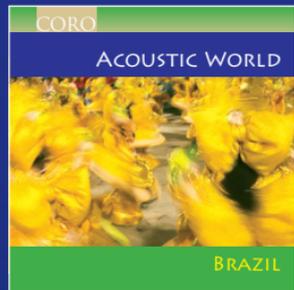
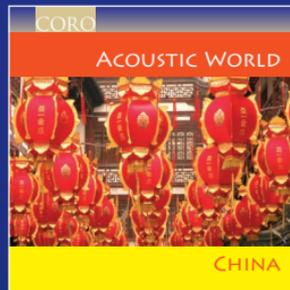


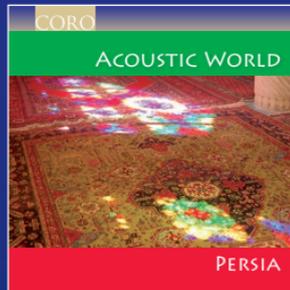
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ACOUSTIC WORLD**IRELAND features**

EILEEN IVERS
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 TOMMY PEOPLES
 MÁIRÉAD NÍ MHAONAIGH

*Includes tunes inspired from America,
 Canada, England, Scotland & Ireland*

IRELAND

Globalisation, ease of travel, and 24-hour media showing the Earth's remotest corners have proved that the world is indeed small. In some way they have also made us protective of our local heritage, drawing the culture of one's home country into sharper focus. This world music series shows the musical side of the phenomenon. Contained in this series are songs and tunes which instantly carry the listener to China, Brazil, India, Asia and Persia amongst others, but also included are pieces showing how the culture of the world flows freely between countries.

The exciting set of discs, featuring some of the best musicians in the world, contains carefully chosen music in compilations possessing a natural musical flow. None of the musicians play electric instruments, giving the music a fabulous authentic feel and many performances are recorded live allowing the atmosphere to come sparkling through.

This recording is compiled from the Nimbus world catalogue from recordings first released on Nimbus Records NI 5350, 5320, 5415 & 5383

Re-mastering: Floating Earth

Compilation made by Robin Tyson - podiummusic.co.uk

Programme note: Robin Tyson

Cover image: Shutterstock

Design: Andrew Giles - agd@aegidius.org.uk

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1	<i>The Noisy Curlew, Farewell to Erin</i> – Reels	4.47
2	<i>Stirling Castle, Miss Ramsey</i> – Strathspey & Reel	3.15
3	<i>Tom McElvogue's</i> – Jig, <i>New Irish Barndance, Untitled</i> – Reel	3.18
4	<i>The Harvest Home</i> – Hornpipe, <i>The Foxhunter's</i> - Reel	3.22
5	<i>Horse Keane's</i> – Hornpipe, <i>The Rath Cairn Reel, The Charleston</i> – Reel	4.25
6	<i>Lad O'Beirne's, The Silver Spear</i> – Reels	3.59
7	<i>The Wounded Hussar</i> – Slow Air, <i>Charlie Lennon's</i> – Reel	5.17
8	<i>The Three Sisters (Moneymusk, Drowsy Maggie, Untitled)</i> – Reels	2.55
9	<i>Irish Lasses, St Patrick's, Jerry's Beaver Hat, The Chorus Jig</i> – Jigs	4.16
10	<i>The Turnpike, The Shetland Fiddler, The Boys of Malin</i> – Reels	4.18
11	<i>Willie Coleman's, The Connachtman's Rambles</i> – Jigs	3.05
12	<i>Untitled</i> – Slow Air	2.21
13	<i>Waking up in Wonderful Wark, Untitled</i> – Jigs	4.02
14	<i>Two Jigs</i>	2.26
15	<i>John J. Kimmell's Favourite</i> – Clog, <i>My Love is in America, The Diamond Ring</i> – Reels	5.09
16	<i>The Swaggering Jig, London Lasses</i> – Jigs	2.45
17	<i>The Wise Maid, Macleod's Reel, The Boys of Malin</i> – Reels	4.24
	Total playing time	64.16

