



Ceol Tíre 26

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

Meán Fómhair

1984

September

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First meeting of season

8 p.m.

Recital

Vincent Campbell, fiddle
will play for the Society
on Saturday 6 October 1984

at 15 Henrietta Street, Dublin 1.

Vincent Campbell of Meenahalla, Glenties, co. Donegal is both an outstanding traditional fiddler and a repository of the older Donegal fiddle styles, tunes and dances. We are glad to be able to present him on a rare visit to Dublin.

AMHRÁIN RINN NA FEIRSTE

Conall Ó Domhnaill

28 Eanáir 1984

Oíche sheanchais cois tine, ní léacht fhoirmiúil, a bhí ann, agus b'fhearrde sin é, nuair a labhair Conall Ó Domhnaill faoi amhráin a cheantair dhúchais. Le cuideadh ó bhean a dhearthár Bríd Uí Dhomhnaill, a neacht Mairéad agus a chara Liam Ó Conchubhair, chan sé amhráin Rinn na Feirste, agus i gcaint fhileata dhúchasach, thug sé a n-údar faoi mar a fuair sé iad ón sean-bhunadh.

Nuair a díbríodh daoine chun cónaithe i measc screabhán is cladach na Rinne breis is trí chéad bliain ó shin, fuair siad sólas trí amhráin a chumadh. D'eascair na hamhráin, leithéid Gabháil siar Bealach an Mhuilinn, An tailliúr óg, An lá sin a d'fhág mise sráid an Chlocháin Léith, ón saol a bhí timpeall orthu agus ó ghnáth-imeachtaí an tsaol sin.

D'fhás Conall suas ag éis-teacht leis na hamhráin, agus d'fhoghlaim sé iad ó Mháire John go háirithe, bean ghéar-chúiseach a raibh na leaganacha is cirte aici. 'Shíl mé go minic ó shin nach bhfaca is nach gcuala mé a dhath níos deise ná

Máire John agus Mary Pheggy Tommy ar an dá thaobh den tine, an bheirt ag seanchas is ag cur síos ar a gcuid amhrán, mar ar cumadh iad, cé a chum iad, caidé a ba údar nó ba chiall leo... Bhí a gcroí iontu'.

Is maith a chuimhne leis ar an lucht siúil - 'daoine bochta a thug muid orthu' - agus ar an bpáirt a bhí acu i gcursaí ceoil: 'Bhí rud mór sílte de lucht siúil fad ó shin... mar bhí sé de bhua acu bheith ina bhfidiléirí nó ina bpiobairí agus maith ag gabháil cheoil... Bhí sé de nós acu dhul idir bailte agus ceantracha agus amhráin a aithris, cur leobhtha, baint daofa...'

Toisc gur Dálach é féin, tá suim faoi leith ag Conall in amhráin Dálaigh Rinn na Feirste agus thug sé dúinn An chrúbach, An chéad Mháirt 'e Fhomhar, agus Fear gan chéill a rachadh i gcléibhín. Canadh fosta Éirigh is cuir ort do chuid éadaigh, An tOileán Úr, Donall Ó Maoláine ('amhrán a tháinig isteach'), agus blúire de chaoineadh a chuala Conall is é ina ghasúr seasca éigin bliain ó shin.

Tá tuairisc níos iomláine ná seo ar chuairt Chonall le fáil in 'Inniu', Márta 1984, ó lámh Liam Uí Chonchubhair.

Ba chúis bhróin dúinn a chloisint le déanaí go bhfuil an t-amhránaí Neilí Ní Dhomhnaill, deirfiúr Chonail, agus Aodh ó Duibheannaigh, amhránaí clúiteach eile de chuid Rinn na Feirste, imithe ar shí na fírinne. A thuilleadh sa chéad eagrán eile.

AFTER THE REVIVAL - WHAT NEXT?

3 March 1984

In the area of traditional music, a drop in concert and club attendances, in record sales and in the number of professional musicians has been evident in the last two or three years in Ireland. On the assumption that this marks the end of the Irish folk-music revival of the last twenty and more years, a meeting was devoted to the question of what would happen to the music during the remaining years of the century. Leading the discussion were Pat Mitchell, piper, collector, and editor; Paddy Glackin, fiddle player, record producer, traditional music officer of the Arts Council; and Finbar Boyle of the Dept of Irish Folklore UCD, singer, club organiser, and writer on traditional music.

Pat felt that the dance music would be as healthy as ever, if not as popular, for the foreseeable future, and that it would benefit from the current popularity of traditional dancing, which would raise standards among accompanying musicians. The large number of sound recordings of good musicians would also ensure the maintenance of standards. In tracing the progress of the Revival, Pat distinguished between the actual revival of playing, and the music's rise in popularity. The latter he saw as a consequence of post-war affluence, and the present decline in audiences as due to economic recession.

Paddy thought the Revival proper to have begun with the organised teaching of young

musicians made possible by Government subvention through Comhaltas branches and Vocational Education Committee schools throughout the country. This had resulted in an increase in the number of technically able musicians, often better than older ones in having had the benefit of tuition and access to a wide range of recordings. These young musicians would ensure a healthy future for the music. They might deviate experimentally in what they did with it, but this was natural and unavoidable and the result of genuine musical curiosity. Increased playing for dancers might have its dangers if the individual nature of the music were subsumed in a band, or if there were distortion of the music to suit the whims of dancers.

Finbar too was optimistic about the future of the instrumental tradition, feeling that it was very lively and that the apparent decline was a commercial phenomenon affecting the various media. Traditional singing however was not in a healthy state. The natural venue of the rambling house had gone, replaced by the public house where the atmosphere was not conducive to that kind of singing. Organised lessons seem more likely to do harm than good, as do competitions, and they do not offer hope for the future. The two glimmers of light for singing are small singing festivals such as have been organised recently in the

North, and singing clubs like the Góilín Club in Dublin where traditional circumstances were reproduced as far as possible.

The audience, in a long ensuing discussion, seemed to agree with the basic optimism

of the panellists, but expressed fears about the future state of traditional singing in Irish, about instrumental music other than dance music, and about the long-term effects of the electronic media.

