

1/70

TREOIR

Eanáir/Feabhra, 1970. (Vol. 2, Uimh. 1).

(IRIS OIFIGIUIL CHOMHALTAS CEOLTOIRI EIREANN)

Luach, 1/-.



I CARE NOT WHO WRITES
MY COUNTRY'S LAWS
AS LONG AS
I CAN WRITE HER SONGS

—Thomas Davis



M. de Fuircastail

IS OUR IRISH CULTURE WORTH DEVELOPING?

By Micheál O Cearúil.

TRADITION is the whole body of knowledge and experience of the past, which has been handed on orally from former days for the benefit of new generations.

This is a thing that may change! For instance, the coming of Christianity changed our tradition. There are no remote places, really, in the Ireland of to-day, for the mass-media communications are penetrating to all parts. The sound and T.V. picture is heard and seen down at the Mizen Head or in the Dingle Peninsula at the very same instant that it comes to the cities of Dublin and Cork.

This—sad to relate—causes a great weakening of traditions. People have less visiting (or "scorafocht") to the friendly homes of the neighbours. The art of conversation, the homely chats by the fireside, the tales of the seanchaí, the music for the 'sets' in the kitchen, the American Wake, or the "Hauling Home" are all but gone from the Irish scene.

Is this loss of tradition an important thing? Duty binds us of this generation not to abolish our past. This is something we should cherish and hand over safely to a new generation. Its loss can signify the disruption of families and life as cherished by many generations of our people. It can also mean the danger of an intellectual loss — poetry, local history, ballads, etc. It can cause a change in social conditions — a very important point — in relation to husband, wife, and children. Tradition has formed—and has been formed by—the public opinion of the past. The people's outlook on Education, Religion, Law, and Social Structure is still largely derived from this traditional memory. Some aspects of this are beneficial, others the reverse.

Is our Irish culture worth developing? What is this 'culture'? I would enumerate these elements and ask you to consider them.

1.—The Language

This is invariably the most important of all these elements. It is securely bound up with the ideas and level of thought of the community: "Dia 's Muire dhuit." "Bail ó Dhia ar an obair." We are all aware by now that at some stage each one of us must make a decision on the Irish language. Very few of us, perhaps, realise that our choice will certainly affect our survival as a distinct Irish nation and bring about a serious change in the history of the Irish race.

Due to the unremitting cultural conquest of a foreign country on the traditional language and traditions of our forefathers, we are now faced with the "embarrassing" choice of adopting the language of the conqueror — the spoken tongue of the majority of our present population—the language of quite a number of other countries, and, on the other hand, we have a traditional language (Irish or Gaeilge) which has been ours for hundreds and hundreds of years. This beautiful language enshrines our own people's history, our distinctive native literature and cultural expression, in continuity, almost up to the beginning of the 20th century. Let us not start any campaign that strikes against the very grass-roots in the life of Ireland. If Irish is not to disappear, it **must** have an honoured place in this State.



MICHEAL
O CEARUIL

This constant effort to survive and expand is not exclusive to small nations like ours. One may not, for instance, become a citizen of Canada unless he speaks French or English. The English spent millions in more recent times to make the English language more widely used. Russia, Germany, France, Italy — each of these countries has its own distinctive language and in keeping that language safe and thriving, cost in money means nothing. Why? Simply because the governments of these countries are very much aware of the fact that the language of the nation is a powerful and necessary factor in keeping their people self-reliant, united, distinct and proud to belong to the land from which they sprung.

OTHER SMALL NATIONS

Other small nations strive much harder and make much more expensive efforts to strengthen the native culture against the onslaught of three or four strong languages now used internationally. Denmark, which can beat us on the London markets, has a Department of Culture since 1962 and an Arts Board since 1964. Life-long salaries, huge prizes, and scholarships are bestowed on writers. In Iceland, the Government pays annual salaries to fifty-five authors in the native language. In Holland (the size of Munster), the Government, through its Ministry of Cultural Affairs, awards prizes for Dutch literature and bestows grants to writers aged 25 to 35 years for unpublished works. Ten other awards are given annually to the best writers, as well as 70 money prizes. The Government arranges publication of plays and writings.

Incidentally, numerically speaking, the citizens of Holland only represent 12 out of the 200 millions in the European Economic Community, but 'Dutch' is now an

official language of E.E.C., with a status equal to any of the other official languages.

In Norway, 44 authors of that country receive life salaries from the State, 35 authors get State Scholarships and up to 30 travelling Scholarships are given to writers in the native language. Our fellow Celtic countries are striving against mighty odds to preserve their cultural identities. Wales is proud of its choirs, its language, its Eistedfodd. Scotland has its 'Mod', its Gaelic tongue of the Highlands and the Hebrides, its plaintive songs and lively dance music. Brittany and the Isle of Man look towards us, who enjoy self-government, to show the way.

We need a positive frame of mind —each one of us—to try and undo the cultural shackles placed securely about us by the wrath and coercion of an Empire whose agents would have us 'peasants' get "to Hell or to Con-nacht."

We need to preserve, revive and develop our truly precious Gaelic and Christian mode of living. That thing we might call the "Dúchas" of the Irish, handed on from one generation to the other, is absolutely essential for all of us, Irish people, if we are to keep our true identity, which some of us try, rather feebly, to boost with flags and parades on St. Patrick's Day. If a national tradition is to live, it must be listened to, accepted and handed on. We accept the word of our forefathers, but we are free to develop and even change some of the contents to suit present day conditions. Isn't this what the Ecumenical Council has done in the life of the Church!

VOLUNTARY ORGANISATIONS

The people who join voluntary organisations like the Gaelic League, An Réalt, Gaeltacht Civil Rights, etc., and who are striving with a sense of patriotic duty to hold fast to one of the finest and most ancient languages in Europe, deserve the gratitude and admiration of every Irish citizen. Like other organisations, they have their quota of insatiable members, but the general aims of such language organisations are simply vital, if we are not to be classed as just another unit in the English-speaking British Isles. Pearse said: "Not free merely, but Gaelic as well." The majority scoffed at him and his band of patriots. But the minority was right and later won the day by their honest spirit of dedication and sacrifice.

