in the Cornish diaspora while closer to home, John Morgan O'Connell identified Ahern's work as a local expression of a global phenomenon.

The one-day symposium showcased an impressive array of approaches to folklore and its role in various staged contexts from both Irish and international perspectives. A special thanks to all who participated in marking this special occasion.



Mic léinn ó Roinn Ceoil na hOllscoile DCU

ANAM 2018: Clár Cultúrtha DCU: Ceol, Filíocht, Drámaíocht, Scannánaíocht agus Ceardlanna

Síle Denvir

Samhlaítear Ollscoil Chathair Bhaile Átha Cliath (DCU) mar Ollscoil atá go mór chun cinn sna hábhair eolaíochta agus teicneolaíochta agus go deimhin sin mar a bhí nuair a bunaíodh an Ollscoil an chéad lá riamh. I mí Mheán Fómhair 2018 nascadh DCU le Coláiste Phádraig, Coláiste Mater Dei agus Coláiste Oideachais Eaglais na hÉireann. Leis an ionchorprú seo tháinig spiorad nua chun cinn san Ollscoil agus tá béim anois á cur ar na healaíona. Is as seo a d'eascair ANAM, féile dhá lá ceoil, filíochta, drámaíochta agus scannánaíochta a cuireadh ar bun i DCU, i gcomhar leis an gcomhlacht léiriúcháin South Wind Blows, i mí Aibreáin 2018 le ceiliúradh a dhéanamh ar chultúr

Bhaile Átha Cliath ar an taobh ó thuaidh den chathair. Bhí imeachtaí ar siúl ar na trí champas, Campas Ghlas Naíon, Campas Phádraig agus Campas na Naomh Uile agus bhí idir fhoireann agus mhic léinn DCU páirteach sna himeachtaí i dteannta ealaíontóirí, ceoltóirí agus scríbhneoirí móra le rá ón gceantar.

Cuireadh tús leis an bhféile breá luath maidin Dé Céadaoin, an 11ú Aibreán, le comhrá idir Jim Carroll ó RTÉ agus an Dr Gary Sinclair ó DCU agus iad ag cíoradh ceisteanna móra faoi dhaonnacht, teicneolaíocht agus nuálaíocht. Leanadh ansin le himeachtaí éagsúla i gcaitheamh an lae: ceolchoirm snagcheoil faoi stiúir na mac léinn; ceardlann faoin nguth leis an Discovery Gospel Choir, agus; ceolchoirm speisialta sa Helix le leithéidí Jafaris, Lankum, Loah, Wyvern Lingo agus Direct Provision Singers.

Leanadh leis na himeachtaí ar an dara lá agus is iad na mná a chuir tús leis na comhráití cruthaitheacha mar chuid den ócáid 'Double Take – Creative Women in Conversation'. Bhí deis ag na mic léinn a gcuid scileanna scríbhneoireachta a fhorbairt i gceardlann le Marina Carr agus Dairena Ní Chinnéide agus bhí deis ag an bpobal Pat Collins agus a chomhghleacaithe a cheistiú faoin scannán 'Song of Granite'. Ar an imeall a caitheadh an tráthnóna le foireann DCU ag an

taispeántas ceoil, amhránaíochta agus litríochta 'Tairseach: Threshold' agus ba leis an gceolchoirm 'The Heart of the Rowl' a tháinig an fhéile go ceann scríbe le scoth an cheoil ó mhuintir Bhaile Átha Cliath, Mick agus Aoife O'Brien, Néilidh Mulligan, Liam O'Connor agus Damien Dempsey ina measc.

Bhí beocht faoi leith le haireachtáil ar thrí champas DCU an dá lá sin agus go deimhin sa bpobal trí chéile. Rinneadh ceiliúradh ar shaibhreas cultúrtha an cheantair agus na hOllscoile ar bhealach cruthaitheach, bisiúil agus ionchuimsitheach. Tá sé i gceist ag DCU an fhéile a reáchtáil go bliantúil agus beidh ANAM 2019 ar siúl ar an 3ú agus an 4ú lá d'Aibreán seo chugainn.

REVIEW: 2018 SMI/ICTM-IE JOINT ANNUAL POSTGRADUATE CONFERENCE



Review: 2018 SMI/ICTM-IE Joint Annual Postgraduate Conference

Felix Morgenstern

Following a successful inaugural event at UCD in 2016, the 2018 SMI/ICTM-IE Joint Annual Postgraduate Conference, hosted by the Department of Music at Maynooth University on the 19th and 20th January once again brought together scholars affiliated with two major Irish-based music research societies in the fields of musicology and ethnomusicology. It provided attendees with a unique opportunity to share their research, to collaborate, to gain constructive peer feedback on their work, and to seek opportunities for fruitful interdisciplinary exchange.