THE ORANGE BALL

Fionnuala Prosser

7 April 1984

The Orange Ball is an organised social occasion of the Orange Order, incorporating ritual, song, music and dance, and in the past held yearly in the lodges of the Order in the North of Ireland. It now takes place only in a few centres in Down, Antrim and Derry, and is practically unknown to the general public. Fionnuala Prosser (nee Scullion) musicologist with the Ulster Folk Museum, has been surveying the practice in recent years, and has attended the Ball at the Orange hall of Craigiewarren, Co. Antrim, where it is at its strongest.

The Ball is attended by men, women and children, and begins with an hour or so of ordinary social dancing. At midnight the brethren in regalia process from the lodge room carrying a variety of ritual objects - swords, lighted candles, mallets, committee sticks - to the main hall and with fifers and side drummers playing. Forming a circle, they place the objects on the floor in a fixed order, and in chorus or with soloist and

chorus, they sing in traditional style, unaccompanied, an Orange song. Typically this celebrates the delivery of the Israelites from Egypt. After a series of ritual gestures and a further procession, another Orange song is sung and the ceremony ends. There follows further social dancing.

The origin of the Orange Ball is obscure. It was certainly in existence in the last century. Some of the songs used date from the early 1800s, and some of the emblems may go back to the inception of the Order in 1795. The ceremony is not part of the formal organisation of the Order, and high-ranking officers are often unaware of its existence. Procedure and symbolism seem to have been borrowed from Orange and Masonic sources.

Fionnuala Prosser will contribute an article on the Orange Ball to the next journal of the Society. Since her visit to Dublin, she has left the Folk Museum to live in England, and we wish her well in her new undertakings.

AMHRÁNAÍOCHT & AMHRÁIN I NGAELIGE

seimineár lae: 5 bealtaine 1984

Dob é seo an tríú seimineár lae ag an gCumann, agus an chéad cheann as Gaeilge. Lá broidiúil don bhreis is leath-chéad duine a bhí i láthair: ceithre léacht; raidhse amhrán ar théip agus ó Val Ó Flatharta, An Ceathrú Rua; comhrá agus plé ar ábhar an lae; eisiúint chaiséid Ceolta agus seanchas Thír Chonaill, amhráin agus scealta traidisiúnta i nGaeilge is i mBéarla ó Joe McCafferty, Cloich Cheann-fhaolaidh, eisiúint leabhráin Seanamhráin i gcló, bailiúchán de theacsanna luatha clóbhualite, cuid acu le ceol. Tá cóip den

leabhrán á dáileadh saor in aisce leis an nuachtlitir seo ar bhail den Chumann nach raibh i láthair. Is féidir cóipeanna breise de, agus cóipeanna den chaiséad, a cheannach ón oifig (féach lth 19).

Tá buíochas an Choiste ag dul dóibh siúd a chabhraigh, go háirithe do Mhaebh Uí Chearbhalláin a bheathaigh an slua, agus do Mhicheál Holmes agus Harry Bradshaw a rinne na himeachtaí a thaifeadadh agus a chraoladh ar na cláracha raidió Léargas agus The Long Note faoi seach.

Cathal Ó Háinle: 'Tomás Ó Criomhthain agus "Caisleán Uí Néill"'

An chaoi a thagraíonn an t-amhránaí a chuid amhrán dá shaol féin, a bhí mar théama ag Cathal Ó Háinle, ollamh le Gaeilge i gColáiste na Tríonóide, Baile Átha Cliath. B'iad 'An t-Oileánach' Tomás Ó Criomhthain agus an t-amhrán Caisleán Uí Néill a bhí mar shamplaí aige.

Bhí an Criomhthanach tugtha don amhránaíocht. Amhránaí aitheanta é féin a chnuasaigh amhráin agus a chum roinnt véarsaí ar fhoinn choitianta. Ní bhíodh leis ce air breithiúnas a thabhairt ar amhrán nó ar amhránaí. Is minic a thugann

sé ina leabhair cuntais ar na hócáidí ceoil a bhíodh ag muintir na mBlascaodaí - istigh i dtigh tábhairne nó ámuigh faoin spéir nó cois teallaigh.

I gcomhluadar grinn ar ócáid den tsórt - i dtigh tábhairne sa Daingean - a thug sé grá do chailín. Iníon Dálaigh Inis Mhicileáin í, agus bhí sí ag rá amhráin i bpáirt lena máthair, nós as an gcoitiantacht. Bhí an cailín agus Tomás á lua lena chéile le tamall, ach rinneadh cleamhnas eile do Thomás agus ghéill sé dó. Ag trácht dó ins An tOileánach ar oíche na

bainise ar an Oileán, um Inid 1878, deir Tomás: 'Is é seo an t-amhrán a dúirt ar mo phósadh féin, agus ní dúirt ach é'. Tugann sé ansin sa bhunscríbhinn, ocht véarsa den amhrán Caisleán Uí Néill, amhrán cailín tréigthe.

Dar le Cathal, deis ab ea sin ag Tomás chun cás chailín tréigthe na hInse a chur in iúl dá lucht éisteachta. Is thar cheann an chailín a dúirt sé an

t-amhrán agus é á chúisiú féin. Ní fhéadfadh sé bheith ach amhlaidh mar fear é nach ligeadh focail amhráin thar a chluais gan aird a thabhairt orthu. 'Ní cheapfá go raibh aon teanga in aon duine eile sa tigh, beag nó mór, nó go raibh sé críochnaithe. Do thug a raibh istigh suas don amhrán déanta é agus, ar an dtaobh eile, don amhrán ráite é'.

Foillseófar leagan níos iomláine den léacht seo in Irisleabhar Mhá Nuat.

CAISLEÁN UÍ NÉILL

2 Do--- gheal-láin-sa- féin do-m go-mbréag-fá mo- lea-nbh ar dtúis,

Do- gheal-láin 'na- dhéidh san go mbeadh aon-tí - os 'dir mé 'gua tú;

Thu-gais geal-lúint i n-aghaidh 'n lae dhom gur léi-geas-sa - leat-sa mo ní---n

A-gus fó-raoir tí-nn gear-d'ach-, tá 'n saol so 'teacht 'dir mé 'gua tú.

