Cairde Ceoil Oirghialla

If you would like to receive future invitations to our concerts and music theatre productions as part of our ten year celebrations of music at DkIT, please forward your email address/contact details to:
ann.coffey@dkit.ie
Tel: 042-9370280

For future events check out: www.dkit.ie/music

Dátaí do do Dhialann
Contemporary Showcase 26 November 2013, The Spirit Store
Christmas Concert 19 December 2013, Church of the Holy Redeemer
South Pacific 12-14 March 2014, MacAnna Theatre
Seachtain na Gaeilge 17-21 March 2014
Concert with Baker University, Kansas 20 March 2014, MacAnna Theatre
Concert with Molloy College, New York 19 March 2014, MacAnna Theatre
Choral Concert 10 April 2014
Guitar Ensemble Lunchtime Concert 1 May 2014, MacAnna Theatre

Buíochas
Derek Farrell
Alice Hoey
Ann Coffey
Stefanie Ratzky
Mark Fearon
Murt Ó Séaghdha
Henry McLoughlin and the Caretaking Staff
Fiona Rooney and the Housekeeping Staff

Programme: Daithí Kearney and Adèle Commins

institiúid teicneolaíochta dhún dealgan
DUNDALK INSTITUTE OF TECHNOLOGY

DkIT Trad Week

CEOL DKIT
Comóradh Deich mBliana

CEOL DKIT
Comóradh Deich mBliana

DkIT Trad Week

institiúid teicneolaíochta dhún dealgan
DUNDALK INSTITUTE OF TECHNOLOGY

Ceolta Cruit

Coirm cheoil traidisiúnta le micléinn ó *Cheol Oirghialla*

agus a gcairde

Ann Heymann, Lisa Butler, Daoirí Farrell

The Melody of the Harp

A Concert of traditional music featuring students of *Ceol Oirghialla* and friends

Amharclann Mhic Anna

Institiúid Teicneolaíochta Dhún Dealgan

Déardaoin 21ú Samhain 2013 ag 7in

MacAnna Theatre, Thursday 21st November 2013 at 7pm

Celebrating 10 Years

DkIT TradWeek

18-23 November 2013

On behalf of *Ceol Oirghialla* may I extend a warm welcome to you all for our gala concert of traditional music as part of our ten year celebrations of music at DkIT. This concert, which continues our engagement with the musical and historical culture of the Oriel region, is part of the second TradWeek at Dundalk Institute of Technology. In particular, I welcome back two of our successful graduates, Lisa Butler and Daoirí Farrell, who are part of our ever-growing alumni, and our special guest Ann Heymann.

Following the success last November of the inaugural DkIT TradWeek, this week we are delighted to celebrate the music of the harp and recognise our close connection with the great harper composer Turlough O'Carolan, who was born not far from here and wrote much music in the surrounding region.

The study of traditional music is fundamental to our academic mission and is an integral component of both our undergraduate and postgraduate programmes. To date, much research undertaken by *Ionad Taighde Ceoil*, the Centre for Research in Music at DkIT, has focused on the music and poetry connected to the Oriel region.

Central to the performance of traditional music at DkIT is the *Ceol Oirghialla* Traditional Music Ensemble. Comprising over forty musicians drawn from the DkIT community, the Ensemble enriches the cultural life of the community and the North-East, performing at a number of events throughout the year. Recent performances by the Ensemble include invitations to perform at Birr Castle, Stormont Buildings, the official naming of the Mary McAleese Boyne Valley Bridge, and the visit of An Taoiseach Enda Kenny to DkIT.

Events for the second DkIT TradWeek include presentations of Irish traditional music workshops by our students to local school children as part of our on-going community and schools outreach programme. Renowned musician and producer Donal Lunny will feature as guest performer in our masterclass series and on Friday we will host a symposium on harp performance practice. In association with Comhaltas Ceoltóirí Éireann, students will engage in workshops at the local regional centre, sharing their learning with musicians from the North-East region.

Gabhaim buíochas le gach duine atá ag glacadh páirte sa cheolchoirm seo anocht agus le gach duine a chabhraigh lena n-eagraíocht. Tá súil agam go mbainfidh sibh sult as an gceol.

