

Imireç an Çheoil

Coirm cheoil traidisiúnta le mieléinn ó *Çheol Oirghialla*



Musical Migrations

A concert of Irish traditional music
Amharclann Mhic Anna
Institiúid Teicneolaíochta Dhún Dealgan

De Déardaoin 22ú Samhain 2012 ag 7in
Mac Anna Theatre, Thursday 22nd November 2012 at 7pm

On behalf of *Ceol Oirghialla* may I extend a warm welcome to all of our distinguished guests who are joining us for the inaugural 'Trad Week' at Dundalk Institute of Technology. The study of traditional music is fundamental to our academic mission and is an integral component of both our undergraduate and postgraduate programmes where students engage with the cultural, social and historical study of traditional musics while also developing their performance skills. Central to the performance of traditional music at DkIT is the *Ceol Oirghialla* Traditional Ensemble. Comprising over forty musicians drawn from the DkIT community, the Ensemble enriches the cultural life of the Institute and the region, performing at a number of events throughout the year, including their contribution to the Institute's annual programme of events for 'Seachtain na Gaeilge'.

Ceol Oirghialla is honoured to have Michael Coleman's 'Cosgrove Fiddle', on which he recorded the famous Tarbolton set, on loan this semester, and this historic instrument will feature prominently in *Imirce an Cheoil*. This concert will focus on the music of two eminent Sligo-born fiddle players, Michael Coleman and John Joe Gardiner. Coleman (1891–1945) is one of the most revered fiddle players in Irish music circles who spent most of his life in New York where he recorded some of the most influential records of Irish traditional music. Gardiner (1893–1979) was a contemporary of Coleman's who migrated to Dundalk and greatly influenced the local music scene both as teacher and performer. At *Ceol Oirghialla* we are proud of the unique cultural heritage of this historic kingdom of Oriel and the strong tradition of music making in the area, and we recognise the importance of preserving and promoting the music of our eminent local musicians. We are delighted that many members of the Gardiner family will join us for this special concert as we pay tribute to and celebrate the music of these two fiddle players.

Other events during the week include visits by our students to schools in Drogheda to present a series of workshops on Irish traditional music as part of our ongoing community outreach programme, while renowned fiddle player John Carty will feature as guest performer in our masterclass series. In association with The International Council for Traditional Music we will host students from various third level institutions for 'Notes on Notes', a series of instrumental workshops with experienced facilitators and producers, with performers sharing their experiences in a round-table discussion.

Gabhaim buíochas le gach duine atá ag glacadh páirte sna gníomhaíochtaí le linn na seachtaine agus le gach duine a chabhraigh lena n-eagraíocht. Tá súil agam go mbainfidh sibh sult as an ceol.

Adèle Commins
Ceannasaí Rannóg an Cheoil
Head of Section of Music

Clár na Seachtaine
Programme for the week

Dé Máirt, 20ú Samhain
Seisiún

leis na mic léinn ó DkIT TradSoc
Ridley's, Park Street 9.30in



Dé Céadaoin, 21ú Samhain
Turas scoileanna i nDroichead Átha

Dé Déardaoin, 22ú Samhain
Coirm Cheoil

leis na mic léinn ón gcéad is dara bliain
Amharclann Mhic Anna 1.30in

Master Class
le John Carty

Amharclann Mhic Anna 2.30in



Imirce an Cheoil

Concert featuring *Ceol Oirghialla*
Amharclann Mhic Anna 7in

Dé hAoine 23ú Samhain
Book Launch

Irish Harping 1900–2010 by Dr Helen Lawlor
Na Píobairí Uilleann, Henrietta Street 7in



Dé Sathairn, 24ú Samhain
Notes on Notes

le Dr Niall Keegan (UL) agus Dr Mel Mercier (UCC)
i gcomhpháirtíocht le ICTM Ireland
Carroll Building 10rn



Followed by a concert in association with CCÉ
Oriel Centre, Dundalk Gaol 4.30in

Ceol Oirghialla



Ceol Oirghialla has a dynamic and vibrant approach to the study of music and offers exciting and innovative programmes to both undergraduates and postgraduates in a proactive centre of teaching and learning, research and performance. We aim to provide a distinctive and pioneering environment for advanced study, performance and research while recognising and engaging with the diversity of musics and technologies.