Bliain is an oíche aréir, is é mo léan nach anocht atá ann,
An buachaillín séimh deas do bhréagfadh mé sealad ar a ghlúin,
Dá n-inseoinn brí mo sceil duit is baolach ná déanfá dhom rún
Go bhfuil mo ghrá bán do mo thréigean, a Dhia ghléghil is a Mhuire
nach dubhach.

Do gheallais-se féin dom go mbréagfá mo leanbh ar dtúis,
Do gheallais ina dhéidh san go mbeadh aontíos idir mé agus tú;
Thugais geallúint in aghaidh an lae dhom gur léigeas-sa leatsa
mo rún,
Agus fóraoir tinn géardhubhach tá an saol so ag teacht idir mé
agus tú.

Seóirse Bodley: 'Ornáidíocht agus an líne ceoil i ngnéithe den amhránaíocht traidisiúnta'

Bhí Seóirse Bodley, uachtarán an Chumann, ag plé leis na cineálacha ornáidíochta atá le fáil in amhránaíocht traidisiúnta na tíre, go háirithe in amhránaíocht as Gaeilge, agus á léiriú.

Tá sé furasta go leor idirdhealú a dhéanamh idir ornáidí agus an líne ceoil san amhránaíocht traidisiúnta, ach ní leor comharthaí an cheoil chlasaiceigh chun an t-idirdhealú sin a chur in iúl. Cé go mbíonn na nótaí céanna in ornáidí an dá shaghas ceoil, bíonn rithim a n-ornáidí éagsúil, agus comharthaí faoi leith ag teastáil uathu beirt. Tá córas nodanna cumtha ag Seóirse chun ornáidí an cheoil Ghaelaigh a bhreacadh (féach Éigse cheol tíre I agus Diarmuid Ó Muirithe The Kilmore carols, BÁC 1982). Áis é don scoláire agus don bhfoghlaimoir.

Trí phríomhshórt ornáidí atá ann: an creimire (mordent), an casadh (turn) agus an t-urnóta (grace-note). Ceanglaítear le

chéile iad agus imrítear gach sórt breachnaithe orthu is féidir, ach go gcoítear le hidirchéimeanna cóngaracha.

Tríd is tríd, is teirce iad na hornáidí in amhránaíocht as Béarla (sampla: Jack Devereux, An Chill Mhór, co. Loch Garman) agus is flúirsí agus is casta iad in amhránaíocht mhall seanaimseartha Chonamara (sampla: Seán Mac Donncha, an Aird Thoir, Carna, co. na Gaillimhe).

De ghnáth, úsáidtear an creimire uachtarach nuair a bhíonn an líne ceoil ag ísliú, an creimire íochtarach agus é ag ardú, agus tagtar go dtí an casadh ó nóta níos ísle. Ach tá go leor eisceachtaí ann.

Ó chomparáid a rinne Seóirse idir sé leagan den amhrán Connachtach An Caisideach bán, is léir go bhfuil cruth bunúsach ag an bhfonn, cuma cén t-amhránaí atá á chasadh.

Cathal Goan: 'Amhráin ón gcartlann'

Mar chríoch ar chúrsaí na maidne, rug Cathal Goan, RTE, an lucht éisteachta leis ar thimchuart na nGaeltachtaí i gcuid-eachta amhránaithe as cartlann RTE. Léirigh na taifeadtaí a bhí aige ó thús an chéid go dtí na 1960í an saibhreas amhrán atá tagtha slán ó chaitheamh na mblianta. Chualathas Táilliúr an chroí mhóir ó Walter Power, na Déise 1905, agus ó Labhrás Ó Cadhla, na Déise 1957; An

spéirbhruinneall bhéasach ó Phádraig Ó Tuama, Cúil Aodha 1950; An binsín luachra ó Sheán Ó Donghaile, Corca Dhuibhne 1960; Táimse im chodladh ó Stiofán Ó Coisdealbha, Cill Bheathach, co. an Chláir 1949; ó Phaddy Devitt, Sliabh Calláin, co. an Chláir 1965; Eileanór na rún ó Cholm Ó Caoidhean, Glinsce, Conamara 1949; An chúileann ó Thomás Ó Gallchoir, Acaill 1950; An droighneán

donn ó Phádraig Ó Baoill, An Clochán Liath 1931; agus Amhrán an tsagairt ó Eilís Uí

Chearnaigh, An Blascaod Mór 1968.

Angela Partridge: 'An t-amhrán, an t-amhránaí agus an bailitheoir: Séamus Ennis i gCarna'

Rinne Angela Partridge cur síos, óna chuid ísí agus óna leabhar cinn lae, ar an gcéad dá thuras a rinne Séamus Ennis go Carna, i 1942, ar rothar, ag bailiú amhrán. Chaith sé mí ansin ó lár Lúnasa agus mí eile ó lár mhí na Samhna, agus thosaigh sé ar an obair bhailitheoireachta sa cheantar a lean go dtí gur chuir sé le chéile an bailiúchán is mó d'amhráin Chonamara dá ndearnadh riamh, agus atá fós gan eagarthóireacht, gan foilsiú.

Thóg Ennis 136 amhrán san áit ó Lúnasa go Meán Fómhair, ach ba leasc leis dul ann an chéad lá - bhí an aimsir go hainnis agus ní raibh sé féin ar fónamh. Bhí a fhios aige ó Shorcha Ní Ghuairim go raibh fonnadóirí iontacha ar oileán Fidhnise, clann Sheáinín Choilmín Mhic Dhonncha, ach de thoisc na síne níor bhuail sé leo go ceann tamaill. Nuair a bhuail, réitigh sé níos fearr leis na mná ná leis na fir, ach fuair sé dhá scór amhrán ón gclann trí chéile. Tá Maggie, an mháthair, le cloisint ar cheirnín a rinneadh deich mbliana ina dhiaidh sin, ag rá Dúin dú ó deighdiló, amhrán saothair. Chuir máistir scoile ón áit fonnadóirí ón Aird Thoir in aithne d'Ennis, agus thóg sé go leor uathu sular fhill sé ar Bhaile Átha Cliath, go háirithe ó Nain Mháire Ní Ghríofa, an t-aon amhránaí sa cheantar ag a

raibh na hamhráin bheannaithe.