To-day, "Compulsory English" is still all about us, in industry, in factories, in the marts, in shops, in the streets, in the churches, in the homes, in the cinemas, on T.V. and on radio. Do we want to be slaves of the symbols of Britain? Do we want the "Union Jack" instead of the "Green, White, and Orange" flag? Do we want "God Save the Queen" instead of "Ahmrán na bhFiann"? If the answer is "No," then shouldn't we be consistent and give a similar answer when faced with the question of a language?

Terence McSweeney tells us that Ireland has but two borders: "The sea and the language." Thomas Davis says that "A people without a language of its own is only half a nation . . ." Have the fetters worn through? Do we prize what is our own any more? Monuments to great men are but stone! Language is "live" and shows forth our thoughts, our ideals, our emotions in speech. And "the Irish language."

(Continued on Next Page)

WINNING MARCHING BAND AT ELPHIN FLEADH CHEOIL, '58



Back row (left to right): Shea Reynolds, Tom Keirnan, Angella Faughnan, Liam Geelan, Stephen Faughnan, Rosie Shanley, Maureen Reynolds, Charlie Duignan, Shaun Keirnan, Maree Geelan, Joe Duignan. Front row (l. to r.): Tony Connor, Jimmie Connor, Leo Duignan, Jerry Reynolds, Jerry Connor, Mickie Staunton, Micheal Frayne, J. J. Geelan, Marelda Connor, Margaret Keirnan, Maree Shanley.

(Continued from Previous Page)

as an eminent Archbishop has stated, "is the shrine of our faith."

Can we, will we make the effort? Will we realise that culture is a powerful thing in the life of a nation? These cultural values include (i) a homeland, (ii) a common language, (iii) a common historical tradition, (iv) a certain contemporary way of life, (v) a set of religious convictions. If these die, the nation dies.

The small nation inevitably adopts the entire culture of the nation whose language it has been forced to accept; it takes the other nation's sense of values, its ways of life, and even its moral outlook. This may seem difficult to accept, but history is strewn with such instances. I would also submit that to speak authoritatively on our language difficulties, one should himself first have a good working knowledge of Irish.

The second element of our Irish culture I would place before you is:

2—Our Traditional Music, Songs, and Dances

Less than twenty years ago this heritage from our past was already on the way out! Only for the handful of musicians who formed Comhaltas Ceóltóirí Eireann there would have been no revival. The Fleadh Cheoil provided the essential meeting place for the hundreds of traditional musicians and singers who up to then lay hidden and forgotten. These festivals (oft times bedevilled by hoodlums) are now quite unique for their spontaneous musical gaiety. The success of this thriving element of our culture gives hope for other great things.

Our step-dancing teachers and the Irish Dancing Commission deserve praise for demonstrating those lovely graceful dances to our young folk. We need more of this on T.V.

3—Games

The G.A.A. has done a great deal for certain aspects of our culture. It has knit the menfolk and the boys together in a

strong parish unit — all for the "honour of the little village." It has provided the wholesome incentives that inculcate an awareness of the worth of the individual as a member of a team, and hence an active participant in the community life of the area. It fosters a national outlook, sometimes rather poorly, at club level, but the general aims of the Association are very commendable. Can we couple with these G.A.A. games Camogie and Handball! But do you realise that certain "status" colleges in Ireland to-day insist on playing only 'foreign games'! Many of these colleges (some opted out of Free Education) send out students who enter the professions and often become prominent public figures! Have the chains of Anglicisation worn through, even amongst some of our Religious Orders?

4—Drama

Has our traditional sense of values already deteriorated to a point where very many see no wrong in the scurrilous and profane expressions and themes displayed by some of our "so-called" leading playwrights? Are our Christian values being trampled on for the sake of a good "box office" and to satisfy the baser instincts of vulgarity? Will all this cult of "Paddy the drunken emigrant" and the inevitable "illegitimate" cut to shreds the standards of traditional Irish family life? Is it not time that decent public opinion called a halt to this trend?

5—Local History & Natural Beauty

How many people keep up the tradition of the "Pattern," or the "Well" day and do the "Rounds"? Youth will be disturbed if it lacks the intellectual urge. We should collect all the available material on our local Castles, Abbeys, and Monuments—a good way to study mankind. The local rivers, the lakes, the sea, the mountains, the wild flowers, and herbs—these provide us with the beautiful, satisfying things of Nature and breathe forth "the Presence of God." Do you know the different Gaeltacht districts of Ireland, or have you ever sampled the real Irish culture that these grand people possess? Should we not

Why Should She?

In replying to an invitation to a public dinner in the city, Dr. Maginn, Bishop of Derry, made use of the following noble words many years ago:

I further, in all earnestness, respond to the beautiful sentiment which your committee (composed, as it is, of the most respectable Protestants and Presbyterians) with a confidence I shall always highly value, entrusted to my keeping. It is a delightful sentiment, ever the fondest desire of my heart I longed, I sighed to see it realised—a sentiment not less patriotic than Christian, which, if felt and understood, and brought into lively universal action, would shortly raise our country from the depths of unparalleled misery in which she has been plunged, to that station which God and nature intended her to occupy among the nations of the earth—union among all classes and creeds in Ireland—a blissful sentiment, and the only panacea for all the evils our unhappy country undures. And why, sir, should we not be united in all things conducive to the common weal? By nature we are all brethren; in society we are all members of the same body. Religion, the loveliest daughter of Heaven, whose name is union and whose mission is peace—religion, given to us by the God of love to bind man to his fellow-man, and men to the Being that made them—should not surely be made the occasion of keeping us asunder—that religion which sees in the face of an enemy that of a brother—which, no matter under what dress or form she be presented to us, must have charity as the very soul of her existence. Why should she be made a bone of contention or an apple of discord among us?

enjoy all these things more and not turn to the glossy unnatural forms of recreation and entertainment that have no lasting or purposeful values?

The Choice

Finally, I would suggest that we must make up our minds now, either we give a new lease to our independent way of life and thought, or we become absorbed completely into Britain, leaving nothing behind us but a memory and some anglicised place-names on the maps.

If we materialists are to lose our traditional Irish culture, then we must disappear behind the curtains of history. Our "star" which shone brightly for more than two thousand years of civilisation will be quenched for all time.

But, perhaps the Ireland we want is the one which will not be just another 'Neon Light' in the middle of an all-powerful English and American glitter, but rather take the rôle of a 'light-house'—individual, useful, part of Europe, but still herself; forward-looking and progressive, but building on a unique and dependable foundation of Irish culture and tradition.