The conference was officially opened by Professor Christopher Morris, Head of the

Music Department at Maynooth University. In his opening address, Professor Morris highlighted the fact that resonances between the thematic and methodological concerns of the fields of musicology and ethnomusicology became vividly apparent in the conference programme. The schedule of papers aptly illustrated the breadth of ongoing music research in Ireland and further afield, conveying the importance of critical analysis and careful reflection upon current issues in music scholarship. The programme also evidenced that scholarship remains an arena of tolerance, mutual respect, diversity, and exchange. This proves especially relevant to the current generation of scholars facing a global political climate in which the impact of enclosing nationalisms, the rise of sexist prejudices and the abuse of power are more immediately felt than ever.

The validity of Professor Morris' concluding statement, that postgraduate conferences offer productive spaces for carefully nuanced and mature scholarly discourse, was evidenced in all of the ensuing sessions. These offered attendees the richness of and difficult choice between up to three parallel paper sessions taking place in the course of the two days. A diverse array of presentations was delivered by scholars from across Ireland, the UK, Europe and the US. Given the amount of papers included in the

REVIEW: 2018 SMI/ICTM-IE JOINT ANNUAL POSTGRADUATE CONFERENCE

programme, I provide a selective overview of the richness of the contributions in this report. Session 1, the CHMHE Undergraduate Musicology Competition, featured James McGlynn's winning paper, a detailed analysis of the relationship between soundtrack and narrative elements in HBO's *Westworld*. Ellie McGinley of DKIT explored processes of revival in the Donegal fiddle tradition and Marie Edmonds' paper focused on traditional music manifestations among the Ewe community in South-Eastern Ghana. Other morning sessions offered platforms for papers dealing with multiple aspects of popular, traditional, and art music research, ranging from Emma Stapleton's investigation into Gothic Style and Freudian themes in the music of Nick Cave to Maria Byrnes' fascinating portrayal of the nineteenth-century Irish Constabulary Band.

After lunch, ICTM-IE Chair Dr Lonán Ó Briain's conference address was followed by a talk on digital resources by staff members and visiting scholars of the Irish Traditional Music Archive. Treasa Harkin and Dr Lynnsey Weissenberger introduced attendees to their EU-funded LITMUS-Project, which teases out the potential of linked data for improving search of online traditional music, song and dance resources. Other highlights of Friday's afternoon and evening sessions included Rosemary Heredos' comparison of

Marian Imagery in Roman-Catholic, Greek-Orthodox and Irish sean-nós singing traditions, as well as Joanne Cusack's critical engagement with gender roles in Irish traditional button accordion-playing.



Dr Lynnsey Weissenberger (ITMA)

On Saturday, an SMI Careers Forum, targeted specifically at PhD students, took place. A most welcome addition to the programme, this meeting provided expert guidance on possible academic and non-

REVIEW: 2018 SMI/ICTM-IE JOINT ANNUAL POSTGRADUATE CONFERENCE

academic career pathways for prospective graduates and ended with a vivid discussion on the politics of sharing research via social media platforms. As was the case on Friday, Saturday's paper sessions showcased the innovative spirit with which the current generation of postgraduate researchers in Ireland and abroad approach their work.



Delegates attending the SMI Careers Forum

For example, Gonzalo Parrilla Gallego examined the musical features of the videogame saga The Legend of Zelda, while

Mark Redmond's contribution teased out how the uilleann pipes were historically employed to perform music beyond the Irish traditional idiom. Saturday's programme culminated in Professor Amanda Bailey's (Bath Spa University) thought-provoking keynote address on authority, creativity and collaboration in intercultural musical practices and closed with a ceremony that rewarded the scholarly excellence that makes such inter-musicological conferences worthwhile. As part of this closing event, the inaugural Alison Dunlop Graduate Prize of the SMI was awarded to Cathal Twomey (Maynooth University) and Helen Gubbins (UCD) for their distinguished masters-theses.

Finally, I wish to acknowledge students and staff affiliated with Maynooth University's Music Department, who formed an excellent and most helpful organising team and greatly contributed to this enriching experience.