Dr Adèle Commins
Ceannasaí Rannóg an Cheoil
Head of Section of Music

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), PhD (NUIM), HDipEd (NUIM), ALCM, LGSMD

Dámh Ceoil
Music Faculty

Mark Clarke BEng (DCU), MSc (London), DipEE (DkIT), CEng (IEI)
Niall Coghlan MA (QUB)
David Connolly BA (Hons) (NUIM), MA (NUIM), PhD (DIT), HDipEd (NUIM)
Una Hunt BMus (QUB), Konzertfach Diplom (Hochschüle Für Musik, Vienna),
PhD (NUIM), DMus (QUB *honoris causa*)
Daithí Kearney BA (UCC), PhD (UCC), HDipED (UCC)
Sean Keegan BMus (TCML), MA (UL)
Aisling Kenny BMus (NUIM), DipABRSM, ALCM, PhD (NUIM)
Helen Lawlor BMusEd (TCD), PhD (UCD), MMus (UCD)
Patrick McCaul BSc (QUB), MA (DkIT)
Paul McIntyre BMus (Hons) (TCML), PhD (UU), LTCL, DipMus (OU), PGCHEP (UU)
Caitríona McEniry BA (Hons), MA (NUIM), MA (York), LRIAM, ARIAM *
Paul McGettrick BEd, BMus (Hons) (NUI), MSc (York)
Hilary Mullaney BA (Hons) (NUIM), PhD (Plymouth), MA (DIT)
Neil O'Connor BA, MA (TCD), PhD (TCD)
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 *

Cláracha Acadúla i Rannóg an Cheoil
BA Music and Audio Production
BA (Hons) Applied Music
MA/MSc/PgDip Music Technology
MA/PgDip Traditional Music Studies
MA/MSc by Research
PhD by Research

Ceol Oirghialla

Section of Music

Dundalk Institute of Technology

Cláracha Acadúla i Rannóg an Cheoil

BA Music and Audio Production

BA (Hons) Applied Music

MA/MSc/PgDip Music Technology

MA/PgDip Traditional Music Studies

MA/MSc by Research

PhD by Research

For further information
on studying music at
Dundalk Institute of Technology
contact
ann.coffey@dkit.ie

http://music.dkit.ie

institiúid teicneolaíochta dhún dealgan
DUNDALK
INSTITUTE OF TECHNOLOGY

CEOL DKIT

Clár na Seachtaine

Programme for the week

Dé Luain 18ú Samhain

Turas scoilleanna / School visits

Ardee Communiy School

Dé Máirt 19ú Samhain

Seisiún / Session

Leis na mic léinn ó DkIT TradSoc

The Spirit Store, 9.30in

Ceolta Cruit

Coirm cheoil traidisiúnta /

Traditional music concert

Amharclann Mhic Anna, 7.00in

Dé Céadaoin 20ú Samhain

Seisiún / Session

Leis na mic léinn ó *Cheol Oirghialla*

Harrison's, Blackrock, 9.30in

Déardaoin 21ú Samhain

Coirm cheoil / Concert

Leis na mic léinn ó *Cheol Oirghialla*

Carroll Building, 2.00in

Máistir-rang / Masterclass

Le Donal Lunny

P1078 Carroll Building, 2.30in

Dé hAoine 22ú Samhain

Harp Performance Practice Symposium

P1095 Carroll Building, 9.00rn

ORIEL CENTRE DUNDALK GAOL

Dé Sathairn 23ú Samhain

Ceardlanna / Workshops

I gcomhpháirtíocht le Comhaltas Ceoltóirí Éireann

Oriel Centre, Dundalk Gaol

Comóradh deich mbliana

Throughout the 2013/2014 academic year, *Ceol Oirghialla* is celebrating ten years of success. *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.

Over the ten years, students in the Section of Music have been successful in winning prizes in national and international competitions for performance, composition and research. *Ceol Oirghialla* has been honoured by many prestigious invitations to perform for distinguished guests at notable venues in Ireland and abroad. We have developed a strong community outreach programme and are part of an international education network through partnerships and links with European and American institutions.

Ceol Oirghialla has firmly established itself on the cultural map of third and fourth-level education in Ireland. Into the future, 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.

Aíonna Speisialta / Special Guests

Daoirí Farrell

Still celebrating his success in winning the Senior Men's competition for English singing at Fleadh Cheoil na hÉireann 2013 in Derry, DkIT graduate from 2011 Daoirí Farrell returns to his alma mater as part of the ten year celebrations of music at DkIT.

From Dublin, Daoiri is a folk singer and performer on the bouzouki, guitar and banjo. As well as holding a BA (Hons) Applied Music in DkIT, he is a graduate of the Ceoltóir HND in Traditional Music Performance course in BCFE and the MA in Irish Tradtional Music Performance from the Irish World Academy of Music and Dance at University of Limerick.