Ag Oireachtas na bliana 1942 chas Ennis ar Sheosamh Ó hÉanaí ón gCoillín, áit idir Carna agus an Aird Thoir. Rug Ó hÉanaí an chéad duais leis ón gcomórtas amhránaíochta, agus chuaigh Ennis a fhad leis nuair a tháinig sé ar ais go Conamara mí na Samhna. Roinnt de na hamhráin a thug Ó hÉanaí uaidh - Béal an Átha Buí, Róisín dubh, An buinneán buí, Seachrán Chearbhaill - d'fhoghlaim sé iad ó Sheán Choilm Mac Donncha, amhránaí aerach clúiteach ón Aird Thoir. Fuair Ennis 26 amhrán ó Sheán Choilm, agus bhí sé breá sásta leo: 'an ceol is fearr agus is údarásaí de chuid Chonamara a tháinig i mo threo go fóill'.

Bhí Angela, atá anois ina léachtoir le Gaeilge i gColáiste na hOllscoile, Baile Átha Cliath, ina cónaí i gceantar Charna thart fán mbliain 1975, agus thóg sí féin ceol, ar théip, ó iníonacha Nain Mháire (féach Éigse cheol tíre 3) agus ó Choilín bán agus ó Dhara Bán, mic bhána le Seán Choilm. Chualamar Cóilín ag rá Úna bán agus An súisín bán, agus Dara ag rá Ceataí an chuil chraobhaigh (leis an véarsa 'A Sheáin bhain, cá mbíonn tú?', véarsa nach raibh ag daoine eile). Is cosúil gur bhraith siad coibhneas idir na hamhráin sin agus a gcás féin.

Breandán Breathnach: 'Foinn amhráin ar ghléasannaí ceoil'

Phléigh Breandán Breathnach an tsnaidhm atá briste idir ceol mall úirlise sa tseanaimsir agus ceol den tsaghas sin sa chéad seo, agus an bhaint atá ag an dá chineál le foinn amhráin. Mar ba dhual do chathaoirleach NPU, píobairí a bhí mar shamplaí aige.

Lucht oirfidh is mó a bhí mar údair ag Bunting sa cheol a scríobh sé síos. I dtuairim Phetrie, ní fhéadfaí leagan ceart d'fhonn a scríobh síos ach ó amhránaí, mar coinníonn rithim na bhfocal smacht ar an amhránaí, ní hé fearacht an cheoltóra é, a bhfuil cead a chinn aige, agus é ag iarraidh é féin a chur os comhair an phobail le fiántas a chuid cheoil agus le floscaíocht.

Ar ámharaí an tsaoil, tá dhá tháifeadh fós le fáil ó dheireadh na haoise seo caite inar féidir beirt pháobaire a chloisín ag gabháil fhoinn leis na seanmhodhanna seanma. Mícheál Ó Súilleabháin (Micí Cumbá) ó cho. Chiarraí duine díobh, ag seinm Gol na mban san ár, cuid de phiosa ina gcloistear cúpla uair an sruth ceoil a chuala Joyce ag píobairí lár an cheid seo caite, agus a tháinig ón gclárseoireacht, dar leis. An stíl sin a bhí Pigott ag iarraidh a chur i gcéill nuair a scríobh sé foinn na n-amhrán i Poets and poetry of Munster (an chéad sraith, 1849). Dan Markey ó cho. Lú an dara píobaire, agus fonn an amhráin Úirchill an Chreagáin aige. Is dóichí go raibh focail an amhráin in aigne aige, mar chloígh sé go docht leo, ag dúnadh an tseamsúir ag deireadh gach líne agus gan

sruth ceoil ar bith aige. B'fhéidir go mbíodh an dá stíl ag an aon pháobaire, ach d'imigh sin agus tháinig seo.

An chuid is mó de na foinn mhalla a bhíodh agus a bhíonn le cloisint ag feiseanna agus fleadhanna sa chéad seo, is ó leabhar Francis Roche Collection of Irish airs, marches and dance tunes I (1911) iad, leithéid The death of Staker Wallace, The banks of the Suir, The dear Irish boy. Is ionduil nach mbíonn briseadh ar bith sa cheol, go mbíonn gluaiseacht an-éasca ann, agus nach go maith a rachadh na focail leis. Mar léiriú chualathas Johnny Doran ag seinm An chúileann agus Sliabh na mBan.

Feictear do Bhreandán gur cailleadh pé traidisiúin seanma a bhíodh ann san aois seo caite agus go gcaitear stíl a chruthú as an nua chun foinn amhráin a sheinm go bláfar ar úirlisí ceoil. Don pháobaire mhol sé eiseamláir Willie Clancy ag seinm The green linnet, fonn amhráin a d'fhoghlaim sé óna aintín, agus a raibh na focail go cruinn aige. Thug an tuiscint sin cruth agus foirm don bhfonn. Is mór an áis do cheoltóir véarsa amhráin a bheith aige chun na béimeanna a fháil.

Ní aontaíonn Breandán le ráiteas Phetrie go mbíonn an ceol féin ag cur mothú éigin in iúl, agus nach féidir é a sheinm i gceart gan méin an cheoil a thuiscint. Ní ghéilleann sé ach oiread don bharúil go bhfuil scéal le hinsint ag fonn amhráin toisc úsáid an natha 'abair amhrán', agus go bhfuil ar an gceoltóir aird a thabhairt ar an scéal sin.

Painéal

Tar éis tae bhí plé gearr bríomhar ann faoi ábhar an lae. Painéalaithe Virginia Blankenhorn, amhránaí agus léachtóir le Gaeilge, Máire Bhreathnach, fídléir agus léachtóir le ceol, Breandán Ó Madagáin, amhránaí agus ollamh le Gaeilge, a chuir tus le díospóireacht, agus Angela Partridge a bhí sa cathaoir. Ceisteanna ornáidíochta,

dealraíonn sé, ba m'ó a luigh ar aigne daoine, ach pléadh roinnt eile d'imthosca na hamhránaíochta: ócáidí, brí, cad tá i ndán di. Rinne Máire trácht ar chúrsa ethnomusicology ar a bhfuil sí ag freastal i mBéal Feirste faoi láthair, agus ar thábhacht a leithéide do staidéar ar an amhránaíocht.