PHD VIGNETTE: COUNTRY MUSIC IN IRELAND: CREATING AUTHENTIC COUNTRY



PhD Vignette: Country Music in Ireland: Creating Authentic Country

John Millar

Tell someone you're researching country music in Ireland and there are a variety of reactions you might get. Interest, for sure, but no less often surprise, followed by an anecdote or story of their own encounter with it. My own interest in the genre grew from my experiences playing a form of the music, electric honky-tonk of the kind popularised by Hank Williams, and the outlaw country of Waylon Jennings and Johnny Cash, mostly around Dublin (with the odd excursion further afield). As I was undertaking my masters project in UCD, centred on the roots and Americana scene in Dublin, several things came together to push me in the direction of a larger scale project. First, there was the whole Garth Brooks

fiasco – over 400,000 tickets sold to a run of shows by a country star who'd last seen the upper reaches of the charts at least a decade before. No matter that the shows ultimately didn't go ahead, they were a signal that country music is a much bigger phenomenon here than is often indicated in the popular press. Secondly, a new generation of home-grown performers were attaining a level of national prominence unheard of in recent decades, with a renewed level of visibility in both national and online media.

The project then came out of a confluence of factors, both personal and cultural. I began with what appeared to be relatively straightforward questions (though as always with these things, they were really anything but). How widespread was the music here, really? Why here, of all the places in which country music is popular (and there are many), did it seem to have taken hold so completely? For a music which is inescapably tied to its American home, its history a narrative of foundational American myths, how were its idioms, its icons and mythos, made meaningful so far from home?

One starting point was to interrogate those original meanings. Country music has always, and perhaps more so than most popular music genres, made great and extensive use of claims to authenticity, its songwriters and

PHD VIGNETTE: COUNTRY MUSIC IN IRELAND: CREATING AUTHENTIC COUNTRY

performers actively situating themselves within a longstanding heritage. Though framed with apparently transparent artifice, with the stylised imagery of the American west, gaudy suits and rhinestone studded Stetsons, there has always been a tacit understanding that these nonetheless represented something essentially real. From the earliest years of the commercial country music industry, there has been a continued focus on supposed authenticity; with its historical associations with the rural American south and west, and its songs populated by apparently plainspoken narrators, that character of authenticity has been variously located in heritage, honesty, and presentational authority.¹

Country in Ireland is unevenly distributed, and the word doesn't always refer to the same thing. Most often it is the jiving country of the north and west that comes to mind; the reality is that there are variegated forms of country to be found all over. In the course of earlier research undertaken for my masters, I interviewed a multiplicity of people who anywhere else would be termed country musicians; in Dublin, though, they

often went to great linguistic lengths to identify as anything but, such is the potency of the word in Ireland, with associations not always positive. Those distinctions are a localised instance of something that has characterised the music since its inception, what Richard Peterson described as a dialectic between 'hard core' and 'soft shell' country music², or what Aaron Fox was getting at when he titled his book 'Real Country'; that is, a constant tension as to what, exactly, constitutes real country.³

In the Irish context, those distinctions are visible in genre variations across geographic and generational lines, with the tension in turn often being understood as one between a 'pure' or authentic country and something regarded as in some way less so. The most

² Country music from its inception has been characterised by repeated moves to a mainstream sensibility, followed by a backlash marked by a resurgence in some kind of 'traditional' country, though the cyclical nature of the cycle means yesterday's pop country is today's traditional country. By framing this as a dialectic, Peterson allows the discussion to widen from looking at individual cycles to the underlying assumptions and narratives that inform them.

³ Fox's work situating country music through analysis of language and poetics allows for a deeper examination of country music's locally and geographically bounded meaning than that ordinarily available through more superficial analysis of production, consumption, and fandom.

¹ Throughout my research I aim to question the concept of authenticity itself. Following Allan Moore's focus on authenticity as ascribed rather than inscribed, ethnography is the means by which those processes of ascription are interrogated.

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widely consumed form of country music – that encountered in the north and west of Ireland – is rarely encountered in urban contexts, where forms of country that are closer to Americana or alt-country are more regularly found. Primarily dance oriented, with those dances taking place in hotel function rooms and ballrooms, pubs and community halls, it's a scene that is always local in its way; the dance physically locating the scene, despite the wide geographic dispersal of the events and broader community. My fieldwork was similarly dispersed, although ultimately, I focussed on the region around east Mayo and south Donegal, at one point spending nearly a month cycling and camping through the area, finding dances nearly every night. Through interviews with the artists and audience in the dancehalls in the area (and where attendance meant clumsy participation in the jiving was obligatory), I explored some of the ways the music is thought about, how its history has been shaped by locale, how the music came to be so deeply embedded.