Daoiri's debut album *The First Turn* is available from Claddagh Records and he is currently working on some new recording projects.

Máistir-rang / Masterclass

Donal Lunny

Thursday 21 November 2013

Considered to be one of the more influential people in the renaissance of Irish music since the 1970s, Donal Lunny has been involved in Irish music all of his life. Born in Tullamore, he grew up in Newbridge, Co. Kildare and studied graphic design in the National College of Art and Design. He was founding member of several of Ireland's most important bands - Planxty, Bothy Band, Moving Hearts and has produced some of the most significant albums of the traditional music revival since the 1970s. He has also written music for many films and theatre productions.

Lunny received an Honorary Doctorate in Music from Trinity College in 2008, and was made a member of Aosdána the same year. He continues to divide his time between performance, production and teaching.

Masters / PG Dip Traditional Music Studies

Dundalk Institute of Technology are launching a Masters / PG Dip in Traditional Music Studies in 2014. 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. The course combines academic research, performance practice and the latest technological methods and explores the musical, social and historical dimensions of the folk music traditions of many areas of Europe including Ireland, Scotland, Brittany and Scandinavia.

Students engage with the discipline of ethnomusicology undertaking courses in traditional music studies, collection and archiving, popular music theory, transmission and technology. The dissertation/research project provides the opportunities for students to develop an in-depth specialised study, which can be academic or performance based. The programme is designed to inform a variety of interests including musicians, teachers, media commentators, producers and promoters.

For further information on this and all courses in music at DkIT contact ann.coffey@dkit.ie or check out www.dkit.ie/music.

Ceol Oirghialla Traditional Ensemble

Harp:	Helen Lawlor
Uilleann Pipes:	Fiachra Meek, Alphie Ó Maolagáin
Tin Whistle:	Suzanne Kierans, Aoife O'Connor, Silvia Veverova, Amy Walsh
Flute:	Lora Gilbert, Martha Guiney, Paul McGettrick, Sinéad O'Malley
Fiddle:	Rebecca Byrne, Ling Wei Chua, Seán Keegan, Laura Kenny, Jessica Lee, Ellie McGinley, Marie Mooney
Button Accordion:	Joanne Cusack, Brianna Madden
Piano Accordion:	Adèle Commins, Ciara Moley
Banjo:	Daithí Kearney, Ronan Kerr, Marian O'Brien, Seán Stringer, Garry Smyth
Mandolin:	David Bellew, Gary Doyle, Edward Lynch, Catherine Morgan, Matthew O'Kane, Brian Slattery
Piano:	David Burke, James McGeehan
Guitar:	Mathew Devlin, Cathal Faughnan, Josh Quinn, Brendan MacNamee, Daniel Whelan
Percussion:	Siobhán Denton, Ian Molyneaux, Corentin Rivollet
Bass:	Ciarán O'Brien, Kieran Parker
Dancers:	Róisín Timoney, Rebecca Sillery
Bliain a Trí:	Ling Wei Chua, Cathal Faughnan, Lora Gilbert, Ronan Kerr, Damhnait McKenna, Seán O'Brien, Seán Stringer, Róisín Timoney, Amy Walsh
Bliain a Ceathair:	James Crehan, Siobhán Denton, Laura Kenny, Oscar Montague, Rachel O'Brien
Special guests:	Ann Heymann, Lisa Butler, Daoirí Farrell

Lisa Butler

Born in Carlow town, in a family steeped in music, Lisa first picked up the fiddle at the age of eight. It was through the medium of the fiddle which saw her fledge from a gifted youngster to a highly acclaimed performer, through dedicated practice and immersion in both local and national sessions. It was through these sessions that Lisa's highly lyrical voice was first reluctantly presented to the world.

Since then she has been acclaimed as the owner of one of the most lyrical voices in contemporary traditional music, as lead vocalist with Caladh Nua. Her vocals have been described as having the ability to present songs, both old and new, in a style interpreted with sympathetic and intuitive emotion.

Lisa specialised in traditional solo performance at DkIT and graduated from the first cohort of students in 2007. Now qualified and working as a primary school teacher, Lisa is perfectly poised to present her musical knowledge and undoubted talents to appreciative audiences around the world and to the next generation who follow in her shining wake.