Val Ó Flatharta

As an gCaorán Mór, An Cheathrú Rua, Conamara, a tháinig Val Ó Flatharta chugainn. Ní amhránaí é atá go mór i mbéal phobal Fódhla mar ní minic a fhágann sé an baile, ach is amhránaí den scoth é, fear mór thar an trí scór le guth láidir fíneálta, seanstíl na háite aige agus roinnt dá chuid féin inti. Chan sé Bean an fhir rua, Sicíní Bhríd Éamoinn, Cuaichín Ghleann Néifín, An

sceilpín droighneach, agus Róisín dubh. Bhí Val i lár an tslua arís níos deireanaí san oíche ag seisiún amhránaíochta a lean go meán-oíche sna Four Seasons, Sráid Chapel.

B'é Anraí Ó Braonáin a chuir Val in aithne don chomhlúadar, agus tá ár mbuíochas ag dul dó agus do Ríonach Uí Ógáin agus Jackie Small a d'eagraigh an chuairt.

Nioclás Ó Cearbhalláin

The seminar on 'Singing and Songs in Irish', reported above, was attended by about fifty members and non-members. Four papers dealt with: Tomás Ó Criomhain (author of The Islandman) and the meaning which the love song 'Caisleán Uí Néill' may have had for him in his own life (Ó Háinle, to be published in a fuller version in Irisleabhar Mhá Nuat); the ornamentation of the melodic line in Irish folk song, particularly in Irish and in Connemara (Bodley); song collecting, Carna, Connemara, by Séamus Ennis and, after some thirty years, by the author (Partridge), the playing of song airs, relation of the song to instrumental rendition, and the status of the practice as a tradition (Breathnach). Other features were: a recital of archival recordings (Goan), a panel discussion of the day's programme, and a live recital by a visiting singer from Connemara, Val Ó Flatharta, of whom a video was also made in Trinity College Dublin. For the cassette and booklet published at the seminar see pp. 18 and 12, and for a fuller report of it in English, Douglas Sealy in Soundpost 20, June - July 1984.

ANNUAL GENERAL MEETING

The Annual General Meeting was held on 9 June 1984. Elected to the committee were Seóirse Bodley Chairman, Caitlín Uí Éigeartaigh Hon. Treasurer, Nicholas Carolan Hon. Secretary, Breandán Breathnach, Cathal Goan, Tom Munnely, Proinsias Ó Conluain, Hugh Shields. At a subsequent committee meeting Alf Mac Lochlainn (Galway), John Moulden (Portrush) and Nollaig Ó hUrmoltaigh (Belfast) were co-opted to the committee.

After the adoption of the

minutes of the previous AGM, the Hon. Treasurer's report, and the Hon. Secretary's report, ways and means to increase membership were discussed at length. It was decided that the Society's subscription rates should stay at their present levels. Thanks was expressed to the Arts Council for its continuing support, and congratulations extended to NPU for their success in the refurbishing of 15 Henrietta Street.

Nicholas Carolan

WORK AT 15 HENRIETTA STREET

The labours of 'refurbishment' are reaching a climax in Henrietta Street and will certainly be complete before those of the National Library. Meanwhile, our meetings will continue to use the premises of Na Píobairí Uilleann, where we are very glad to have an address

and focal point of our activity. A telephone will soon make for even better communication.* Members who attend the next meeting get the extra bonus of seeing in progress some of the work involved in restoring a fine early Georgian building.

*744447, now connected

MO 'CHEOL' THÚ

Twenty-one long years will have seen the appearance of twenty-one issues of Ceol, a journal of Irish music, every one of them edited, and often out of his pocket, by Breandán Breathnach. His friends would like to mark the twenty-first issue - to appear before the end of the year - by making it a larger than usual one, and a leaflet inviting subscriptions to this end has gone round some but perhaps not all members. The idea is to ask for a higher than usual subscription to the

actual number, and £2.50 is proposed. More will of course be welcome, but, as with nineteenth-century efforts at printing the Ancient Music, the really valuable thing is to have an income assured in advance by well-wishers. Petrie was not all that successful, and Forde got only disappointment. Let's see what the more affluent twentieth century can do!

Contributions, with name and address please, to Nicholas Carolan, 15 Henrietta Street, Dublin 1.

'IRISH DANCES'

A pioneering collection of ten set dances from around the country, made and edited by member Terry Moylan, was published in Miltown Malbay during the Willie Clancy Summer School. Figures and steps

are minutely described, and represented by a new dance notation devised by the editor.

Available from NPU, 15 Henrietta Street, Dublin 1 at £3.75 post free.

See p. 14 for an illustration

FIFTH ULSTER-AMERICAN HERITAGE SYMPOSIUM

This event took place at the New University of Ulster, Coleraine, on 1-3 August. It included a session on folk music to which contributions were made by Stephanie Perrin 'The Scottish, Irish and Appalachian

folk-song traditions: connecting links' and by our committee member John Moulden 'American influences on an Ulster folk song collection' (that of Sam Henry).

'SEAN-AMHRAIN I gCLO 1716-1855'

This is a twelve-page collection of reprinted song-texts in Irish, with melodies, that originally appeared down to Petrie's edition of 1855. It gives an idea of the variety of kinds of early publication, using type-faces that range from elegant and often striking Gaelic to crude broadside printing in roman. It also illustrates the kind of songs that got into print at that period, and the related factor of literacy in Irish. See also below. Price 50p plus postage 22p.

'EDMON AN CHNOC'

The image shows a musical score for 'Edmon a Chnoc' in 3/4 time. The title 'Edmon a Chnoc' is written above the first line. The score consists of four lines of music, labeled 'líne 1' through 'líne 4'. The notation includes various rhythmic values, accidentals, and ornaments such as trills and grace notes. The key signature is one flat (B-flat).

Ar an leathanach deireanach den leabhrán *Seanamhráin i gcló* (féach *thuas*) tá greanadóireacht as an chéad eagrán de na *Historical memoirs...* a d'fhoilsigh J.C. Walker i 1786. Feictear inni lámhscríbhinn cheoil le ceithre chliath gan focail ach go bé go bhfuil teideal ar a mharr: 'Edmon (nó Eamon) a Chnoc'. Tá an 'fonn' seo soléite le gloine: léigh muid agus tugaimid anseo é.