It was remarked to me in the course of one interview (with a singer who had been on the scene for some years and held some relatively strong views on the matter) that while it was great to see the success the younger set were having, it shouldn't really

be called country at all, that the young folk who had latterly come to the music had just heard the word country, and since they were from the country, it must be about them. That sentiment, though expressed with tongue somewhat in cheek, was revealing; country music in the country here (i.e. in rural Ireland) has become a strong marker of identity. Despite, or more likely because of, the genre's sometime absence from national visibility, it has become iconic of a communitas similarly marginalised.

As my research aimed to look at country music in its various forms, around that time I also began to visit some of the bluegrass and old time nights and festivals, ultimately focussing on old time. I had expected my exploration of old time country to form only a simple counterbalance to the main focus on the jiving country. Old time is often described as a vernacular traditional music of the Appalachian region; it is generally encountered nowadays as a mostly non-commercial music, in sessions in pubs and homes. The reality is that what we now refer to as 'old time' was one of the primary constituent parts of the original 'real country'. Early recorded country music, marketed at the time as 'hillbilly' music, was a wide-ranging mix of vernacular music, popular song, holdovers from the minstrel era, and a plethora of others. With my

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interest in notions of authenticity, as well as how musical practices become embedded and localised, I began to spend an ever-increasing amount of time engaging with the old time community in Ireland. As it's an essentially participatory music, I took up the banjo – the processes of learning the instrument and coming to know the particulars of the music progressed in concert. Along with the fiddle, the five-string banjo is one of the quintessential old time instruments. More than that it's perhaps the archetypal American instrument; in the story of its development can be seen the history of the music, along with more than three centuries of social, cultural, and technological change in America.

My first encounter with those I would come to know as part of the scene was in Lisdoonvarna, an event billed as the 'First Irish Old Time Gathering' (a title not without some controversy) – during that February weekend sequestered in the Clare village I met and played with people from each of the local scenes around the country, from Cork, Sligo, Dublin and Galway. It's not a large community, but it is an active one. As a music that prioritises participation over presentation, the community praxes range on a spectrum from public to private. Though there are some formal concert performances, and recordings produced by

old time string bands, the music is played for the most part in session settings. The most publicly visible are those sessions that take place in pubs (often confused by observers for Irish traditional music) and in corners of festivals, whose primary focus is generally not old time but bluegrass or other folk musics. At an interstitial stage are informal weekends, often taking place in a rented house; though nominally private, they are nonetheless open to those within the community. Finally, there are house sessions, again informal, organised on an ad hoc basis. Over the course of a year I have spent many evenings and weekends in the company of musicians at each of these sites of music making, recording sessions and interviews, talking, and playing. These performance practices are reflective of the ways in which the genre is understood as a localised and intimate communal music-making, with those praxes in turn understood as being historically essential to the music.

Additionally, old time is often dance music, its driving rhythm such that even in the absence of dancers, its propulsive impulse is felt. The majority of the repertoire in an old time session consists of instrumental fiddle tunes, drawn from a variety of sources, including the Irish and Scottish traditions. In the course of an evening, as tunes are introduced or variations discussed, their

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geographic origins and the names of source musicians are invoked; the lineages of instrumental style and tune transmission, both regional and individual, provide a sense of continuity and historicity. Repertoire and musical aesthetic are largely drawn from three broad categories of source recordings. First are the field and early commercial recordings of the first half of the twentieth century, with the attendant imprimatur of relative antiquity. Second are those recordings drawn from the folk revival era, of both those musicians 'rediscovered' at the time and of the revivalists themselves. Finally, contemporary recordings, in the form of commercial releases and of field recordings made by the musicians themselves and exchanged through informal networks. Though geographically distant from the music's homeland, contemporary musicians acquire the music and instrumental techniques in much the same way here as there, through study of those sources and observation in person, abetted by contemporary communication technologies. Over recent decades, an increasing stream of visits in both directions has, in tandem with social media and online fora, further helped establish a sense of community, along with the imprimatur of authority conferred through lineages of transmission and pedagogy.