Taught programmes currently on offer include BA (Hons) Applied Music, BA Music and Audio Production, MA/MSc Music Technology and MA/PGDip Traditional Music Studies. Our programmes offer training in a range of music specialisms and attract both Irish and international

students. Our imaginative undergraduate programme in Applied Music has facilitated students to progress to a diverse range of careers including first and second level teaching, composition, performance, music technology, arts administration and business management with many students undertaking further postgraduate study.

Our BA (Hons) Applied Music is a four-year degree programme which encompasses a blend of musicology, music technology, composition, ethnomusicology and performance, and which balances the practical with the theoretical. After being exposed to a rich and varied range of subjects in first and second year, third and fourth year students have the opportunity to specialise in one of the following areas: solo performance in classical, contemporary, popular or traditional music, music education and community music, music technology, ethnomusicology or composition. While the programme is both challenging and enriching, performance is an integral part, and students are given the opportunity to take part in various music ensembles including music theatre/opera, guitar ensemble, rock/



pop and Irish traditional groups, choir and orchestra.

Our BA Music and Audio Production is aimed at producing professionals for the recording industry capable of assuming key creative and architectural roles in the process of analyzing, developing and realizing the creative intentions of the recording artist to a commercial conclusion. The artistry of modern Music Production assumes a diverse range of interrelated disciplines. Creativity, science, recording technologies and techniques, musical appreciation and awareness, business, interpersonal skills and more, combine to form the rich diversity of strands in the programme.

At *Ceol Oirghialla* we recognise the importance of giving students opportunities to engage with professional musicians working in the music industry and for this we host a regular guest lecture and masterclass series. Through our partnerships with our sister-universities in Norway, Germany, Italy and the UK, many of our students have taken the opportunity to spend a semester abroad, while we have hosted students and staff from Stord Haugesund University, Telemark University (both Norway) and Artesis University College Antwerp for joint performances at DkIT.



In addition to our undergraduate teaching, *Ceol Oirghialla* has a large and vibrant community of research students enrolled on our postgraduate programmes, and the teaching on these courses is enhanced by the research expertise of our staff. In June 2012 *Ceol Oirghialla* hosted the Tenth Annual Society for Musicology in Ireland Conference and this week it hosts the inaugural 'Notes on Notes' research event in association with the Irish branch of the International Council for Traditional Music. *Ceol Oirghialla* has firmly established itself on the cultural map of third and fourth-level education in Ireland. DkIT will continue to be a leading provider of music education in Ireland and contribute to the preservation and promotion of the rich cultural landscape of Oriel.

Lunchtime Concert ***Dé Déardaoin 22ú Samhain***

All first and second year students in the BA (Hons) Applied Music course at DkIT study Irish traditional music. As well as lectures on the history and aesthetics of Irish music, song and dance, they receive group tuition in the performance of Irish traditional music. Five groups will perform as part of this special DkIT TradWeek Lunchtime Concert.

Clár

An Chéad Bhliain

Planxty John Peyton (Carolan)

Lord Franklin

Lady Gethin (Carolan)

Spencer the Rover

Charming Lovely Nancy / The Kaiser

An Dara Bliain

Dan Mack's Polka / Carroll's Polka

John O' Dreams

The Britches Full of Stitches / Denis Murphy's Polka

Inisheer

Daly's Polka / Tom Mhick's Polka

The Cuigiú Lasses

The programme features a variety of polkas and slides from the Sliabh Luachra tradition. John Peyton of Laheen House, Co. Leitrim was High Sheriff of Leitrim in 1751. Lord Franklin was a famous nineteenth century British sea captain and explorer. His final expedition, undertaken in his sixties, aimed to find the (at the time) mythical Northwest sea Passage. 'Lady Gethin' is probably named for Margaret, daughter of Colonel Eames, who married Sir Richard Gethin (1698-c.1774), High Sherriff of Sligo. 'Spencer the Rover' is a popular song in the English ballad tradition but the use of assonance suggests a Gaelic origin. Inisheer refers to one of the Aran Islands. The programme finishes with a jig from Sligo.