More varied every year the Willie Clancy Summer School (30 June - 9 July 1984) added this year to its range of activities a session of real storytelling and a singing workshop which is described below by Kitty Shields. A new volume of DAL gCAIS appeared (no 7) edited by Harry Hughes, and Terry Moylan's IRISH DANCES was also published and is now obtainable from 15 Henrietta Street (see p. 12). DAL gCAIS is on sale at Miltown Malbay, co. Clare, price £4: write to Muiris Ó Rócháin.

SINGING AT MILTOWN

At this year's Willie Clancy Summer School the school's first Singing Workshop took place, tucked away in the old West Clare railway station, now part of the Central Hotel annexe. The idea of a singing workshop might conjure up ideas of hideous uniformity, for instance, a choir of singers bursting forth on Miltown Malbay, all performing in perfect unison a song in Connemara *seannós*. This was far from being the case.

The aim of the workshop was to bring about an appreciation of traditional song and of the features which make it traditional. The mornings began with a talk on the historical background of Irish songs with taped examples played by Tom Munnely. False assumptions, such as the Arabic or unique nature of Irish song, were debunked, while Virginia Blankenhorn deplored the pervasive modern trend of 'invisible guitars' in unaccompanied song. A great diversity of types of song was covered: Irish, macaronic, Anglo-Irish love songs, ballads common with the English tradition.

After a break the class members sang and received positive advice from Virginia. This hour was soon dubbed

'Virginia's clinic'. The class contained people of vastly differing origins and experience. The important thing was for each to sing a song of his or her own choice; and the main lesson learned by all was that once conventions were observed there was broad scope for individual choice and style. But the most exciting hour was the last one of each morning when singers were brought in who came from all over Ireland: Donegal, Armagh, Galway, Clare, Fermanagh, Limerick, Cork, Dublin. The singers were: Phil Callery, Muireann Duignan, Frank Harte, Tom Lenihan, John Lyons, Gabriel MacArdle, Seán 'ac Dhonncha, Paddy Joe MacMahon, Mairéad Ní Mhaonaigh, Antaine Ó Faracháin, Gerry O'Reilly, Róisín White. The tradition they shared as well as regional differences and their individual personalities were there to be seen and heard in the flesh.

At the end of the week, on a hot Saturday afternoon, we all posed outside the annexe for a 'Class of 84' photograph, remembering not only Tom's final exhortation 'to go forth singing' but the other main lesson which was to go forth listening as well.

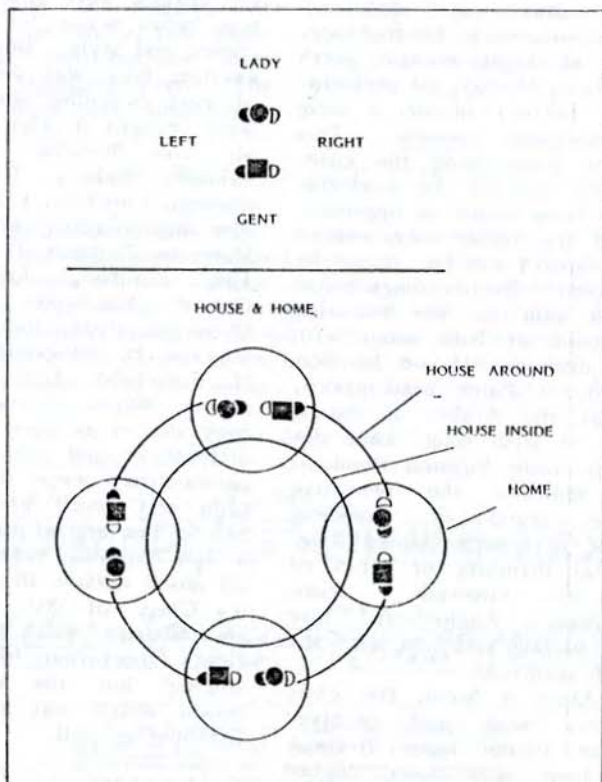
Kitty Shields

PROINSIAS Ó CONLUAIN

Proinsias Ó Conluain, committee member and founding member of the Society, retired recently from a life's work of producing delightful, instructive and permanently valuable programmes for RTE radio.

Proinsias's special interest in Irish and his experience of the cultural affairs of the Gaeltacht marked him as an eminently proper choice for the Chairmanship of this year's Oireachtas

na nGael, to be held in Gweedore. His abiding interest in folk music was also recognized when he was asked to preside this year over the Willie Clancy Summer School in Miltown Malbay (see p. 13); he was of course an actively participative, and no mere ornamental, president. We look forward to his continuing participation in similar events and projects.



One of the diagrams from Terry Moylan's 'Irish dances' (see page 12)

'THE WEDDING OF BALLYPOREEN'

The controversial visit to Ireland of President Reagan revived interest in the ballad of 'The Wedding of Ballyporeen'.

This was one of the popular street ballads of the nineteenth century, printed on ballad sheets and chapbooks. It even travelled with Irish immigrants to England and America. I have a slip ballad printed in Manchester and a Dublin chapbook version printed in Capel Street. It was also printed in the more substantial cheap songster books circulated in America, and I have it in The Rose, Shamrock, and Thistle Song Book; The Songs of the Old Country for the People of the Colonies (sic) printed in New York around 1840. In modern times it has been kept alive in the Mercier Book of old Irish street ballads edited by James N. Healy (vol.3, 1969).

All these versions are without music, but the air was the well-known 'Balinamona Ora' reproduced here from Hamilton's universal tune-book (vol.2) printed in Glasgow, 1846. There is also a more genteel version

with harmonies in the Songs of Ireland without words: for the pianoforte by J.T. Surenne, printed in Dublin around 1850.

For all its popularity, it has to be admitted that this is not a great ballad. It is the standard Paddywhackery of the 'Lanigan's Ball' type, but good fun for a singing pub, particularly in the jollifications at Ballyporeen.

An up-to-the-minute reprint in broadside format was put out by the Trinity Closet Press as a handprinted 11½" x 18" sheet.* This version claims to be reprinted from The exile of Erin's songster Philadelphia c.1850, but if you read it carefully you will find it is a cunning contribution to the Campaign against Reagan, since the fourth verse which lists the guests at this shenanigan mentions 'Black Thady, and crooked Reagan'. The original version is 'Black Thady, and crooked Macgennis'. An artful propaganda souvenir for American visitors. Maybe this subtle alteration will pass into Anglo-Irish-American folklore!