One of the things that you hear quite often when you talk about country music in Ireland is that there's a deep historical link. It's an idea that comes up in interviews and conversations, suggested as one reason for the music's popularity here. It's an idea that is perhaps over sold at times, but it's nonetheless one of those attractive narratives that somehow feel true. Old time and the contemporary Irish country scene might not seem to have much in common on the face of it, but those historical links are more than just superficial, observable in more than the occasional shared fiddle figure. Though the loci of authentication may differ, the ways in which it is ascribed is not so far apart.

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REVIEW: WORLD HARP TRADITIONS CONFERENCE



Helen Lawlor introducing keynote speaker Professor Paula Ebron (Stanford University)

Review: World Harp Traditions Conference

Helen Lawlor and Christina Lynn

The World Harp Traditions conference took place at the Irish World Academy of Music and Dance, University of Limerick from the 25th – 27th May 2018. This was organised by Ionad na Cruite, the UL Harp Research Cluster. The idea behind the conference was to engage the broadest conception of 'harp' with a view to exploring the music, communities and practices of harp traditions globally and to instigate debate and discussion about harps in international contexts. The conference committee aimed to bring together performers and academics with the purpose of exploring areas of

convergence and uniqueness across a range of harp styles, genres, approaches to research and contexts for music making.

The conference consisted of 11 sessions over 3 days with over 60 delegates from Ireland, UK, France, Germany, Holland, USA, Denmark and Gambia. Several strands were evident in the lecture recitals, paper presentations and the concert series that made up the conference. The lecture recitals (including those by Kathleen Loughnane and Catríona Cannon; Clare McCague, and Nancy Thymm, amongst others) showcased a multiplicity of harp types and styles, with discussions on various topics such as Irish manuscript collections (Kathleen Loughnane), the contextualisation of lute styles and finds (Thilo Viehrig) and the harpers of Bohemia (Nancy Thymm). Paper presentations explored historical sources (Lisbeth Ahlgren Jensen, Paul Dooley, Siobhán Armstrong, Sandra Joyce), autoethnography (Michelle Mulcahy) organology (Karen Loomis), arts practice (Fiachra Ó Corragáin, Stephen Rees & Huw Roberts), musicology (Una Hunt) and ethnomusicology (Thérèse Smith). Literature, poetry and visual art also provided a lens through which the harp

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was contextualised, interpreted and explored (Haley Hodson). Socio-cultural issues such developments in publication, political upheavals and new technologies also served as effective frameworks for locating the music and history of the harp. The concert series brought nine musicians to the stage, showcasing the diverse range of harping traditions across the globe. Performers included Paul Dooley (wire-strung harp), Clíona Dorris (pedal harp), Deirdre NicChárthaigh and Michelle Mulcahy (Irish harp), Breton harpist Tristan Le Govic and Suntou Susso (kora). The concerts provided fresh perspectives on harping and were a particular highlight of the weekend.

Professor Paulla Ebron (Stanford University) delivered a fascinating keynote address, illuminating aspects of

kora performance and exploring how researchers can fruitfully engage in a multi-site comparative analysis of the socio-cultural constructs that shape and are shaped by musical practice, through the use of anthropological frameworks.

The conference was funded through Ionad na Cruite, which has been generously supported by the Chieftains Fund in memory of Derek Bell. Helen Lawlor (DkIT) chaired the conference committee with the support of Sandra Joyce (UL), Clíona Doris (DIT), Niall Keegan (UL) and Paul Dooley (UL). The concerts and most presentations were recorded by the Irish Traditional Music Archive and will be held there for future audiences.

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both subject and mediator of the world in which we find ourselves, means also that the role of the music scholar cannot, and should not, be abstracted from our role as critical interlocutor, as academics and educators, and as citizens.

Those questions were the subject of the 'Music and Musicology in the Age of Post-Truth', a two-day conference held in the UCD School of Music from the 7th – 8th September 2018. Drawing a diverse range of music scholars from around the globe, with the resulting selection of papers reflecting the broad array of research interests, the conference was an opportunity for those present to engage with areas of music studies not always contiguous.

Donald Glover's TV show *Atlanta* was the subject of the opening paper from Marc Brooks. Brooks explored the way the show and its music reflect and generate a social and geographic topology of *Atlanta*, whereby issues of race are navigated in a way that invites the viewer to examine the material and cultural formations that engender racism.

Linda Shaver-Gleason's paper on the recent scandal surrounding James Levine examined the ways in which classical music, both as an art form and as an industry, has facilitated

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and encouraged the kind of hero worship that allows gross abuses of power. Her paper was a timely reminder that no arts practice, no matter how well regarded it may be, is immune to these dangers, especially when questions of hierarchical authority and financial reward are in play.