Part of the Ceol Oirghialla Lunchtime Concert Series

Masterclass

Amharclann Mhic Anna 2.30in, 22ú Samhain

John Carty is one of Ireland's finest traditional musicians having been awarded the Irish Television station, TG4's Traditional Musician of the Year in 2003.

Born in London, fiddler John Carty has established himself among the elite in Irish traditional music and as a staunch supporter of its preservation. Carty developed his love for fiddle, banjo and flute, all of which he has mastered, through his multi-instrumentalist father who was a member of the Glenside Ceili Band in London in the 1960s.



Albums include *The Cat that Ate the Candle* (1994), *Last Night's Fun* (1996), *Yeh, That's All It Is* (2000), *At It Again* (2003) and *I Will If I Can* (2005). In 1997 he formed At the Racket, a fun, loose and free-spirited dance band named after an old Flanagan Brothers 78 rpm, and albums include *At the Racket* (RR001), *Mirth Making Heroes* (RR003) and *It's Not Racket Science* (RR008). Collaborations include *Pathway to the Well* (2008) with Matt Molloy and *At Complete Ease* (2011) with Brian Rooney. In 2011 John released *The Crimson Path*, a collaboration with Sligo poet Ann Joyce, which is a CD of original poetry and music for which John composed all the music.

In addition, John is a tutor on the BA course at the Irish World Academy of Music and Dance in Limerick. He has recently put together a new band, John Carty's Festival Band, which was launched in summer 2012 and he is currently working with Donál Lunny and Seamus Begley as part of the Co. Leitrim Traditional group in residency scheme.

Part of the Ceol Oirghialla Master Class Series

Imirce an Cheoil



Michael Coleman (1891–1945) is widely regarded as one of the greatest influences on Irish traditional music. Emigrating from Co. Sligo, Coleman developed a recording career in New York but his records were sent around the world. Many of the sets that he recorded have become central to the canon of Irish traditional music.

None more so perhaps than the Tarbolton set – Tarbolton, The Longford Collector and the Sailor’s Bonnet. These tunes were recorded on a fiddle known as the Cosgrove fiddle, bought by Coleman and his friend Richard ‘Dick’ Cosgrove in New York.



That fiddle is now in the care of Fr Pat Ahern, a fiddle player from North Kerry and founding Artistic Director of Siamsa Tíre, The National Folk Theatre of Ireland. During the semester, the fiddle was entrusted to the Section of Music at Dundalk Institute of Technology and will feature tonight, played by a number of staff and students, bringing new life to tunes, many of which were played by Coleman on this same fiddle.



Music in the Dundalk area has been heavily influenced by another migrant from Co Sligo, the fiddle and flute player John Joe Gardiner (1893–1979). Born near Ballymote Co. Sligo, he moved to Dundalk in 1929 and helped set up the Dundalk branch of CCE in 1957. He initiated The Siamsa Céili Band, which later won five All Ireland Senior titles.

Clár

Bliain a Ceathair

The Kilnamtyra Exile
Jamesy Gannon’s March / McDermott’s Barndance
Bonnie Kate / Jenny’s Chickens
Old Grey Goose / Castlebar Races
The Gravel Walks / The Musical Priest

Bliain a Trí

Dónal Óg
Batt Henry’s Barndance
Constantine Maguire
The Salvation Reel / The Trip to the Market
John Joe Gardiner’s / Pay the Reckoning

SOS

Téada Eile

Maid of Mount Cisco / The Bird in the Bush
The Floral Festival
The Sunshine from my Homeland
The Lancers’ Quadrilles
The Boys of The Lough / Pigeon on the Gate / Lady on the Island

Ceol Oirghialla Traditional Music Ensemble

Tarbolten / Longford Collector / Sailor’s Bonnett
The Foxhunters / Comb Your Hair and Curl it
The Job of Journeywork
The Creel of Turf / Up Sligo
Roslin Castle
Farewell to Whiskey / The Dark Girl Dressed in Blue

Notes on Music



The monument to Michael Coleman, erected in 1974 near his homeplace at Mount Irwin, notes that he ‘died in exile’. The concert opens with a song of exile from Kilnamartyra, in the Muskerry Gaeltacht. These lyrics about emigrating to America are sung to the melody of another, older local song, ‘Cath Céim an Fhia’, written by Máire Bhuí Ní Laoghaire (1774–1849).