IRELAND

The Irish folk tradition today spreads out far and wide from the Emerald Isle where it is joined by a host of Irish rock, pop and other international commercial successes. It has an infectious musical appeal, but when answering the question of what lies behind the much-loved folk roots tradition we must start with the flip side of the coin: the years of hardship. The great famine of the 1840s, during which cholera and starvation killed a million people, led to the emigration of another million and ensured that Ireland would never be the same again. Owing to the Irish diaspora there are around 6 million people living in Ireland today - fewer than before the famine - but as many as 80 millions around the world claiming some sort of Irish descent. From the start Irish families living away from home came together to dance and play music. These days, as the world becomes ever more standardised, people are searching for their roots. For the Irish, as far as their

musical heritage is concerned, tradition and innovation sit side by side.

Traditional music in Ireland has flourished since the 1950s and 60s thanks in part to Sean Ó'Raida's work in showing that there was more to this style of music than the Clancy Brothers. But just as much drive comes from the Irish communities in America, Canada and England than in the old country itself. A truer definition of 'world music' would be harder to find. The strength of the Irish genre comes from the individual musician's treatment of it, because although the tunes and harmonies are relatively simple the stylistic differences between players in different geographic areas, despite traffic now flowing in all directions, is remarkable. Once you consider just how different New York City is to rural Ireland, or Cape Breton Island to London, it is perhaps not so surprising that Irish music has defined regional qualities.

The recording industry could be considered a double-edged sword in this respect. There is no doubt that commercial albums have made stars of

many of the people featured on this album, but by copying the playing style of a favourite performer or by lifting an improvisation caught on tape the development of local nuances may be threatened or even stopped by someone anxious to emulate a musical hero from across the sea. It has always been the case that most music is learned orally, but improvisation during a live gig or céilidh (the social dance gathering) is an essential element. Without an audience enjoying and encouraging the musicians on this album for example, these jigs and reels just wouldn't take off.

Irish music in America is particularly strong, as a huge proportion of those leaving home made their way by ship across the Atlantic to the east coast cities of New York, Boston and Chicago. Once there, the Irish made their mark in music halls and vaudeville theatres as well as in the pubs, playing tunes from back home and composing new ones whose texts have now become a fascinating social history of immigrant struggle. Every generation since has welcomed more Irish

to the population, so that the American celebrations of St. Patrick's Day are bigger than in Ireland itself, and the 'Irish Pub' has become a commercial phenomenon. Musically speaking there has been huge influence on bluegrass and country music, two genres considered as indigenous, not imported. The folk tradition remains strong amongst Irish-Americans partly due to the number of competitions held for which definitions of style and playing exist, and for which new skills are honed, and new tunes composed.

Many Irish came to London to work in the post-war years, with a large community settling in 'County Kilburn'. Life and work was hard but after a day often spent in manual labour they came together to celebrate their roots and take part in the revival of the folk tradition. Unlike their American cousins the competitive nature of playing is nowhere near as important in England. The emphasis is on having a good time, and on letting the music grow and develop with less pressure.

As in Ireland in the mid-nineteenth century, Scottish Highlanders were also

uprooted. Not only did the potato crop fail but there were forced 'Clearances' of land. Some resettled on the Canadian island of Cape Breton, and they took their fiddling and step-dancing with them. The strathspey migrated two ways from Scotland: first it went south to Ireland with the Donegal fiddlers who migrated seasonally to Scotland, and then it went north on the boat to Canada with the Scots. Although fiddling has changed considerably since this time in both Scotland and Ireland, fiddle music has been better preserved in Cape Breton owing to its isolated geographical location, even though their own heavily accented style with driven up-bows has been bolted on. Unique to Cape Breton, where the piano usually accompanies solo fiddles, is a tradition lacking improvisation. Each tune usually receives only one play-through, and consequently for each reel or strathspey to be of sufficient length to dance to, medleys are the norm. Modern Cape Breton players draw on a large body of music, from the Scottish and Irish traditions, and from their own modern compositions.