Considering the collision of music and politics, Hanns Eisler's encounter with the U.S. House on Un-American Committee was the subject of a paper from James Parsons, in which Parsons elucidated how Eisler used his 'Hollywooder Liederbuch' song cycle as a means of commentary and protest on a political moment that was for Eisler intensely personal.

Challenging the dominant modes of music theory and analysis, and what it means when the theories relied upon go unquestioned, Phil Ewell tackled the complicated legacy of Heinrich Schenker, specifically his attitudes on race and nationalism. Broadening his scope, Ewell went on to look at how unexamined biases lead to contemporary questions of access and representation in music studies in the U.S.

Some of the challenges, both institutional and academic, facing third level music educators were the subject of Pete Treagars's paper. Issues that at times can

seem abstract were outlined in a paper that used his personal experience in the Australian education system as a means to pose a series of questions as to how, and where, music scholars might best face these challenges.

The final meeting of the conference was an informal discussion moderated by musicologist Wolfgang Marx of UCD, the conversation moving between areas as diverse as Beethoven's status in the canon to the role of musicology in broader public and civic discourse. With so variegated a collection of participants, and following two days of such wide-ranging papers, this last conversation allowed those present to bring all their own manifold experiences to bear on questions that, though of mutual interest and relevance, don't always get the attention they perhaps deserve in these complicated times. In the very best sense, participants were left with more questions than answers.



Adèle Commins (Head of Department of Creative Arts, Media and Music at DkIT)

Review: Ó Ghlúin go Glúin: Celebrating Legacy and Transmission in Irish Traditional Music

Daithí Kearney

A special symposium celebrating a number of important individuals in Irish traditional music and their role in passing on the tradition took place at Fleadh Cheoil na hÉireann 2018 in Drogheda. Ó Ghlúin go Glúin: Celebrating Legacy and Transmission in Irish Traditional Music was organized in collaboration with the Creative Arts Research Centre at Dundalk Institute of Technology. The historical Barlow House provided a fitting venue on Friday 17 August 2018 for presentations and discussions.

The symposium was chaired by local researcher, performer and teacher Dr Daithí Kearney, Co-Director of the Creative Arts Research Centre, who introduced six speakers from around the country and facilitated questions and discussion.

The first presenter was fiddle player Dr Conor Caldwell of Queens University Belfast who discussed the importance of Donegal fiddle player John Doherty and reflected on the various musical influences that Doherty drew upon, noting the importance of the extended Doherty family in shaping tradition. Offaly fiddle and flute player Attracta Brady reflected on her own family's rich musical heritage. As Chair of the Leinster Council of Comhaltas, Ard Ollamh in 2012 and a teacher in her local area, Attracta is well known to many, but she highlighted some of the lesser-known aspects of her family's musical heritage, particularly her mother Eileen Maguire and uncles Tommy and Pat, as well as the Boland and Dunne families. Along with her daughter Róisín, she played tunes that have been handed down through the generations and a number of compositions by her father, the late John Brady.

DkIT graduate Dr Seán McElwain reflected on the immense role of Eamonn Ó Muirí (1912-1966) in the preservation and revival of

Sliabh Beagh's musical tradition. Since graduating with his PhD from DkIT, McElwain has disseminated his research in a variety of ways and was awarded a TG4 award in 2016 for an album drawing on his research entitled 'The Dear Dark Mountain with the Sky Over It'. McElwain cited Tony McMahon's idea of 'the local footprint of those who have gone before' but also highlighted the lessons of the past relating to the significance of the border, which may again emerge in the context of Brexit to cast a shadow over the music-making of the region.

Current DkIT postgraduate researcher Barra McAllister also presented on his ongoing MA research that considers seminal Dublin fiddle player Tommie Potts. McAllister explored how listening to Potts' recordings challenges Irish traditional musicians to think more deeply about how they approach tunes and variation, noting a growing interest amongst Dublin musicians in particular in the figure of Potts.

Meath concertina player Mícheál Ó Raghallaigh highlighted some of the important figures that influenced the popularity of the instrument today in Meath. Of note were Drogheda singer and musician Mary Ann Carolan, Clare musician Chris Droney and his contemporary Rena Traynor who moved from Clare to Meath, and

Westmeath-man William Mullaney, the first to record on the concertina. Mícheál demonstrated how different musicians using different instruments and techniques developed Irish traditional music on the concertina.