The second set, sourced from the band Téada, reflects the repertoire of Coleman’s musical community in North America. Sligo fiddler James Gannon (b. 1940) taught three of the best-known Sligo fiddle players of the early twentieth century: Michael Coleman (1891–1945), James Morrison (1894–1947) and Michael Gorman (1895–1970). Peter James MacDermott (1874–1948) was a significant influence on Coleman and after whom he named a set recorded in 1922.

Performed here by Gillian Power, ‘Bonnie Kate’ and ‘Jenny’s Chickens’ form one of Coleman’s most famous recordings, noted for the use of ornamentation and variation. Recorded in 1934, Gorman suggested that these settings came from Coleman’s teacher, the aforementioned James Gannon.

‘The Gravel Walks’ is a fiddle tune from the Donegal tradition but adapted from Scottish sources. It is likely the ‘Musical Priest’, which was derived from Scottish composer William Marshall’s strathspey ‘Belhelvie House’. Sources for notated versions include fiddler James Morrison and the recording by Paddy Reynolds and Andy McGann (1928–2004), the latter a student of Coleman.



Flute players Áine Murphy and Sinéad O’Malley perform tunes sourced to John Joe Gardiner, who himself played both flute and fiddle. The first jig was recorded by Gardiner with Kathleen Harrington in 1970 and the second with John Egan in 1973, both for CCÉ.

This version of ‘Dónal Óg’ was sourced from Peter Kennedy’s (ed) *Folksongs of Great Britain and Ireland* (London 1975). While there are many love songs in which the man bewails his inability to marry the woman of his choice, this is one of the few in which the woman describes her feelings of loss and betrayal at being abandoned by her suitor.



Batt Henry was from the small village of Doocastle, on the Sligo/Mayo border. This tune was recorded in New York in May 1922 by South Sligo fiddlers Paddy Killoran and Paddy Sweeney.

‘Constantine Maguire’ is a tune from the repertoire of the blind harper composer Turlough O’Carolan with close connections to the Oriel region and the hinterland of DkIT. It is believed that it was Constantine Maguire who arranged for the meeting of Turlough O’Carolan and the Oriel poet Séamus Dall Mac Cuarta in Co. Louth, possible at Mr Byrne’s house in Dundalk or in Ballymacscanlon, a little village about four miles north-east of the town on the road to Omeath. Mac Cuarta composed a poem of welcome to Carolan while Carolan composed tunes in honour of Captain MacNeill and his daughter Betty, both of Ballymacscanlon and the latter the subject of a song by Mac Cuarta.



Laura Kenny performs two recent additions to the fiddle repertoire. ‘The Salvation Reel’ is a composition of Manchester/Edinburgh fiddle player Simon Bradley. ‘The Trip to the Market’ is a composition of fiddle player Adam Sutherland from Erogie in Scotland.

The first tune is named after John Joe Gardiner, a contemporary of Coleman who spent much of his life in Dundalk. ‘Pay the Reckoning’ was recorded as ‘Sligo Bay’ in May 1922 in New York by James Morrison and Chicago piper Tom Ennis (1889–1931) with pianist John Muller.

The banjo was only beginning to appear in Irish traditional music during Coleman's time. Darragh Brannigan, Seán Keegan and Daithí Kearney perform two reels from the Coleman-era repertoire accompanied by Paul McIntyre on piano. The first tune is sometimes credited to the Sligo-American fiddle player Paddy Killoran who may have composed it for a friend, Ann Mulligan, who resided in Mount Kisco. The second tune was recorded by Michael Coleman as 'The Bird in the Tree' in 1927 with piano accompaniment from Ed Lee.