What are we going to do about it? Remember, there's a great big world on the other side of England, and it's full of small countries that are boldly determined not to be absorbed by any foreigner. Are we 'Irish-minded' enough to make a little effort for dear old Ireland?

LEATHANACH NA NOG

(Le **SALBHEASTAR MAC CONNMHAIGH**)

"Mol an oige agus tiocfaidh sí," a deir an sean-fhocal agus fos "ní thagann an oige fe dho choíche." An oige — am an dochais, an tearrach meidhreath taithneamhach, nuair a bhíonn athas ag corruige san bhfuil damhsach, agus an dulra agus an duchar ag glaach orainn le n-a mílte amhrán le bheith pairteach san bhfeile gheinealta. An oige a thugann an caoi le gníomhartha gaile is gaisce a dheanamh, le sceimeanna do nochtadh is do leiriú agus fos a thugann am le lámh chunta a shinead ar mhaithe le tír a duchar agus le gach a mbaineann leo—le smaoinéamh, le briathar agus le gníomh.

Youth is the season of hope, enterprise and energy to a nation as well as an individual. To-day, more than ever, we look to our youth to take their place in the further building of our nation — culturally as well as in other spheres, where new ideas and enthusiasm are vital to bring us nearer the goal of our aspirations, and for which such sacrifices were made in the past.

NO MEAN PART

It is heartening to realise that so many of our youth are truly interested in the study and playing of our native music—native music beyond comparing. It has an appeal which cannot be resisted, when heard in its true perspective. They, our youth, have come to appreciate it as no mean part of our culture. The latter is nothing more than a way of life—the operation of a civilisation, and the more faithful we are to our culture and traditions the stronger and more effective shall we be in union with other nations and in co-operating with them.

In thoughtless youth many do not realise the importance of preserving the national identity, but once we choose another for our own, the nation as such is passing

away. It is when we are obliged to emigrate and mingle with other nationalities whose culture these foreigners preserve and perpetuate, that we fully realise the importance of holding our own.

AND PROUD OF IT

Every period of life has its peculiar temptations and dangers, but youth is the time when we are most likely to be ensnared. This pre-eminently is the forming, fixing period, the spring season of disposition and habit, and it is during this season more than any other that the character assumes its permanent shape and colour, and youth are wont to take their course for all time. How important then that our youth should develop on lines of pride of nation in the true sense. Proud of our language, our music, our song, our dance, our games. He who cherishes, fosters and practises all that is best of our own is sure to play his part in the development of the nation — its industries, its agriculture, its general well-being and prosperity.

The strength and safety of a community consists in the virtue and intelligence of its youth. This strength must be channelled in the right direction, and here the leaders of Comhaltas Ceoltoiri Eireann can play a vital part. Give to our young members responsibilities, and with guidance fostered by experience, that youthful vitality which every movement demands will be faithfully served when youth, with its creative mentality and when the gloss of novelty is fresh upon the object that surrounds us, then we may hope for a harvest rich in all that is culturally sound and uplifting.

TRUE AMBASSADORS

It is not easy to surround life with any circumstances in which youth will not be delighted. As an instance of this we have but to be present at a Fleadh Cheoil or a



CHARLIE REYNOLDS
Johnstonsbridge, Dromod, Co. Leitrim.

Winner All-Ireland piano accordion under 14 in Boyle, 1966; piano (Enniscorthy, '67), piano accordion (Cashel '69), piano and accordion (Galway Feis, '69). His teacher is Mrs. L. Moffatt.

Ceili or a music session. How eagerly our youth listen and enjoy and take part in all these deliberations. No feigned enthusiasm but a whole-hearted spontaneous outburst and a feeling of pride to be one of the party. Listen to a group of young people the day after the Fleadh or after the Ceili, and how well they discuss, and with what depth of judgment they reveal the happenings.

They are the true ambassadors and it is our duty that they be provided with the means to develop on lines pre-eminently our own.

We have no confidence in our youth. They are the men and women of to-morrow. Now is the acceptable time to give them the lead and the opportunities for the fostering and strengthening of our traditions. We do not ask our youth to re-live the dim and distant past, but we endeavour to have them move forward in step with other nations, as members of a proud and ancient ancestry; but in so doing to uphold the Irish and Christian way of life.

SHAPE ITS DESTINY

It is not amiss in this brief article to quote from one of the greatest thinkers of over 150 years ago when he said: "Nationality is that which makes citizens of men and knits them together for the common weal, common joys and sorrows, common hopes and aspirations. These things make up a nation and shape its destiny and determine its place in civilisation. If a people grow weak in any of these essentials it is drifting from its moorings—the nation as such is passing away."

Again, by propagating our own language, our music, our song, our dance, our literature, we enhance the reputation of Ireland and strengthen the national morale,

(To end of Next Column)



SALBHEASTAR MAC CONNMHAIGH AND HIS JUVENILE MARCHING BAND IN CAPPWHITE

It Became Impossible

The following extract is taken from "The Confiscations of Ulster," by Thomas Mac-Nevin:

The Anglo-Norman invasion was an unrelieved and unatoned-for calamity to the Irish people; the conquest up to the reign of James never having been completed, the policy of division, and the practices of petty and incessant warfare, were adopted from the first. Whatever superior civilization was enjoyed by the invader was never imparted to the invaded people; he gave nothing but his vices to his new country.

Entrenched within the stunted boundaries of the Pale, his only security was in the weakness of the "enemy," and this was effectually secured by the divisions which the institutions of tanistry and chieftanship enabled him to create amongst their numerous kings and princes.

The social amelioration of the Irish nation was never thought of by the English adventurers; the country was looked upon merely as so many estates, and the people as so many enemies.

The legislation of the conqueror, the most remarkably cruel, ignorant, and selfish of any of which there is a remaining record, was carefully framed to obstruct the improvement of the nation. Statutes were passed to prevent intermarriages, and all those other social connections which the humanity of Irish customs taught, and which would have gradually led to a perfect union of the two nations. Laws were made preventing the exercise of any of the arts and pursuits of peace. It was impossible for the Irish either to improve their own institutions, or, assuming them to be superior, to adopt those of the Anglo-Normans.

Their expulsion and extermination continued to be for centuries the objects of Governments, which it sought to effect by remorseless cruelty, and by a policy even more cruel and relentless. The wars of the Pale—the Statute of Kilkenny—the Plantations of Munster and Ulster, were the varying indications of that settled policy.