Dr Adèle Commings, Head of Department of Creative Arts, Media and Music at DkIT, brought the symposium to a conclusion, presenting a paper on her research into the musical life and legacy of Rory Kennedy, the renowned Dundalk-based music teacher and leader of the immensely successful Siamsa Céilí Band. Herself a student of Kennedy, Adèle highlighted Rory's success in fleadhanna, his involvement in Irish language movements and the development of the Siamsa Céilí Band. Rory also produced successful Seisiún shows that were performed not only in Dundalk but also in Drogheda and Monaghan showing photographs from the early productions that were influenced by the work of Fr Pat Ahern.

This symposium reflected aspects of research in Irish traditional music that celebrate and evaluate the legacy of notable musicians who have made a significant contribution to the development of Irish traditional music, very often through their teaching or mentoring of young musicians. The speakers drew upon their personal

insights, shared recordings and performed examples that illustrated the contribution of selected individuals to the transmission of the tradition – a worthy topic of celebration at Fleadh Cheoil na hÉireann.



Lillis Ó Laoire delivering his keynote address

Review: ICTM-IE Annual Conference

Stephanie Ford

The 2018 ICTM annual conference took place at the Irish World Academy of Music and Dance at the University of Limerick on the 23rd and 24th of February. The two day event saw over thirty papers presented by scholars from diverse disciplinary backgrounds including ethnomusicology, musicology, anthropology, popular music studies and Irish studies. Given the role of the voice (or lack thereof) in several key political and cultural developments in recent years, ICTM's 2018 conference invited scholars to address issues related to voicing cultures and cultural voices, with the majority of sessions centred around various aspects of this theme.

The conference opened on Friday afternoon with parallel sessions. Session 1A centred on vocal aesthetics, and papers ranged from questions on the role of the voice in the aesthetics in sean nós singing (Róisín Nic Dhonncha) to discussions of cultural voices in local contexts (Helen Phelan).

Papers in Session 1B, chaired by Méabh Ní Fhuartháin, examined the relationships that exist between music, media and the voice in a variety of contexts. Perspectives on Irish traditional music and television were addressed in papers by Adrian Scahill and Roxanne O'Connell. Reconstructing an oral history of music production processes and listening practices during the Second Indochina War was the focus of Lonán Ó Bráin's paper, while Jannis Van de Sande explored the work of French sound poet Henri Chopin.

Day one also saw the inclusion of a special panel session entitled "'What's in your Toolbox?' Negotiating Vocal Technique, Style Interpretation, and Singer-Audience Communication in Western Singing Traditions' chaired by Wolodymyr Smishkewych (RTÉ) followed by an insightful keynote address by Lillis Ó Laoire of NUIG. The panel discussion saw Róisín Ní Ghallóglagh (UL), Caitríona O'Leary (Ensemble eX, Dúlra), Lillis Ó Laoire (NUIG)

and Carl Corcoran (UL) discuss their personal experiences of singing and performance within their own traditions in relation to vocal technique and style. The discussion was lively and engaging, a credit to the panel members articulate and informative contributions and to the convivial rapport established by chair Wolodymyr Smishkewych.

Lillis Ó Laoire's keynote address, entitled 'Gender, Race and Culture: Revoicing Traditional Song in Context' set out a convincing argument for a greater awareness of gender and ethnicity in traditional music. Through new textual readings of traditional songs, Ó Laoire challenged monolithic, essentialist notions of how and what songs can mean, allowing the voices of others to be included in discourse. The questions raised throughout the keynote on LGTBQ and gendered interpretations of Irish traditional music and song in particular were a welcome perspective, reiterated in the discussion which opened up afterwards between speaker and audience.

Dinner that evening was held in Dolans, a fitting venue given its respected status in the live music scene of Limerick, and the night was rounded off with a few tunes from delegates and committee members.

Day two saw an intensive day of paper presentations, with the morning sessions following on from the theme of the keynote address and focusing on the areas of music, heritage and gender with presentations from Helen Lawlor, Felicia K. Youngblood and Alexandria Carrico.