There are a number of international students at DkIT and tonight's performance will feature Ling Wei Chua who will perform on the Pipa. Originally an ancient Persian (modern day Iran) instrument, the tear-drop shaped lute was introduced into China through the Silk Road at around 5th century, and was combined with ancient lutes that existed in China since the Qin dynasty (221–107 BCE). The Pipa was highly developed and flourished in the Tang dynasty (618–907, 7th to 9th century). Today the Pipa is one of the most representative music instruments in the Chinese music tradition. A modern Pipa has a tear-drop shaped wooden body, four metal strings, a neck (with six frets) and tuning pegs made of ivory, ox horn, jade or hard wood, the twenty four frets below the neck are made of bamboo, the head of a high end Pipa is usually decorated with carvings of Chinese mythical beasts (dragon, phoenix, Qilin) or flowers (lotus, peony, plum blossoms, chrysanthemum) on a piece ivory or jade.

The first piece was composed in 1960 by Chinese composer Ye Xu Ran, inspired by a folk tune Gather flowers of Si-Chuan province. This is a Sudanese folk tune, rewritten for pipa solo by Liu De Hai.



Postgraduate student Conor Ward is currently undertaking research on manuscripts written by Thomas Kernan in the mid-1840s and Kernan's contribution to the fiddle music of South Leitrim and Longford. 'The Lancer Quadrilles' (1817) were created by Dublin dancing master and dance school proprietor Duval, for a regiment of soldiers based in Dunlin.

Fiddle player Lorraine McMahon was a pupil of Rose O'Connor and local traditional music legend Rory Kennedy who founded a local branch of CCÉ with John Joe Gardiner in 1958. She played with the Siamsa Ceili Band in the late 1980s as they came to prominence with a 2-in-a-row All Ireland win. Accompanied by her brother Paul, these three tunes were part of the repertoire of both Coleman and Gardiner.

The *Ceol Oirghialla* Traditional Music Ensemble begin with one of Michael Coleman's most famous sets of tunes, recorded in 1934. The town of Tarbolton lies in Ayrshire in western Scotland, suggesting a Scottish source for this tune but it has been suggested that Coleman might have learned 'Tarbolton' from Cape Breton musicians in Boston. The second tune may have been known to Coleman as 'The Longford Beggarwoman' but he changed it following an altercation with a woman from Longford. A recording of 'The Sailor's Bonnet' by the duet of Leitrim flute player John McKenna (1880–1947) and Sligo fiddler James Morrison predates Coleman's 1934 recording, which also featured Michael Andrews on guitar.

The first slip jig is part of the suite of tunes entitled the 'Foxchase' or 'The Irish Fox Hunt' as printed by O'Farrell in his *Pocket Companion for the Irish or Union Pipes* (c. 1806). The title appears in a list of tunes in his repertoire brought by Philip Goodman, the last professional and traditional piper in Farney, Louth, to the Feis Ceoil in Belfast in 1898 (Breathnach, 1997). Coleman's version is distinctive in its rhythm and he recorded this with the second tune in 1925.



'The Job of Journeywork' is a set dance recorded by Coleman in 1935 with accompaniment from Eileen O'Shea. 'The Creel of Turf' and 'Up Sligo' were recorded by Sligo fiddler Michael Coleman in New York in 1924.

'Roslin Castle' is a tune of Scottish origin that was included in the manuscripts of Patrick McGahon from Dungooley, Co. Louth, who lived at the end of the eighteenth and start of the nineteenth century. It comes from a manuscript dated 1817, which is reproduced in Pádraigín Ní Uallacháin's *A Hidden Ulster* (2005).

A version of 'Farewell to Whiskey' was composed by renowned Scottish fiddler-composer Niel Gow (1727–1807) who identified it as a lament on the occasion of the British government's prohibition of using barley to make whiskey in 1799, due to the failure of the crop in Scotland in that year. Co. Kerry accordion player Johnny O'Leary played the tune as a polka, pairing it with 'The Dark Girl Dressed in Blue'. This polka is from the northern Irish tradition (i.e. Sligo/Roscommon/Leitrim) rather than the southern Kerry polkas that are more frequently heard.