The fiddle entered service in Ireland in the seventeenth century, and its relative low cost and portability has ensured its popularity ever since. Somewhat similar to the Cape Breton style of fiddling is that found in Donegal, a county still considered remote, and which brought the strathspey into its tradition from Scotland. Donegal fiddling as heard on this recording can be characterised in a number of ways. They include the use of one bow per note and intense bowing very much like the Cape Breton style, quick playing, and a tendency (though by no means universal) to be less swung in reels and jigs. Ornamentation is less common than in Sligo or Clare fiddling, but there is heavy use of double stopping and droning.

This album presents Irish music at its best, with some of the most respected musicians in their field travelling to Ireland to record sessions playing fiddle, flute, pipes, uilleann pipes, piano accordion, button accordion, melodeon, and concertina - none of which needs to be plugged in or amplified. Enjoy the party!

THE DANCE FORMS



Reels are the most popular type of Irish dance form. Notated in common time - 4/4, 2/2, or 2/4 - they have a fast quaver movement with an accent on the first and third beats of the bar. Reels usually have two musical ideas, with each part repeated in an AABB or ABAB question-and-answer structure. Each part has eight bars, and the group of thirty-two bars (four times eight) is itself repeated three or four times before a second reel is introduced, medley style.

The **Jig**, second only in popularity to the reel, most probably derives from the French *gigue* or the Italian *giga*. It is a fast solo dance notated in 6/8 or 12/8 time characterised by its fancy footwork, of which the basic step is 'one-two, hop-hop back two three-four'. Its most common structure is two eight-bar parts and as with the reel it is common for two or more jigs to be put together to make a set.

A **Strathspey** is a dance tune with 18th century Scottish roots which may have originated in bagpipe tunes. It has been hypothesized that it mimics the rhythms of the old Gaelic language, and the ornaments mimic the bagpipe. In 4/4 time, slower than a reel and characterised by a dotted rhythm (the Scotch snap), a strathspey is traditionally followed by a reel.

The **Hornpipe** is a dance in 4/4 time which appeared for the first time in the 18th century. There are two basic types: those moving with even notes, a little slower than a reel; and those like *The Harvest Home* which move with dotted notes. Some hornpipes mix the dotted and even styles.

An **Air** is a slow song-like instrumental composition.

A **Clog** dance is also known as flat-footing, foot-stomping, buck-dancing, clogging, jiggering, or by other local terms. What they all have in common is an emphasis on the downbeat, caused by heavy footwork!

THE 43 MUSICIANS ON THIS ALBUM



Eileen Ivers grew up in the Bronx. A pre-eminent exponent of the fiddle, she won nine All-Ireland fiddle championships, a tenth on tenor banjo and in all over 30 championship medals. She was a member of Cherish the Ladies, has starred in Riverdance, played with many Irish bands including The Chieftans, and is currently expanding her playing into more diverse areas of world music.

Séamus Egan was born in Pennsylvania before his family rather unusually emigrated 'back' to Ireland. He has won All-Ireland prizes in flute, whistle, banjo and mandolin and also plays uilleann pipes and tres. He has played in the bands The Green Fields of America and Chanting House, and can be heard in the movie *Dead Man Walking*. Séamus formed the award-winning band Solas in 1995 with John Williams.

Ciarán Tourish is best known for his fiddling with Altan. He grew up surrounded by Irish traditional music's best, including fiddler Dinny McLaughlin, who began teaching him. Tourish, who also plays the whistle, is now recognised as one of the premier Irish fiddlers.

Dermot McLaughlin is well known as a traditional musician, record producer, broadcaster and writer. He drew his inspiration in fiddling from John Doherty, and is interested in fiddle music from Scotland and Cape Breton Island. He is director of the Irish Traditional Music Archive.