Ann Heymann

Ann Heymann is today's first Gaelic harper to approach the cláirseach using rigorously applied historical and traditional standards. In 1974 she obtained a Cloghane Castle (Otway) replica and taught herself to play traditional music with long fingernails and a right-handed bass, opposite from modern practice.

Though Ann performs as a soloist and has appeared with such notable groups as the Chieftains, Altan and The Rose Ensemble, she more usually is joined by her husband Charlie, a multi-instrumentalist and singer. Ann utilises a range of historical sources, including the Bunting, Robert ap Huw and piobaireachd manuscripts, to musically interpret ports, planxties, cumhas and other Irish harp compositions. In 2012, a Moore Institute Fellowship gave Ann and Charlie the opportunity to "Explore the Role of the Cláirseach in the Performance of Early Irish Poetry" at the National University of Ireland, Galway. Her visionary use of gold and silver strings not only confirms their historical viability, but gives the medieval low-headed Irish harp an exceptional voice, as can be heard on her latest recording, *Cruit go nÓr • Harp of Gold*. Author of the instrument's first tutorial, *Secrets of the Gaelic Harp* (1989), Ann has served for ten years on the faculty of *Scoil na gCláirseach*.

Notaí / Notes

In his poem 'The Melody of the Harp' Alfred Percival Graves wrote: 'A heavenly iris of hope upsprings / From out the tumult that shakes thy strings'. Tonight's concert draws from that tumult, not just on harp but on the rich variety of instruments that flavour the soundscape of traditional music at Dundalk Institute of Technology.

Three figures in particular influence the repertoire in the programme being presented. Turlough O'Carolan (1670–1738), Edward Bunting (1773–1843) and George Petrie (1790–1866) are integral figures in the narrative of the harp and Irish music generally.

O'Carolan was born in Nobber, Co. Meath before moving to Co. Roscommon where he received his education. He is an important figure in the musical heritage of Oriel. As well as the proximity of his birthplace, he is believed to have met with the Oriel poet Séamus Dall Mac Cuarta (d. 1732) at Ballmacscanlon, about four miles north-east of Dundalk. Here he composed songs in honour of his hosts, Miss Betty MacNeill and her father Captain MacNeill.

Bunting was an Armagh-born organist who was employed to notate the music at the 1792 Belfast Harp Festival. He continued to collect subsequently in Mayo, Derry and Tyrone and published his first collection in 1796. Arguably the first to collect Irish music 'in the field', Bunting believed that the harpers were the greatest source of this music.

Petrie disagreed with Bunting's view of harpers as preeminent sources and instead turned largely to singers from whom he notated many airs. A violinist, Petrie travelled throughout Ireland in the employment of the Ordnance Survey. He helped form and became president of the Society for the Preservation and Publication of the Melodies of Ireland in 1851, which published the first volume of Petrie's collection in 1855.

Throughout the programme tongiht, not only does the selection reflect the music of the harp and its importance in Irish social life through the 17th and 18th centuries but the music also symbolises the close cultural relationship between Ireland and Scotland, and the political context of the times.

This evening's concert begins in party mood with the music of O'Carolan and draws upon his liking for festivities and the consumption of whiskey. The first is believed to have been composed in Co. Louth in honour of the MacRaghailligh family. The second

Ionad Taighde Ceoil

Centre for Research in Music DkIT

Harp Performance Practice Symposium

Friday 22 November 2013, Carroll Building, Dundalk Institute of Technology

9.00–9.30 Registration

9.30–9.45 Welcome

Opening Address Denis Cummins, President, DkIT

9.45–11.15 **Session 1** Chair Dr Sandra Joyce

Anne-Marie O'Farrell, DIT

Lever Design and Transcription for Lever Harp

Patrick Connolly, DkIT

'Frailty': The Compositional Process

11.15–11.45 *Coffee*

11.45–1.00 **Session 2** Chair Dr Daithí Kearney

Paul Dooley, UL

The Harp in the Time of Giraldus

Ann Heymann

Three Iconic Gaelic Harp Pieces

1.00–2.00 *Lunch*

2.00–3.00 **Keynote Lecture** Chair Dr Helen Lawlor

'Taking the note: a perspective on the life, work and legacy of Gráinne Yeats'

Aibhlín McCrann (*Deputy Chairman of the Arts Council/An Chomhairle Ealaíon).*

3.00–4.00 **Session 3** Chair Dr Adèle Commins

Úna Hunt, DkIT

The Sources of Moore's Irish Melodies: a Re-evaluation

Seán McElwain, DkIT

Harping in Sliabh Beagh

4.00 Closing of Symposium

Ann Heymann begins the second act with ‘Virgo Sancta Brigida’ from Trinity College Mss. 78 & 80 dating from around the 15th Century. ‘An Cnota Bán’ is the original melody for the well-known song ‘Mo Ghile Mear’. ‘St. Patrick's Day’ was a favorite of harper Patrick Quin (b. 1745), who was especially proud of his harp setting.