The resistance of the Irish was noble and continuous, but it was without plan, without unity, without any principle of concert, and it finally yielded to the warlike and politic genius of Lord Mountjoy.

The submission of Hugh and Roderick removed the last obstacle to English dominion; and if the English did not succeed in the total annihilation of the natives, it was not that they had changed their policy, but that it had become impossible.

LEATHANACH NA nOG

(Continued from Previous Page)

which will be reflected in the economic life of the country.

We cannot, I say to our youth, we cannot hope to achieve national advancement if at the same time we disparage the things which make us a nation. Tradition gives us depth.

Don aos og a deirim, bhídhidh gníomhac ar son tíre agus cultuir. Na treighidh an Gaelachas anois na go deo. Abradh gach duine agaibh na croidhe

Gael mise agus mise am Ghael
Ni thuigim gur nair dom e—
Ni chasfainn mo chul le feara an tseod
Is ní fearr cach na me.

LITREACHA DON EAGARTHOIR

TREOIR — "A NICE BABY"

Ballintoher Lixnaw,
Co. Kerry.

Dear Editor,

You very kindly invited us to write and say what we would like to see in "Treoir." Well, "Treoir" is already a very nice little magazine. It has left the "baby" stage with quite a while. I like to think of it as a young lady. Baby girls are always nice, and it was a nice baby.

Now that it's become more grown up I think a little "make-up" wouldn't be amiss. What say you? In other words—a bit of colour; say, a two-page centre in coloured pictures; pictures of new faces, new places and new ventures in the world of C.C.E.

Our young lady, too, must be able to tell us more, now that she's grown up and is more expensive to maintain. Let her tell us of the doings of the "smaller fry" as well as the "big fry." Allow her give us details of the A.G.M.s of all the Co. Boards; also of the Provincial A.G.M.s

Let her keep on pleading and asking for somebody to get going on composing or adapting a suitable signature tune for our Organisation.

Oh how proud we would feel if this had already been done before the present Scoraiocht series on T.E. started. Then as the scene opened our tune could be heard as an introduction to the programme.

What about "Bonny Kate"? After all, Ireland was off' referred to as Kathleen Ni Houlihan. Played by Seamus Connolly and taped and recorded for use when he'd not be present; it's one idea, anyhow.

I think that's "nuff said" by me re our little lady "Treoir." May she go from strength to strength.

An appeal: Please, can somebody oblige me with the words of the song "The Star of Donegal." Starting lines:

One evening fair to take the air,
Alone I chanced to stray
etc. etc.

All good wishes.

ANNE SHEEHY (Mrs.)

Sec. Lixnaw Branch.

Comortas Telefise

A television competition for traditional musicians will commence on the 9th January. The competition, which is organised in co-operation with An Comhaltas, is for solo instrumentalists (one from each County) who qualify at Co. and Regional competitions. Representatives from Britain may also compete.

The adjudicators are Seamas Mac Mathuna, Micheal O hEidhin and Sean O Drisceoil.

On each of the programmes there will also be singing and dancing guest artists selected by RTE and An Comhaltas.

NATIONAL RAFFLE AGAIN

Cards for the National Raffle will be available during February.

Last year many Branches availed of the opportunity to build up their local funds; purchase instruments; subsidise competitors to Fleadhanna, etc. Each Branch was allowed to keep 18/- of every £1 collected.

CAROLS IN KILMORE

Ballask, Kilmore,
Co. Wexford.

Dear Sir,

I would indeed be very pleased if you would give me a little space in your magazine "Treoir" to write about the beautiful carols that are sung here in my parish of Kilmore each Christmas without a break for almost 200 years. One would, while listening to these carols being sung by six men (four of whom are direct descendants of the Rev. Fr. Devereux, born 1694 and died 1771, who composed them), become enraptured, as they are not sung to music but in that beautiful traditional way.

It would be impossible to compare these lovely carols with the modern ones for there is a big difference. In all there are twelve carols. The language is very homely and the thoughts expressed are very devotional and truly poetic.

There is music to these carols, but they are not sung with musical accompaniment. About 50 years ago, a Nicholas Busher took the words and music of these carols to America and he had them sung in New Orleans. And three years ago I wrote out the words and Sr. M. Dominica of the St. John of God Convent here in Kilmore wrote out the music and sent them to Mrs. Mary Hoban, Albert St., Kilmore, Victoria, Australia. She is the choir mistress in St. Patrick's Church out there, and, thanks be to God, she persevered and got some six ladies to learn the carols and they are sung here now each Christmas Day only. Lest I forget, she taught them two carols and hopes by the end of 1972 they will be able to sing them all.

Only a few days ago I received a letter from Sr. M. Martin of the Sisters of Mercy, Brisbane, Australia, to write the words and music for her. She is a native of Carrig-on-Bannow, Co. Wexford, and she heard these carols sung for the first time on holiday (after 25 years) last Christmas.

It would take too long to tell you all about them in a letter; one would have to write an article about them. So if you would give me a small space in your future issues I would be very grateful.

Although these Baronies of Forth and Bargy are rich in folklore traditions, and where one would hear some lovely old songs, it's almost impossible to believe that the majority of its people are of Norman descent. It just goes to show that these Normans became more Irish than the Irish themselves. I know we must hand it to the West of Ireland for those lovely Irish songs, yet here we have some nice traditional songs also, although they are not sung in Irish, for up to about nearly 30 years ago the inhabitants of these Baronies had a dialect all of their own. We hear an odd word of it still spoken. This is a place where if anything unusual happened—like a ship-wreck or a casualty of any kind; even a dance in a neighbour's house—there was always a ballad composed about such things.

God bless you, and hoping you will oblige.

MRS. E. JEFFERIES.

CYNIC

One who endeavours to make life as barren for others as he has made it for himself.

IRISH DANCING IN NEW YORK

(By JAMES ERWIN, T.C.R.G.)

I wish to thank Labhrás O Murchú, the President of Comhaltas Ceoltoirí Éireann, for this opportunity to give you some indication of the activities and accomplishments of the Irish Dancing Teachers in the greater New York area.

I feel certain that the readers of "Treoir" in Ireland will be gratified to know the extent of the appreciation of our Irish Culture in the United States.