Séamus and **Kevin Glackin** are gifted players from a well-known musical family. Their brother Paddy is also a fine fiddle player.

Niall Keegan was born in the south east of England and began playing Irish traditional flute as a child. He studied in Cork with Mícheál Ó Súilleabháin and is

currently director of the Traditional Irish Music performance masters at the Irish World Academy of Music and Dance, University of Limerick. He plays in Ó Súilleabháin's ensemble Hiberno Jazz.

Brendan Ring, whose roots are in County Cork, plays uilleann pipes, low whistle and wire strung harp. He featured in the acclaimed RTE television series *A River of Sound, the changing course of Irish traditional music*, took part in the Eurovision Song *Lumen* composed by Mícheál Ó Súilleabháin in 1995, and has appeared on various other programs such as the Late Late Show.

Jimmy Keane was born in London of Irish-speaking parents. The son of a sean-nós (old style) singer, he was All-Ireland accordion champion for five consecutive years. He is a composer, arranger and record producer, but his playing is what stands out. Many regard Keane as the premier exponent of Irish music on the piano accordion. He started the duo Bohola with Pat Broaders.

Andy Cutting came to prominence with the innovative Blowzabella. As well as a grounding in the English tradition, his influences extend to Ireland, France and particularly to the Quebecois tradition. He explores this music with duo partner Chris Wood in Wood & Cutting, but also plays with Kate Rusby, and The John McCusker Band.

Luke Daniels is a composer, musical director, vocals and button accordion player. His first album Tarentella was nominated for BBC folk album of the year. He is known in both jazz and classical fields through his work with the fusion group Scarp and as a commissioned composer and soloist for the English National Opera. He has worked with De Dannan, Reeltime and Riverdance but now concentrates on Histories Rhyme - a new sound breaking band.

Tom McElvogue started his musical life playing fiddle and whistle before coming to the flute. Originally taught in Newcastle by Comhaltas Ceoltóirí Éireann - the

largest group involved in the preservation and promotion of Irish traditional music - he has won many Fleadh titles and toured Ireland and the USA with Comhaltas.

Siobhan O'Donnell started her musical life on tin whistle, taught to her by Brendan Mulkere, before moving on to the flute and vocals. She also toured with Comhaltas Ceoltóirí Éireann in England, Ireland, Canada and the USA. She composed a reel which is recorded and often played at céilidhs.

Paul Gallagher is English born to Irish parents. He too learnt from Brendan Mulkere and became a London-based session player. In 2006 he was recruited to Le Cheile, the cult traditional Irish group of 1970s London which reformed in 2006. In 2008 they began recording their long-awaited third album.

Julia Clifford was born in west Munster in Sliabh Luachra. By the time she died in 1997 her name was synonymous with that area's style of playing - characterised by sliding notes and use of the polka.

Coming from a family of traditional musicians she was taught by Pdraig O'Keefe, and won the All-Ireland fiddle championship in 1963.

Billy Clifford is son of Julia Clifford, from County Kerry.

Brendan McGlinchey moved to England from Armagh in the 1970s, having triumphed in many competitions and played with the Malachy Sweeney Ceili Band. He stopped playing for many years, starting again after a stroke. His compositions are particularly well-regarded.

Brian Rooney was born near Kiltyclogher, and his father played fiddle and flute. He emigrated to London in the 1940s, where he became deeply involved in the traditional Irish music scene, playing with the group Sliabh Luachra.

Brendan Mulkere is a leading teacher of Irish music based in the London area, and a superb fiddler. He took part in the 1980 movie documentary *Over Here* with two

other musicians on this disc, Brian Rooney and John Carty.

Lamond Gillespie was born in London. He attended Brendan Mulkere's music classes at Áras na nGael near Kilburn, and soon started to play with many fine London-based musicians. He now lives in Glasgow.