‘Cumha an Chlerich’ is an Irish piobaireachd and this is followed by a medley of music focussed on the futile efforts of James Stuart II/VII to regain the English throne after having been deposed by Parliament in 1689. The last piece performed by Ann was composed/played by O’Carolan after calling for his harp on his death-bed.

The *Ceol Oirghialla* Traditional Music Ensemble open with a tune from the Petrie collection, sourced through fellow collector J.E. Pigot (1822–1871) to J. Hardiman of Galway. This is followed by three slides popular in the Sliabh Luachra tradition of Kerry and Cork but the first is found in the Bunting collection, noted in Ballinrobe in 1792.

‘The Kings of Laois’ is associated with Colonel Roger ‘Rory’ O’More (*c.*1620–1655), a minor Irish noble and the titular King of Laois, who rose to fame as the scourge of the English during the reign of Charles I. It was recorded on the album *Ó Riada sa Gaeity* (1970).

Thomas Moore adapted and wrote English language verse to many melodies from the collections of Bunting, one of the most enduring being ‘Believe me if all those endearing young charms’, performed by the *Ceol Oirghialla* ensemble in jig time. It is followed by a polka collected by Bunting at the Belfast Harp Festival and another from a lesser known fiddle player of the Sliabh Luachra tradition.

Turlough O’Carolan composed a number of songs and airs in the area around Dundalk including ‘Lord Louth’, composed for Mathew Plunkett, 9th Baron of Louth (1698–1754) . The lyrics translate as ‘I will pay a visit to Tallanstown, where the most respectable, reputed fellow is, The fine, cheerful Lord Pure descendant and noble heir, who always provided lasting merriment’. This is followed by a reel taken from the Petrie collection.

The programme concludes with an air reputedly written in honour of Eleanor Plunkett of Robertstown Castle, Co. Meath, the only survivor of a tragedy there. It is followed by the popular jig ‘Strike the Gay Harp’. In the words of Thomas Moore: ‘My gentle Harp, once more I waken, The sweetness of thy slumbering strain’. Enriched by the work of composers and collectors, reinterpreted for the twenty-first century, our programme echoes Moore’s call: ’oh, breathe for me, And show the world, in chains and sorrow, How sweet thy music still can be’.

is a setting of a poem by Aodh Mac Gabhrain (d. 1710), possibly the only example whereby O’Carolan did not compose the lyrics. It relates to the Christmas festivities held at Dromahaire Castle, Co. Leitrim and was published during his lifetime by the Dublin based Neale brothers in 1724 as part of the first collection of Irish music in print. The third piece is attributed to O’Carolan and the lyrics, outlining a conversation between poet and his whiskey, beginning ‘Why, liquor of life, do I love you so, when in all our encounters you lay me low?’. The second set also includes a lively tune attributed to O’Carolan believed to have originated in the region of Co. Sligo.

There are a number of tunes entitled ‘The Humours of Whiskey’ in the tradition and three are presented this evening. The jig is believed to have been performed by one of the harpers at the 1792 Belfast Harp Festival. The slip jigs performed are from the Breathnach (1963) and Feldman (1979) collections.

The subject of ‘Dirty James’ is King James II/VII, who lost to William of Orange at the Battle of the Boyne in 1690 and subsequently fled Ireland. There is a strong local connection as the king had wintered at the castle in Ardee during 1689/1690. Collected by Bunting, the melody is closely related to the Scottish tune ‘Lesley’s March’.

Though Ireland is one of the few countries to adopt a musical instrument as an emblem of state, many countries identify particular instruments as preeminent in their culture. The Pipa, originally an ancient Persian (modern day Iran) instrument, was introduced into China through the Silk Road around the 5th century. For many dynasties in Chinese history, the Pipa has been a principal music instrument in the Chinese court, performed mostly for the royalties and high ranked ministers.