Sessions 4A, 4B and 4C focussed on the marginal voice, voicing emotion and identity, and the voice in pedagogy respectively. As I presented in session 4A, I am limited to commenting on the papers given in my session. Felix Morgenstern, gave an illuminating and highly detailed presentation on the German Democratic Republic folk music scene, drawing on fieldwork conducted among former members of this scene, and examining the encounters and relationship between artists and centralised authorities. Ciara Thompson's paper entitled 'Memories of a Voiceless Narrative: Evidence of the Caregivers' Voice within Irish Traditional Lullabies' examined several Irish traditional lullabies through the eyes of the caregiver. Ciara presented some fascinating ethnographic research from sean nós singers on the role, usage and importance of lullabies in everyday life and in performance contexts. There was substantial audience engagement with all papers.

After lunch, the AGM of the society took place and saw the completion of the three-year term of ICTM Chair Lonán Ó Bráin. ICTM wishes to acknowledge the hard work and contribution Lonán has given the society over the past number of years. Secretary Éamonn Costello was voted in as the new Chair, and the committee also welcomed a new Secretary and Education Officer. Several suggestions were made throughout the meeting. The committee looks forward to sharing some of the developments in relation to suggestions taken on board at our 2019 annual conference.

work and generous spirit which made the 2018 conference such a pleasant and enjoyable experience for all.

The final parallel sessions (5A, 5B and 5C) closed the conference on a high note, with a diverse range of papers from the position of musicians in the community within the increasingly popular Irish language country music scene (Síle Denvir), to an examination of song airs and the cultural environment from which they emerged in nineteenth century Cork (Susan O' Regan), and from discussions of festivals and song competitions (Jessica Crawley, Fianna Ní Chonnail) to international research on hegemonic voices (Brenda Suyanne Barbosa, Amin Hashemi).

A special thanks to the staff and students of the Irish World Academy of Music and Dance at the University of Limerick for their hard



Compánach: Turning Text into Music

Stephanie Ford

Compánach is an ambitious project by well-known Irish traditional musician and researcher Fintan Vallely, drawing on the A-Z format of the *Companion to Irish Traditional Music*. The encyclopaedia, also edited by Vallely, has become a core reference text for musicians and scholars alike since the publication of its first edition in 1999. In its original format, *Compánach* sought to turn the text of the *Companion* back into music and was initially presented in a concert format in Ireland and Europe from 2012-2017, supported in part by Culture Ireland. In 2018 however, *Compánach* was transformed

into a double CD featuring musicians Tiarnán Ó Duinnchinn (uilleann pipes); Gerry O'Connor (fiddle); Fintan Vallely (concert flute); Sibéal Davitt (old-style, hard-shoe step dance); and singers Karan Casey, Máire Ní Choilm, Róisín Chambers, Maurice Leyden, Stephanie Makem, and Róisín White.

The CD visits each one of the 32 counties in tunes, covering Northern Ireland and the Republic (Disc 1 runs from Antrim to Fermanagh while Disc 2 covers from Galway to Wexford). Older song-airs and laments are set alongside local jigs, reels and hornpipes, popular dance-forms and Scottish 'highlands', with new tunes and new tune arrangements from different counties demonstrating that the modern tradition is alive and well in all parts of Ireland.

An independent project developed and financed by the work of the artists, the endeavour to engage with traditional music in such an inclusive manner is both admirable and successful. Accompanied by wonderfully detailed sleeve notes written by Vallely, this CD serves as a musical map of the tradition in Ireland, weaving the stories of each tune into historical and cultural backgrounds across time and place. It is a valuable contribution to both the preservation and practice of traditional music in Ireland, its unique format offering new

perspectives on repertoire and challenging current norms within the presentation of local culture.

For more information on the *Compánach* CD and to purchase or download a copy visit:

<https://imusic.ie/new-double-cd-of-companach-concert-released/>

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BECOME AN ICTM MEMBER

ICTM Ireland's membership comprises a diverse body of musicians and scholars who study a variety of musical genres and contexts throughout the world. Currently, we are working to expand our membership so that the organisation can reflect the breadth and depth of scholarship on music in Ireland. We have increased ICTM Ireland's activities over the past years, in particular through the institution of a joint annual postgraduate conference with the Society for Musicology in Ireland and the forthcoming launch of our new website. It is our hope that we might continue to strengthen ICTM Ireland's presence throughout the coming years.

In addition, ICTM produce *Ethnomusicology Ireland*, a fully peer-reviewed online journal for research on music in its social and cultural context. Submissions and inquiries should be sent to editor@ictm.ie

If you are interested in becoming a member, renewing your membership, or recommending ICTM Ireland to a student or colleague, full details on joining can be found at www.ictm.ie or by contacting us at membership@ictm.ie





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