Karen Tweed started playing the piano accordion as a child, and went on to win 5 All-Ireland Championships. As a professional she founded The Poozies, worked with The Kathryn Tickell Band and founded the Anglo-Swedish band Swåp with Ian Carr. She is featured on more than 30 albums, and is in demand for her work as an arranger, composer and tutor.

John Carty has three solo fiddle albums, two banjo albums, two group albums and a sprinkling of recorded tenor guitar and flute music recordings to his name. He was named Irish Television station, TG4's Traditional Musician of the Year in 2003. Born in London, he learned from

Brendan Mulkere before relocating to Ireland. He performs regularly with the Chieftain's flautist Matt Molloy, and plays with the re-formed Patrick Street.

Tom Doherty emigrated to New York in 1948, and along with Joe Shannon kept the spirit of the Irish immigrant communities alive playing the single row melodeon. He died in 1998 aged 84.

Natalie MacMaster stuns audiences with her feverish fiddling and mesmerizing step dancing. The niece of famed Cape Breton fiddler Buddy MacMaster, she quickly became a major talent in her own right. With albums like *In My Hands*, which features the vocals of Alison Krauss, and the Grammy-nominated *My Roots Are Showing*, her performances continue to delight audiences. She is accompanied on this album by **Howie MacDonald**.

Paula Doohan derived her style of strong rhythmic playing from father and daughter Proinsias Ó Maonaigh and Máiréad Ní Mhaonaigh. She rarely performs in public these days.

Liz Doherty is a Donegal fiddler, teacher and scholar. Thoroughly steeped in the fiddle traditions of her native Ireland and her home away from home, Cape Breton, she has a fertile imagination when it comes to musical arrangements and fiddle techniques. Her 1999 album *Last Orders* created quite a stir. Three years later *Quare Imagination* further enhanced her credentials.

Tommy Peoples is one of the best known fiddlers in Irish traditional music, and a master of the Donegal style. He played with the Kilfenora Band before joining the Bothy Band and taking part in their first album *The Bothy Band 1975*. He has recorded solo albums, is still an active fiddler, and now also produces records for bands such as Altan.

Joe Shannon, who died in 2004, was the embodiment of the Irish immigrant, working through Chicago's stockyards and railways before spending almost three decades in the Chicago Fire Department. As a piper he received acclaim as a National Heritage Award winner. He was

recognised by the National Endowment for the Arts as a folk artist who influenced other young musicians, most notably Liz Carroll, Jimmy Keane and also John Williams, who exemplify the Chicago scene today.

John Williams plays button accordion, flute, bodhran, and piano. Born and raised in Chicago, he formed Solas in 1995 with Séamus Egan, Winifred Horan, Karan Casey and John Doyle. He has guested with The Chieftains, Nickel Creek, and Riverdance and collaborated with many musicians outside of the Irish scene, from Gregory Peck to the LSO. He is a featured musician on the movie *Road to Perdition*.

Séamus Connolly is one of the world's most respected Irish traditional musicians and teachers. A native of County Clare he now resides in Maine, USA. He won the Irish National Fiddle Championship 10 times. He was named 'Traditional Musician of the Year' in 2002 by The Irish Echo, a national Irish-American newspaper. In 1999 Irish America Magazine selected Séamus as one of their 'Top 100' Irish-Americans.

Séamus Gibson is nephew of Tommy Peoples, from whom he learnt the core of his style. As well as playing he composes and teaches.

Proinsias Ó Maonaigh (aka Francie Mooney) was a teacher, writer, footballer, actor and musician who died in 2006. An inspiration to musicians and singers in the preservation and dissemination of traditional music, one of his claims to fame is in giving Altan their name.

Máiréad Ní Mhaonaigh is daughter of Proinsias. She is the fiddler and lead vocalist for Altan which she started with husband and flautist Frankie Kennedy. His death put the band's future in question, but at Kennedy's request it continued. Máiréad and second husband, accordionist Dermot Byrne, currently lead Altan. As well as Altan, Máiréad has presented traditional music programmes on radio and television, including the classic radio show, *The Long Note* and the television series *The Pure Drop*.