Ceol Oirghialla Traditional Ensemble

Harp:	Mary Argue, Helen Lawlor
Uilleann Pipes:	Tommy Fegan, Alphonse Ó Maolagáin
Tin Whistle:	Suzanne Kierans, Áine Murphy, Amy Walsh
Flute:	Stephanie Dillon, Lora Gilbert, Martha Guiney, James McCreanor, Paul McGettrick, Fiachra Meek, Sinéad O'Malley
Fiddle:	Imogen Gunner, Joyce Lee, Laura Kenny, Ling Wei Chua, Tanya McAleenan, Aoife McEvoy, Lorraine MacMahon, Gillian Power, Orla Smith, Conor Ward
Piano Accordion:	Adèle Commins, Lauren Farquarson, Carrie McCarthy, James McGeehan, John McMahon, Ciara Moley
Banjo:	Darragh Brannigan, Barry Hynes, Daithí Kearney, Seán Keegan, Ronan Kerr, Ross Shannon, Seán Stringer
Mandolin:	Brian Casley, Gary Doyle, Gary Smyth
Piano:	David Burke, Paul McIntyre
Guitar:	Ciarán Coughlan, Mathew Devlin, Cathal Faughnan, Josh Quinn
Percussion:	Siobhán Denton
Bass:	Ciarán O'Brien, Kieran Parker
Dancers:	Róisín Timoney, Christina Lynn

Notes on Notes



In association with ICTM Ireland and Comhaltas Ceoltoirí Éireann 'Notes on Notes' is an exciting new development by ICTM Ireland focusing on the performance of traditional music. Bringing together undergraduate and postgraduate students from various third level institutions, 'Notes on Notes' includes instrumental workshops and round-table discussions. Dundalk Institute of Technology will host the first event on Saturday 24th November 2012. The focus for this event will be on Irish traditional music and tutors include Dr Niall Keegan (UL) and Dr Mel Mercier (UCC). Workshops will begin at 10.30am and the day will culminate in a performance at 4.30pm.



Composer, performer, academic and teacher, Mel Mercier is Head of the School of Music and Theatre, University College Cork, where he teaches Irish, African, Indian and Indonesian musics. Mel is the curator of the FUAIM Music at UCC event series (including FUAIM: Music and Community) and a co-founder of the Cork-based, intercultural music ensemble TRASNA. He is the Director of the UCC Javanese gamelan Nyai Sekar Madu Sari and the project leader on the Henebry/O'Neill wax cylinder digitization project at UCC.

Niall Keegan is currently director of the MA Irish Traditional Music Performance at the Irish World Academy of Music and Dance, University of Limerick. He recently completed his PhD entitled *The Art of Juncture: The Creative Transformations of Traditional Irish Music* which examines cognitive structures that traditional musicians use to organise their oral music in a literate world.



MUSIC AT DUNDALK INSTITUTE OF TECHNOLOGY

Dundalk Institute of Technology offers undergraduate & postgraduate programmes in Music through the School of Informatics and Creative Arts. Our state-of-the-art facilities include recital rooms, a black box theatre, MAC and PC technology labs, and a fully equipped recording studio.

Irish traditional music is a key component of the **BA (Hons) Applied Music** degree course at DkIT and currently there are a number of students undertaking research projects at Masters and Doctoral levels related to Irish traditional music.

We welcome students from differing music backgrounds, from Ireland and beyond, with a diversity of interests who can engage in blended studies of musicology, music technology, composition, ethnomusicology and performance. Practical and theoretical approaches are combined and students participate in a range of performance ensembles.

Our **BA Music and Audio Production** is aimed at producing professionals for the recording industry capable of assuming key creative and technical roles in the process of analysing, developing and realising the intentions of the recording artist and to a commercial conclusion.

Our **MA/MSc/PG Dip in Music Technology** is an interdisciplinary programme for graduates seeking to combine technological excellence with music creativity that bridges the traditional Arts-Science divide to produce graduates conversant in both new technologies and their creative and educational applications.

Our **MA/PG Dip in Traditional Music** is a ground-breaking, postgraduate programme which explores the musicological, social and historical dimensions of Traditional music forms in Ireland and Europe. Applicants for the BA (Hons) Applied Music will be required to undertake an interview, audition and aural test after making application through the CAO while those with an interest in composition may submit a portfolio of their works. Applicants must apply through the CAO before **1st February 2013**.