Leslie Shepard

* Available from the Closet Press, Trinity College, Dublin 2. The Ballyporeen reprint (see p. 17) is available from the Post Office, Ballyporeen, co. Tipperary.

BALINAMONA ORA. *Irish air.*

Jacozely.

The comic songs of "The Beautiful Boy," "The Wedding of Ballyporeen," and Burns' song, "Hey for a lass wi' a tacher," are sung to the above air.



Wedding of Ballyporeen

ATTEND ye chaffle nine to a true Irish bard,
 You maids to be sure I will send you a card,
 To request you'll assist me, a musical elf,
 With a song ready made I composed it myself,
 About maids, boys, a priest, and a wedding,
 A supper, good drink, and a bedding,
 And a crowd you could scarce thrust your head in,

That assembled at Ballyporeen.

'Twas a fine summer's morn, about twelve in the day,
 All the birds fell a singing, the asses did bray;
 Patrick the bridegroom and Honour the bride,
 In their best bib and tucker, set out side by side;
 The folks, as they pass'd them, did cheer, sir,
 The piper went first in the rear, sir,
 O how all the spalpeens did stare, sir,

At the wedding at Ballyporeen.

They were soon tack'd together, and home did return,
 To make merry the day at the sign of the Churn;
 They sat down to junk it, a frolicksome troop,
 O the shades of old Shannon had ne'er such a group;
 There were turf-cutters, thrashers, and nailers,
 Pipers, blind harpers, and tailors,
 Tinkers, brave soldiers and sailors,

All assembled at Ballyporeen.

There were bacon and greens, but the turkey was spoil'd
 Potatoes dress'd each way, both roasted and boil'd,
 Red herrings, black puddings, the priest got the knife,
 Calf's-head, pies, dumplings, cod, cow-heel & tripe:
 They eat till they could eat no more, sir,
 The whiskey came pouring galore, sir,
 How Thady O'Bailey did roar, sir,

'Til he bother'd all Ballyporeen.

The supper being over, the songsters did roar,
 Tim sung Murphy Delany, Peg Moly Aflora,
 When the motion was made the fogs to forsake,
 And each took his sweetheart her trotters to shake;
 The couples and pipes were advancing,
 Brogues, pumps, and bare feet fell a prancing,
 Such jigging and reeling and dancing,
 Were ne'er seen at Ballyporeen.

The maids being tired, the men getting drunk,
 The bridegroom being sleepy away the bride slunk,
 Some satiated their castions, some box'd in the lane,
 A true Irish favour Pat gave to M'Shane;
 Some knock'd down in the mire lay sprawling,
 While some men round the maids were squalling,
 And some in the ditches were crawling,

What a wedding at Ballyporeen.

A. Swindells, Printer, Manchester.

See p. 15

THE WEDDING OF BALLYPOREEN

Descend ye chaste nine to a true Irish Br-
 You're old maid to be sure but he sends you a card
 to beg you'll assist in a poor musical effort
 with none of us ready-made he'll compose it himself.
 About maid, boy, priest and a wedding
 with crowd, ye could scarce thrust your head in.
 A supper, good cheer and a bedding,
 which happened at Ballyporeen.

'Twas a fine Summers' morn, about twelve in the day
 All the birds fell to sing, all the asses to bray.
 When Patrick the bridegroom and Donagh the bride
 in the best bibs and tuckers set off side by side.
 O' the piper played first in the rear, 'Sirs
 The maid blushed, the bridesman did swear 'Sirs
 Oh dear, how the spouses did stare 'Sirs
 at this wedding of Ballyporeen.

They were soon tucked together and home did return
 to make merry the day at the "Sign of the Churn"
 When they sat down together a frolicsome troop
 O'er the banks of the Shannon ne'er saw such a group.
 There were turf cutters, threshers, and tailors,
 with harpers and pipers, and sailors
 and pedlars and smugglers and tailors,
 assembled at Ballyporeen.

There was Bryan McDermott and Shaughnessy's best
 with Terence O'Driscoll and plattered faced Pat,
 There was Nora McCormick and Bryan O'Lynn,
 and the fat red-haired, cook maid, who lives at the Inn
 There was Sheila and Larry the genius,
 with Pats uncle, ould Derby Dennis,
 Black Thady and crooked Magennis,
 assembled at Ballyporeen.

Now the bridegroom sat down to make an oration,
 and he charmed all their souls with his kind bohemian.
 They were woe-begone he said, for the cows milk cou'd
 The milk might thin, they sweated and drink till they burst
 The first Christmas I beg if I thrive 'Sirs,
 Here again I hope you'll all drive 'Sirs,
 You'll be welcome all dead or alive, 'Sirs
 To this Christening at Ballyporeen.

Then the bride she got up to make a low bow,
 But she 'twit'er'd and felt so, she could'n't tell how
 She blushed and the stammer'd the few words she let fall,
 She whispered so low that she bothered them all.
 But her mother cried, "Why are you dead then?"
 Oh for shame of you, "hush up your wretched child"
 though I am sorry to hear I was wed child.
 Oh! 'd I'd fiddle all Ballyporeen.

Now they sat down to meat—Fr. Murphy said grace,
 Smoking hot were the dishes; and eager each face,
 Knives and forks rattled, spoons and platters did play,
 and they allowed, and jostled, and wallowed away,
 Rumps, Chires, and fat Sirloins did groan 'Sirs,
 Whole mountains of beef were cut down 'Sirs,
 They demolished all to the bare bones 'Sirs,
 At this Wedding of Ballyporeen.

There was bacon and greens—but the turkey was spoiled;
 potatoes dressed both ways, both roasted and boiled.
 Hogs puddings, red herrings—the priest got the snipe.
 Colcannon, peas, dumplings, cod, cowhals and tripe,
 Then they eat 'till they could, eat no more, 'Sirs,
 And the whiskey came pouring galore, 'Sirs,
 Oh! how Terry McManus did roar, 'Sirs,
 He bothered all Ballyporeen.