I am a registered teacher with the Dancing Commission in Ireland. I am American born, as are many other registered teachers in the U.S. We have, of course, registered teachers who were born and trained in Ireland, some of whom have led the way for the rest of us. We are indebted to them; their contribution has been tremendous.

All of the registered teachers in the U.S. have formed an organisation known as the Irish Dancing Teachers' Association of North America, and as registered teachers we are affiliated with the Dancing Commission in Dublin. Affiliation will, I trust, keep us all united in our common goal of preserving intact this phase of our Irish Culture.

We have reached the stage where we can participate in Feiseanna nearly every Sunday from May through September. Just about all of them are held out of doors

and are completed in one day. One Feis in the New York area handles an entry of over 2,000 competitors, and the others average about 1,000. The number of young people involved in Irish Dancing in the United States is greater than anyone realizes. In time, our Organisation will be able to compile some interesting figures on this.

Musicians

The readers of "Treoir" will be surprised and pleased to learn that in the New York area where I am located, more than half of the competitors in the dancing competitions at a Feis will also compete in music competitions. There has been a most encouraging increase in the number of children playing our Irish music, thanks to teachers such as Larry Redican, Brian Quinn, Sean Quinn, Peter Kelly, Sean Glynn, and others. Their contribution will ensure the continuation of this phase of our Irish Culture in the U.S. for many years to come.

On November 30th, our Organisation ran its first Oireachtas Rince, which enabled over 200 competitors to compete so as to qualify for the All World Irish Dancing Championships, to be held in Ireland in 1970. Over 40 Americans succeeded in qualifying.

This is the first time anything like this has been attempted in the United States. I feel certain that the Americans will hold their own in these very exciting competitions.

The Traditional Irish Musicians' Association here were very generous in donating a free trip to Ireland for the winner of the boys' senior championship. The Doonaree Irish Import Shop here in New York is doing the same for the winner of the senior girls' championship. This kind of support is most encouraging.

Larry Redican

Irish dancing in any area can only be as good as the number of and the quality of the musicians available in the area. We are very fortunate in the Greater New York area to have musicians who are just as



MR. JAMES ERWIN

dedicated to Irish Dancing as they are to music. I am speaking of musicians such as Larry Redican, Paddy Reynolds, Andy McCann, Sean Glynn, Peter Kelly and others who have done so much over the years.

I do not think there has ever been a Feis where it did not become necessary for me to call Larry Redican for advice on set pieces to be danced. The same thing is true of the other musicians. Their advice is constantly sought and happily given. We rely on them to play for our Feiseanna and the result is always beautifully played set pieces. When it comes to music, the dancers in the Greater New York area are spoiled.

It is going to be a big job to keep all of it alive with the present immigration problem here, but I feel certain that we will succeed. It will succeed as long as the musicians and dancers of to-day continue to convey to others the tremendous joy of a reel well played or a slip jig well danced.



LARRY REDICAN, OF NEW YORK.



KIT HODGE, EAMON COYNE (LIVERPOOL) AND JOHN KEENAN.

Irish Spirit in England

The St. Helen's Branch annual dinner had a large attendance and was a tremendous success. There were visitors from Birmingham, Liverpool and Ireland.

After a very enjoyable meal, a great session of music, dance and song began. Among the musicians were Kit and Margaret Hodge, Eamon Coyne, Sean McNamara and others from Liverpool.

Kathleen Lawrie, Sean Bradley, Paddy Ryan, Mrs. Ryan, Gerry Collins, Tommy Boyle and singer Michael Hipkiss were welcome guests from Birmingham.

Full credit for organising the function must go to hard-working Mary Quirke.

Guest artistes from Ireland were Donnacatha O Muineacáin (dancer), and Micheal O hAlmháin (flute). John Keenan represented C.E.C.

After the dinner the session was continued in Mary Quirke's house till the early hours of the morning.

Others who enjoyed the dinner were Jim Quirke, Jean Carmichael, Wilf Regan, Kevin McHenry, Jimmy Tunney and his wife.

The standard of music, dance and song was very high and there is a great spirit among the Irish in St. Helen's. We wish them the best success for the Branch in 1970 and we look forward to next year's dinner. —M.O.H.

Coleman Records

If you are interested in obtaining a copy of the long-playing Michael Coleman record, "The Musical Glory of Old Sligo," it is available (3\$ post free) from: John Maguire, P.O. Box 221, Jackson Heights, New York 11372, U.S.A.

Side 1:

1. Reels—The Boys of the Lough.
2. Jigs—Humours of Ennistymon.
3. Hornpipe—Murray's Fancy.
4. Jigs—Jackson's.
5. Reels—The Kerry Reel, Perthshire Hunt.
6. Jig—The Grey Goose.

Side 2:

1. Reels—Dr. Gilbert, Queen of May.
2. Schottise—Killarney Wonder.
3. Hornpipe—The Stage, The Western.
4. Reels—Kerryman's Daughter, Bird in the Tree.
5. Reels—The Morning Dew, Lady of the House.
6. Hornpipe—The Liverpool. O'Neills.

CEILI BAND FROM BOSTON



The Connacht Ceili Band from Boston which has just completed a three week tour of Ireland

I.S.M.E. MOSCOW 1970

The Ninth International Society for Music Education Conference will be held in Moscow, USSR, from 8th to 14th July, 1970, under the auspices of the USSR Ministry of Culture, USSR Union of Composers and other competent Soviet organisations. Host to the 1970 meeting will be the Soviet Section of ISME.

General Theme

The General Theme of the 9th ISME Conference is "The Role of Music in the Lives of Children and Youth."

The importance of this topic is determined by many considerations. From the earliest times the best minds active in various spheres of human endeavour—science, art, philosophy, and politics—have realised that art exercises a most powerful influence on man's spiritual world. That is why prominent educators of all nations and in all times have striven to make art a component part of the educational system of the young generations, just as the education of cultured and enlightened individuals is unthinkable without certain other subjects. That is also why great authors, musicians, artists, architects and actors have regarded their

art primarily as a great power influencing the human heart and mind, morality and ideology.

Never has real great art reduced its aim to easy entertainment of readers, listeners and spectators. Art educates people spiritually just as physical exercises and sport develop them physically. The fight against the attitude to art as easy entertainment—an attitude that is fairly widespread in the world to-day—is not merely a fight for real great art, for high æsthetic standards: it is first and foremost a fight for a high morality, for people's moral purity and human ideals. For that reason the International Society for Music Education considers it a task of primary importance to concentrate the attention of the world pedagogic thought on the educational role of music in shaping the lives of children, adolescents and young people.