For further information on studying music at Dundalk Institute of Technology contact: email: ann.coffey@dkit.ie or the following website: music.dkit.ie



Ceol Oirghialla

Section of Music

Dundalk Institute of Technology

For further information on studying music at Dundalk Institute of Technology contact ann.coffey@dkit.ie <http://music.dkit.ie>

 

Masters / PG Dip Traditional Music Studies

Dundalk Institute of Technology are launching a Masters / PG Dip Traditional Music Studies in 2013. This is a ground-breaking, post-graduate programme which provides a deep understanding of the modus operandi of all Folk musics. It explores the musicological, social and historical dimensions of Traditional music forms in Ireland, its neighbouring countries and Europe. It uses performance as its basis of understanding, but is not restricted to performers. It is not a 'performance Masters' – it is academic - but it informs by engaging with performance. The programme is designed to inform a variety of interests including musicians, teachers, media commentators, producers and promoters. The course includes study of Irish, Scottish, English and Norwegian traditional musics as well as an overview of all European Folk musics. It is rooted in Irish Traditional music, analysing extant music, song and dance forms and contexts, but explores outwards into related traditions which have impacted on Irish music, clarifying linkages, overlaps and borrowing. It is performance- and presentation-based, with all material explored via personal solo and group music interpretation.

For further information on this and all courses in music contact ann.coffey@dkit.ie



Rannóg an Cheoil

Ceannasaí Roinn Ceoil agus Meán Cruthaitheach, Stiúrthóir, Ionad Taighde Ceoil
Head of Department of Music and Creative Media, Director, Centre for Research in Music
Eibhlís Farrell BMus (Hons) (QUB), MMus (Bristol), PhD (Rutgers), LLCM, FRSA,
Member of Aosdána

Ceannasaí Rannóg an Cheoil

Head of Section of Music
Adèle Commins BA (Hons) (NUIM), HDipEd (NUIM), ALCM, LGSMD

Dámh Ceoil

Music Faculty

Mark Clarke BEng (DCU), MSc (London), DipEE (DkIT), CEng (IEI)
Niall Coghlan MA (QUB)

Daithí Kearney BA (UCC), HDipED (UCC), PhD (UCC)
Sean Keegan BMus (TCML), MA (UL)

Aisling Kenny BMus (NUIM), DipABRSM, ALCM, PhD (NUIM)
Helen Lawlor BMusEd (TCD), MMus (UCD), PhD (UCD)
Patrick McCaul BSc (QUB), MA (DkIT)

Paul McIntyre BMus (Hons) (TCML), LTCL, DipMus (OU), PGCEP (UU), PhD (UU)
Caitriona McEniry BA (Hons), MA (NUIM), MA (York), LRIAM, ARIAM *
Paul McGettrick BEd, BMus (Hons) (NUI), MSc (York)

Hilary Mullaney BA (Hons) (NUIM), MA (DIT)

Siubhán Ó Dubháin BMus (Hons) (QUB), MA (DkIT), PGCE (QUB), ALCM
Ciarán Rosney BA (Hons) (WIT), MA (DIT), MMus (DIT) *

David Stalling BA (Hons) (NUIM), MA (NUIM)

Rory Walsh BMus (Hons) (NUIM), HDip Mus Tech, MA (NUIM)

Career Break *

Visiting Faculty

Professor Jeremy Dibble, University of Durham
Professor Pozzi Escot, New England Conservatory

Cairde Ceoil Oirghialla

If you would like to receive future invitations to our concerts and music theatre productions please forward your email address/contact details to:

ann.coffey@dkit.ie

Tel: 042-9370280

For future events check out: <http://music.dkit.ie>

Dátaí do do Dhiálann

Christmas Concert, Redeemer Church 20th December 2012

Seachtain na Gaelige 11th–15th March 2013

Traditional Music Concert 14th March 2013

The Yeomen of the Guard 17th–19th April 2013

Choral Concert 25th April 2013

Musica Nova Week 29th April–3rd May 2013

Fís 2013 5th–6th June 2013

Buíochas

Ann Coffey

Derek Farrell

Murt Ó Séaghdha

JJ Quinlan

Pat Ahern

Kay Webster and the Oriel Centre

Henry McLoughlin and the Caretaking Staff

Fiona Rooney and the Housekeeping Staff

Programme Design: James Callaghan

Programme: Daithí Kearney and Adèle Commins