Now the whiskey came 'round and the songsters did roar,
 Tim sung "Paddy Kelly, Nell sung "Molly Asher."
 Till a motion was made that their songs 'd forsake
 And each led take his Sweetheart—thee trotters to shake.
 Then the pipers, and couples advancing,
 pumps, brogues, and bare feet fell a prancing.
 Such piping, such figuring, and dancing,
 Was ne'er known at Ballyporeen.

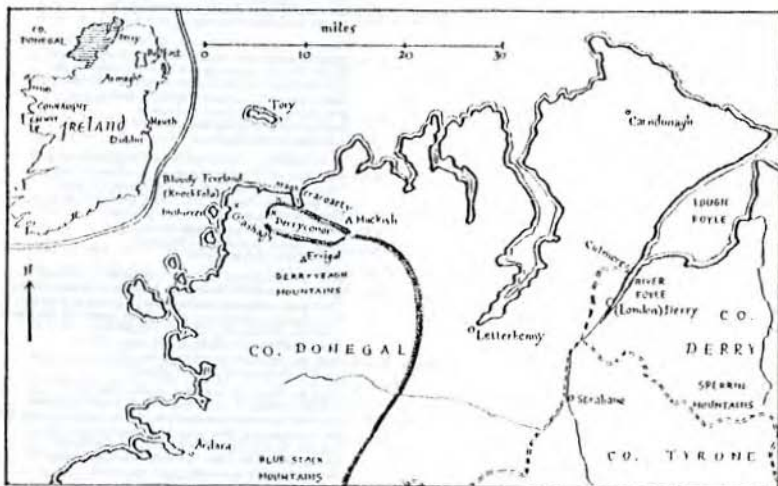
Now to Patrick the bridegroom and Donagh the bride,
 and to all the brave guests, young or old, grey or green,
 Drunk or sober, that jugged it at Ballyporeen,
 And when Cupid shall lend you his wherry,
 to row O'er the conjugal sea,
 I with you may be half so merry,
 As we were at Ballyporeen.

Published at Bally-
 poreen, June 1984
 Original 6½" x 11"

Ceolta agus Seanchas Thir Chonail

JOE McCAFFERTY

Songs and stories in Irish and English



Joe McCafferty lives on an upland holding a few miles from his native place Bloody Foreland, the northwest "corner of Ireland. His first language is Irish, the language of his stories, folklore, prayers and many of his songs. He also has many songs in English, some of them perhaps learnt during work in East Donegal and in the North of Britain.

This tape of Joe presents the widest range of his music and words in both languages: songs of love, emigration, shipwreck, songs local and widespread, a religious song of death ritual, an early English ballad, an Irish outlaw song and its story, verses in lighter vein, stories of fairy lore, of tricking the devil, of brothers' rivalry - international tale types - of topographical legend, prayers and leave-taking formulas in Irish.

Joe is an open-hearted, deeply religious man who cares little for material comfort but is full of respect for language and its old traditions. His gift for words is evident in the committed tension of his singing and the runaway excitement of his stories.

The 90-minute tape is supported by a 36-page booklet of texts, translations and notes. Price £5 & postage 50p.

For discount to members see p.19.

OTHER PUBLICATIONS

SEAN-AMHRÁIN I gCLÓ, 1716 - 1855: See p.12.

BROADSIDE REPRINTS. Seven titles: The Christmas carol, Christmas carol (another version), Christmas carol (text in Irish), The squire's daughter, The seducer outwitted Young Johnny of Hazel Green, The bold lieutenant.
Set of seven 30p plus 22p postage.

SHAMROCK, ROSE AND THISTLE 2-3. Folk singing in North Derry (two C60 cassettes). £4 plus 50p postage each

ADAM IN PARADISE. Traditional songs on courtship sung by Eddie Butcher, Derry (C13 cassette with booklet of texts and notes).
£1.50 plus 50p postage

SONGS OF THE IRISH TRAVELLERS. Traditional ballads and lyric songs (C60 cassette with booklet of texts and notes).
£4 plus 50p postage

IRISH FOLK MUSIC STUDIES 3. Journal of the Society. Articles on the Irish ballad, religious songs in Irish, vernacular culture; reviews; current bibliography and discography. (Vols 1 and 2 are out of print)
£2 plus 26p postage

CEOL TÍRE 1-25. Newsletter of the Society, available only to members. Reports, comments, songs and music. etc. Back nos 50p each plus 22p postage; set of 25,
£10 postage included

• Projected publications:

BIBLIOGRAPHIES in pamphlet form of Irish folk song and instrumental music.

DISCOGRAPHY of Irish vocal and instrumental music.

IRISH FOLK MUSIC STUDIES no 4, which will include articles by Breandán Breathnach on co. Kerry pipers, Joan Rimmer on musical links between Ireland and the Netherlands, and Fionnuala Prosser on a song of the Orange Order with ceremonial associations.

Prices are in Irish currency. All items are available by post and to personal callers from the Secretary, FMSI, 15 Henrietta Street, Dublin 1. Cheques etc. for cassettes should be marked 'T.C.D. no 1 account'; cheques etc. for other items 'Folk Music Society of Ireland'. MEMBERS ARE ENTITLED TO DISCOUNT OF 33.3% OFF THE PRICES GIVEN ABOVE.

FORTHCOMING MEETINGS

The next meeting of the season after Vincent Campbell recital will be:

Saturday 10 November

'Song collecting
in Newfoundland'

AIDAN O'HARA introduces and presents video recordings and sound recordings made by him of Canadian singers.

Saturday 8 December

"Ceol"
21 years'

BREANDÁN BREATHNACH reviews his experiences as editor of Ireland's longest-running traditional music periodical. The 21st issue of Ceol will be launched. (To make a subscription to this issue see page 11.)

SUBSCRIPTIONS

Membership subscriptions for the new season are normally due at this time, and a current statement of standing is enclosed for each member. Rates are IR£5 for individuals, £6 for two members of one family, £10 for corporate members, and £3.50 for full-time students. Payment to the Hon. Treasurer, 15 Henrietta Street, Dublin 1, marked 'Folk Music Society of Ireland'.

**What people be tho that geteth theyr payn=
ge moost mercylest. & Cho be prestes & fullers / for
one syngeth and the other daunceth.**