Plenary Sessions

In the Plenary Sessions of the Conference the following aspects of the General Theme will be discussed:

The role of art in the all-round harmonious development of the rising generation.

Contemporary music in the lives of children and young people.

The role of classic and folk music in the education and training of children and young people.

The influence of contemporary musical life on the world of young people.

Special Sessions

In the Special Sessions the above-mentioned subjects will be discussed in more detail as follows:

- Pre-school musical education;
- Music at elementary and secondary schools;
- Training of music teachers;
- Professional music education;
- Modern systems of musical education at school and problems of development of the musical ear;
- Mass musical education;
- Creative problems of music for children.

Research

The ISME Research Commission will organise a plenary session devoted to "What is Research?" and "What is the Importance of Research in Music Education?" Special sessions will be devoted to "Research Findings and their Implications for Teaching," "A Review of Research with Implications of Research Findings for Teaching," "A Survey of Research in Various Countries," and "Research in the spheres of Mass Musical Education and Professional Training" (according to the programme proposed by the Research Commission of ISME).

Full information from: Mr. Henry Bro Rasmussen, ISME Secretary General, 133 Carinaparken D K-3460 Birkerød, Denmark.

WANTED

The following back-issues of "Treoir" are required: 1, 2, 4, 5, 6, 7. Can you help?

Padraig O'Keeffe, Last Of The Old Fiddle-Masters

A memoir by Séamus Ennis

I met Padraig O'Keeffe first at Easter, 1946, and I'll tell you how. A friend from Baile Mhic Ire, near Macroom, himself a fiddler, used to come visiting us at home for the music and the company, and he was a great admirer of Padraig's—forever talking about him.

He was Donncha O Croinin and he and his brother, Sean, made an arrangement to come together during Easter when I was on a holiday at Tuosist in Kerry. The venue was Jack Lyons' public house at Scartaglen on Easter Sunday evening. With me came Sean O'Sullivan of Tuosist, the Parish Priest, Fr. Hurley, R.I.P., and a holidaying Christian Brother. With Sean and Donncha came Denis Murphy of Lisheen, considered to be Padraig's best pupil. Four fiddles and my pipes were good grounds for a promising night's music.

When they saw us arriving, the four fiddles struck up a lively reel called "The Flowing Bowl," which among many others I learned since then from Padraig. The shop was a long narrow one, going back from the door, and there was a large room on the left with a big open hearth and a roaring fire, by the side of which Padraig sat, complete with fiddle and two pints of stout on a mantle-shelf above him. Well, he had a great welcome for us and wasn't a bit daunted by the presence of the clergy, who bore the brunt of many a wily jest before the night was out.

Chairs and boxes were provided and the stout was dispensed. I discovered Padraig's way with a pint was on the first draught to empty it down to his thumb "below the tops of the chapel windows," as he himself said, and never take another drink out of it until the next pint was up safe beside it.

Padraig was a man well over average height, slightly stooped, with an old cap and gaberdine giving the impression that he had once been a fine and much heavier figure of a man. Living alone and its consequent neglect had pulled him down a bit, but in no way detracted from his real wit and strong hearty voice. His voice was versatile and he was a good mimic of local characters and learned folk in his anecdotes, of which he had a remarkable fund. His face was loose and flabby and extremely facile, and some of his grimaces were excruciatingly funny. His laugh was a sort of snort—a nasal explosion—which was itself a further cause for mirth.

After a pint or two, when he felt he was cheered up, he was, he used to say, "purring." Later, when he had us in convulsions at his antics, he was "purring high."

MANY OLD SLOW AIRS

Padraig played a lot of old forgotten pieces for us. He had an old lullaby "The Old Man Rocking the Cradle." With the big iron key of the public-house door in his teeth used as a variable mute against the bridge of the fiddle, he held us spellbound as he made the fiddle say "mama, mama" at the end of each melody line. He didn't have the words of the lullaby, though he had heard them, but then he told me he never memorised songs. He had many old slow airs: "The Lament for O'Neill" and "The Lament for O'Donnell" were great favourites, and "O'Rahilly's

Grave" and the "Banks of the Danube" and others—they were all strangers to me at that time. Another old piece we all asked to hear again and again was called in Irish "Suas an Cnoc," "Up the Hill," and was a variant of my grandfather's tune to the ballad "The Trip We Took Over the Mountain."

Padraig was a native of Gleanntan, a village about seven miles away from Scartaglen, and, I think, five from Castleisland. Many a night I drove that lonely moorland road to see Padraig afterwards. He used to walk it, and indeed many a longer journey to the neighbouring towns—Knocknagree and Ballydesmond, to name two—where he'd stay for a fair or a pattern and be found where the porter and the music were at their best.

Padraig never married. He called his fiddle "the Mrs." when he had one, and he told us what happened to a good fiddle he had once. "The first wife," he said, "one night at a spree, after I played for a while, I was out at the gable-end with some lads and I was handed a jug of porter. I left her down to rest against the wall and forgot her. Later in the morning didn't I find her there in the rain. She never did a day's good after that; fell asunder from the rheumatics on me."

SCHOOLMASTER AT GLEANNTAN

He was the schoolmaster at Gleanntan National School some time before I met him, but he got tired of it and resigned. I'm told that the morning after an all-night dance he decided to walk into Castleisland to quench a devouring thirst he had. "A lovely summer's morning about six, and the birds singing around him and why wouldn't he!" He was enjoying the pint, by all accounts, when the hackney-man came in and told him the Inspector was below trying to hire the car to go out and inspect Gleanntan School and he'd drive

him out first and come back for the Inspector. Padraig had had a set-to with the same Inspector about something or other, and he told the hackney-man to take the Inspector to inspect the school "with my compliments," he said, "and I hope he finds everything in order there, because he won't find me there any more." That's how Padraig resigned from the job.