‘Ambush from all sides’ is the most representative piece of the “martial genre” (wu-qu) in the Pipa solo performance repertoire. The piece made a vivid description about the epic battle between the two Chinese Kingdoms, Chu and Han in 202 BCE, which leads to the formation of the Han dynasty (c.202 BCE–220 CE). The music displays the great momentum of the Han army, as well as the desolation of the tragic hero, Xiang Yu the king of Chu, who cut his own throat after his defeat by the edge of Wujiang River, believing that he had disappointed all the people of his kingdom.

The date of when this piece was composed and performed can be traced back to the Tang dynasty (7th–9th century); however, the precise date has remained unclear. The earliest notation form of the full piece was found in the Ming dynasty(1368–1644), it was first published in Wuxi city of Jiangsu Province as a proper score in 1818, in a collection of pieces of the Pipa music collected by Hua Qiu-Ping.

Returning to the Irish harp tradition and the music of O'Carolan, 'Lord Inchiquin' is one of many tunes composed for patrons and it was written for the 4th Earl of Inchiquin of Dromoland Castle, Co. Clare, on 24 December 1719. The subsequent reel is called 'The Duke of Gordon's Rant' in McGlashan's *Collection of Strathspey Reels*, *c.*1780. 'Lord Gordon' was popularized by fiddler Michael Coleman (1891–1945), originally from Killavil, near Ballymote, Co. Sligo, who recorded it in New York in 1934.

The 'Creggan White Hare' describes coursing events that took place in Creggan, Co. Tyrone. After Barney Conway failed to catch the hare while out hunting, he joins a group of sportsmen, 'with pedigree greyhounds', to hunt the hare, who eludes them. The song 'Pat Rainey' was written by Fergus Russell of Dublin about a famous travelling piper from around the Galway area who would mend pots and pans and entertain people by playing the pipes. The three reels that follow are borrowed from the repertoire of harper Laoise Kelly.

The concert continues with more recent compositions in the tradition. 'The Harp and Shamrock' was composed by Pat Crowley who named it after his parents' pub in Kinsale, Co. Cork. This is followed by two slip jigs from the Monaghan harper, Michael Rooney (b. 1974).

Returning to older sources, 'Miss Hamilton' is a composition of Cornelius Lyons, a harper from Rattoo, near Ballyduff, Co. Kerry in 1706. Lyons was the resident harper to the Earl of Antrim and a contemporary of O'Carolan. It is followed by the song, translated as 'I am asleep and don't waken me', which was collected by the great collector Edward Bunting from harper Denis Hempson in 1792.

This is followed by three reels from the Petrie collection. The first, well known as a song, was collected in 1853 from Teige Mac Mahon of Clare. The air is also popularly played as a polka. The second, most likely of Munster origin, was taken from an O'Neill manuscript from 1787. The third comes from Leitrim and Petrie, noting the popularity of the tune type in Scotland, espouses the differences between the tune types in the two traditions, noting both differences in melody and the dances that are performed.

Clár

Bliain a Trí

Planxty Crilly / O'Rourke's Feast / Ode to Whiskey	Planxties
One Bottle More / The Humours of Whiskey	Planxty / Jig
Ambush from all Sides	Trad. Chinese
The Humours of Whiskey / Dirty James	Slip Jigs / Jig

Lisa Butler agus Daoirí Farrell

The Creggan White Hare	Song
Lord Inchiquin / Lord Gordon's	Planxty / Reel
Love at the Endings / The Drunken Landlady / The Silver Spear	Reels
Pat Rainey	Song

Bliain a Ceathair

The Harp and Shamrock / Tír Rafferty / Land's End	Hornpipe / Slip Jigs
Miss Hamilton	Air
Táimse im' Chodladh	Amhrán
Is Trua gan Peata an Mhaoir Agam / The Scolding Wife / Lough Allen	Reels

Sos

Ann Heymann

Virgo Sancta Brigida

An Cnota Bán / St. Patrick's Day

Cumha an Chlerich

King James' March to Dublin / Planxty Kelly / Athlone / Battle of Aughrim / Limerick's Lamentation / The Wild Geese

Carolan's Farewell to Music

Ceol Oirghialla Traditional Music Ensemble

The Melody of the Harp	Jig
Is it the Priest you Want? / The Paper Plate / Kings of Kerry	Slides
Kings of Laois	Clan March
Believe Me / Piper's Dance / DD Cronin's	Slides
Lord Louth / Blackwater Foot	Planxty / Reel
Eleanor Plunkett / Strike the Gay Harp	Planxty / Jig