Mícheál Ó Súilleabháin is one of Ireland's best known composer/performer/teachers. As a pianist he is acknowledged as having originated a unique Irish piano style out of an Irish traditional music base. As an educator he has been an important catalyst in the integration of Irish traditional music and dance into the Irish Higher Education system. In 1994, Ó Súilleabháin founded the Irish World Music Centre. In 2005 he was appointed first Chair of Culture Ireland, set up by the Irish Government to promote Irish arts internationally.



On the last track on this album a group of Scottish musicians join their Irish counterparts: brothers **Tom, Colin, and John Robert Deyell** and their cousin **Andrew Deyell**, all fiddlers; Shetland fiddler **Davy Tulloch**; **Daniel Lapp**, fiddle; **Alan Clark**, bass; and **Dave Jackson**, guitar.

Music

all titles traditional, arranged by the performers, except:

Tom McElvogue's Jig

Horse Keane's Hornpipe, The Rath Cairn Reel, The Charleston

Waking up in Wonderful Wark

The Diamond Ring

Tom McElvogue

Jimmy Keane

Karen Tweed

Niall Keegan

Musicians on each Track

- | | |
|---|---|
| 1 Eileen Ivers
Séamus Egan | <i>fiddle</i>
<i>flute</i> |
| 2 Ciarán Tourish, Dermot McLaughlin, Séamus and Kevin Glackin | <i>fiddles</i> |
| 3 Niall Keegan | <i>flute</i> |
| 4 Brendan Ring | <i>pipes</i> |
| 5 Jimmy Keane | <i>piano accordion</i> |
| 6 Andy Cutting and Luke Daniels
Niall Keegan, Tom McElvogue, Siobhan O'Donnell,
Paul Gallagher and Billy Clifford
Brendan McGlinchey, Brian Rooney, Brendan Mulkere,
Julia Clifford and Lamond Gillespie
Brendan Ring
Karen Tweed
John Carty | <i>button accordions</i>

<i>flutes</i>

<i>fiddles</i>
<i>pipes</i>
<i>piano accordion</i>
<i>banjo</i> |
| 7 Luke Daniels | <i>button accordion</i> |

- | | |
|---|--|
| 8 Tom Doherty | <i>melodeon</i> |
| 9 Natalie MacMaster
Howie MacDonald | <i>fiddle</i>
<i>piano</i> |
| 10 Paula Doohan and Liz Doherty | <i>fiddles</i> |
| 11 Andy Cutting and Luke Daniels
Niall Keegan, Tom McElvogue and Siobhan O'Donnell
Brendan McGlinchey
Brendan Ring
Karen Tweed | <i>button accordions</i>
<i>flutes</i>
<i>fiddle</i>
<i>pipes</i>
<i>piano accordion</i> |
| 12 Brendan Mulkere | <i>fiddle</i> |
| 13 Karen Tweed
Andy Cutting | <i>piano accordion</i>
<i>button accordion</i> |
| 14 Tommy Peoples | <i>fiddle</i> |
| 15 Niall Keegan | <i>flute</i> |
| 16 Joe Shannon
John Williams
Séamus Connolly | <i>uilleann pipes</i>
<i>concertina</i>
<i>fiddle</i> |
| 17 Ciarán Tourish, Dermot McLaughlin, Séamus and Kevin Glackin,
Tommy Peoples, Séamus Gibson, Proinsias Ó Maonaigh,
Máiréad Ní Mhaonaigh, Paula Doohan, Liz Doherty, Tom, Colin,
Andrew and John Robert Deyell, Davy Tulloch and Daniel Lapp
Alan Clark
Dave Jackson
Mícheál Ó Súilleabháin | <i>fiddles</i>
<i>bass</i>
<i>guitar</i>
<i>piano</i> |