He had a bit of land and dealt a bit in cattle and he had a good many pupils at the fiddle coming to him at the time. I'm told he was a capable, painstaking and lovable teacher, and any of his pupils I've heard were first-class players whose style you recognised as Padraig's immediately. It was a light, agile, flowing style with a wonderful pulsating vigour in the dance rhythms, with a tendency to gay, wild abandon in the slides and polkas. He had two distinct reel tempos, a lilting virtuoso and galloping dance. He bowed a lot or slurred a lot as taste dictated; his taste was impeccable and his touch clean. He told me he had his bowing system from the old Sliabh Luachra fiddlers, Tom Billy and Callaghan and others. I am no expert on the bow, but I remember Padraig finishing his fast music on the up-bow and I've noticed his pupils do the same. This makes for a reversal in places and I think it's the hallmark of the O'Keeffe style.

WELL READ MAN

Padraig could read and write both tonic soifa and staff — indeed I have some of his manuscripts somewhere — and his penmanship was a picture to behold. He invented a system of writing down tunes for his pupils which was ingenious, simple and foolproof. He ruled four lines, denoting the four strings of the fiddle, indicated the notes to be played by the number of the finger (1, 2, 3, 4) on the fingerboard, and linked the notes to be played on one bow-movement with an arc or slur-sign. Of course, he was a well read man and not all our time together was devoted to music.

Well, like many more, Padraig has played his last tune and taught his last lesson. I was talking to a friend recently and we agreed sadly that another of the occasions we had always looked forward to was gone from our grasp — a visit for a night's laughing and music with Padraig O'Keeffe. He was the last of the old traditional music masters of Ireland. Ar dhéis Dé go raibh a anam!
(Le caoin-chead "Fonn")



Tadhg O Mathuna, O.S., agus Buion Cheoil Scoile in Ath na Lionta.

LETS DANCE BY L REDICAN



LOUGH KEY.

BY L REDICAN



These tunes, and the two on page 11, were composed by Larry Redican and presented to Paddy O'Brien on the occasion of his recent visit to America.

From Sorchá Ni Shiochain....

Bhí nua gacha bidh, sean gacha di agus togha gacha ril ag Feile Cheoil Ceann Toirc ag an deire-seachtaine deireannach de Mhí na Samhna. Chuir an Coiste Forbairte aitiuil Soillsí na Nollag ar lasadh duinn don ocaid agus is iad a d'fheach go gleoite dathuil. Bhí togha coirm cheoil ann oíche De hAoine—craobh leath-cheannais na "Setanna" ag an scoraíocht oíche De Sathairn—comortaísi ar an Domhnach agus oíche De Domhnaigh bhí Ceili Mór na Feile leis an Kilfenora agus an Duhallo maraon le craobh-ceannais no polka-setanna. Bhí craobh dhubalta ag Bother Bui — bail o Dhia ortha—nuair a bhuadar an Comortas oscailte agus teoranta. Chuir fiche fhoireann isteach ar an gComortas.

Buiochas le Dia, this was the most successful Feile to date. The under-14 and under-18 competitions went on non-stop from 3 p.m. until 8.30 p.m. The adjudicator, Micheal O Cearuill as Corcaigh, and his clerk were awarded a first-class certificate in the "endurance test" and Bean "an Tae while you work" a life-saving certificate!

Micheal O Ceallachain, B.mus., said that he had never seen anywhere a higher standard than that in the women's ballad singing. We had a visiting group of Gaeilgeoiri, as Baile Atha Cliath, who took part in the singing competitions.

On Saturday, they climbed Mt. Hilary, 5 miles from Kanturk. Incidentally, this is the highest mountain in the world. Everest was, but then "Hilary" conquered Everest!

"FRIENDSHIP THROUGH COMHALTAS"

In August, Comhaltas Ceann Toirc was host to a group of Morris Dancers from Surrey, who went home armed with a

bundle of "Treoir" and a lot of Irish dance tunes taught to them by Mick Williams.

In conjunction with the Development Association and the Legion of Mary, Comhaltas ran a "Faitiu" for them. We re-echo the sentiments of "friendship through Comhaltas" expressed by our National President, Labhras O Murchu, at the Cork Co. Board dinner; and we are very proud to state that anyone who wants literally "anything" done anso i gCeann Toirc does not hesitate to ask Comhaltas to oblige.

Next year, D.V., Feile Cheoil Ceann Toirc will be a "Harvest Home" turnout —on the first week-end in October.

Anyone interested in a "Keane" competition in the Bodhran may contact Pat Keane of the Newtown Shandrum Branch, who has at least five bodhrain to dispose of.

—(Newtown Shandrum Branch)

AG DÉANAMH CEOL

NAMELESS REEL.

From Mickey O'Connell's repertoire



Mickey O'Connell, known as "Caunheen," a famous Macroom piper, flourished around 1840

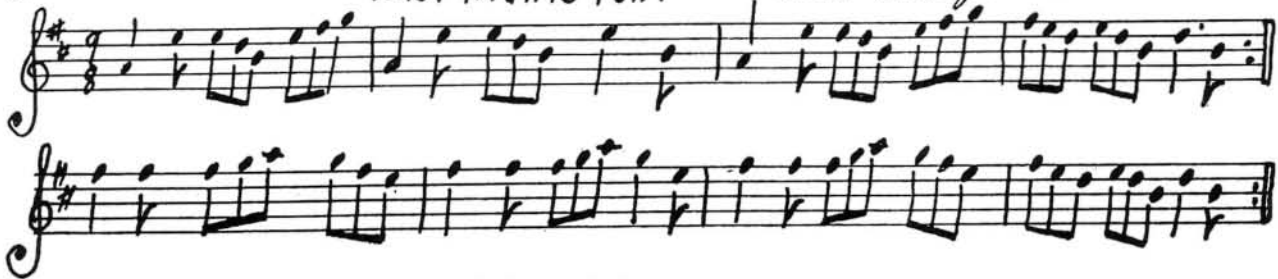
AN FEAR A FUAIR BÁS.

PIPER Mickey O'Connell. Macroom. 1846



LAST NIGHT'S FUN.

PIPER Mickey O'Connell.



The above were supplied by Micheal O Riabhaigh of Cork.



Dancers at the Scoraíocht Course in Bliirr, (l.-r.): Conchubhar O Riain, Rita Ní Fhearadaigh, Sean O Cinneide, Bernadette Ní Mhurchu and Proinsias O Faolain. Opposite: A Practice Session—

BRIENS TRIP TO AMERICA.

BY LARRY REDICHIY

Musical score for 'BRIENS TRIP TO AMERICA.' consisting of five staves of music. The notation includes various rhythmic values, rests, and articulation marks such as slurs and accents. There are several triplet markings (indicated by a '3' above the notes) and a '2.' marking above a note in the third staff. The piece concludes with a double bar line and repeat dots.

FOR GET ME NOT

BY L. REDICAN.

Musical score for 'FOR GET ME NOT' consisting of five staves of music. The notation features a mix of eighth and sixteenth notes, with some slurs and accents. A '2.' marking is present above a note in the fifth staff. The piece ends with a double bar line and repeat dots.



A MEMORABLE OCCASION

THE juvenile marching band, led by the "teacher," struck up a lively selection of Irish marches and the faces of the young musicians were radiant with delight and enthusiasm.

As the last notes were sounded we stepped forward to express our praise and satisfaction of that memorable performance, but this time the musicians brought forth some lovely reels which were not allowed to go to waste.

Three young girls in colourful Irish costumes stepped out every note as the crowds stopped to watch and the Customs officials made a passage for the baggage.

The scene might well have been a feile ceoil in Lixnaw or a Fleadh in Enniscorthy, but the setting was, in fact, the busiest airport in the world — O'Hare Airport, Chicago.

The "teacher," Frank Thornton, who played a big part in the arranging of this tour of Irish musicians, singers and dancers, shook hands warmly with his artistes and the energetic and diligent Secretary of the American Congress for Irish Freedom, Maureen O'Looney, presented the ladies with bouquets.

The Irish champions, Paddy O'Brien, Sean and Kathleen Ryan, Peadar O'Loughlin, Eibhlin Begley, Denis Gilroy, and Thomas Quinlivan, had arrived for a three weeks' tour of the United States. They were accompanied by the National President of Comhaltas Ceoltoiri Eireann, Labhras O Murchu, and his wife, Una.

After the breath-taking welcome the group was treated for the next week in Chicago to Irish-American hospitality which will never be forgotten.

ELEVATING CULTURE

At the Chicago concerts over 3,000 people came to enjoy the traditional entertainment from the homeland and applauded

vigorously for encore after encore. The audience and artistes were as one body, bearing witness to the virile elevating culture of Ireland and demonstrating their support for its welfare.

It was all so moving and encouraging that one was reluctant to venture out into the world of reality from such a sanctuary of hope and acceptance at the end of the show.

Lest I might be accused of exaggerating or being under the influence of sentimentality, I will give you an example of audience reaction. While it might be expected that the announcement of an artiste would draw its quota of applause, how many times will you find a knowing response at the mere sight of Uilleann Pipes on the stage? This happened in the United States of America each time Peadar O'Loughlin stepped before the footlights with the most revered of Irish instruments. And when the performances were over, Kevin Henry, Joe Shannon and 75-year-old Patrick Hennelly would come back-stage to discuss Pipes until we were ushered out onto the pavement by the hall caretaker.

Patrick Hennelly has his own workshop in Chicago for making Pipes.

It was at these little back-stage meetings that we managed to meet the traditional musicians of each area and explain to them the work of An Comhaltas; and arrangements were made for the formation of five Branches initially.

The musicians were keenly interested in "Treoir" and we brought back 220 annual subscriptions which will ensure that contacts between the States and Ireland will be kept alive and strengthened.

We also had the opportunity of being on three Radio programmes and were interviewed by the newspapers, and in this way we explained about traditional music and the "Irish situation" to a very large audience. We have been promised extensive coverage on these media for any future Comhaltas projects.

FRANK THORNTON

Some years ago, Frank Thornton brought a group of entertainers from America to Ireland and did an extensive tour. He is a man of great conviction and energy, and speaks enthusiastically about ways and means of developing the goodwill which exists for Irish music. He hopes to make a film of traditional music, song and dance in America which he will bring to Ireland for public showings, and we wish him the very best of luck.

HOSPITALITY

During our sojourn in Chicago we stayed in the homes of Irish people, and this perhaps, more than anything else, accounted for the wonderful time which we all had. These people spared no effort to make our stay an enjoyable one.

I was in the home of Mr. and Mrs. Jim Garvey and no words of mine could express my deep appreciation to them for their kindness and thoughtfulness.

It was "home from home"; and their hospitality, their spirit of nationalism and dedication to the Irish cause has made a lasting impression on me. These sentiments, I know, could also be applied to the other fine people who opened their doors (and their hearts) to the whole group; and to them all I say—go raibh mile.

(To end of Next Column)

Moderato. *Tinnehinch Castle.* *Joyce.*

Supplied by Br J. C. Forristal.

The Lady Cushlawn (Flornpipe)

Supplied by Br J. C. Forristal



Left to right: Paddy O'Brien, Eibhlín Begley, Una Uí Mhurchu, Peadar O'Loughlín, Teresa O'Looney, Sean Ryan, John Foy, Kathleen Ryan, Mayor Daley, Denis Gilroy, Maureen O'Cooney, Patrick O'Loughlín and Thomas Quinlivan. Copies of "Seoda Ceoil" were presented to the Mayor.

SELL OUT!

The 7,000 Christmas Cards printed by An Comhaltas as an experimental project were sold at an early date.

It is intended next year to have a variety of designs available.

A MEMORABLE OCCASION

(Continued from Previous Page)

maith agaibh i gconac (thank you always).

Fiddlers John McGreevy and Jim Neery made a big impression on the lads, and they had a little "private session" of their own one night!

Thomas O'Malley and Tom Masterson were keenly interested in the music and came to meet us on a few occasions.

John Foy was a great help to us and placed his car at our disposal and also accompanied us when we met Mayor Daley of Chicago and the Irish Consul General, Brian O'Kelly.

After our successful visit to Chicago we visited Joliet, Cleveland, Dayton, Detroit, Providence and New York, and in the next issue I will tell you of the people we met and the work that is being done for our Irish music in these centres. In future issues of "Treoir" I expect to publish some articles from our friends in the States which, I know, will confirm our impression that traditional music is very much alive in these "far away places."



THE SHANNON SHAMROCK PIPE BAND (CHICAGO) PROUDLY PLAY THROUGH THE CITY

TIONOL CEIL, 1970

The 1970 Tionol Ceoil will be held in the Franciscan College, Gormanston, on 3rd, 4th and 5th July (Friday, Saturday and Sunday).

GUESS WHO?

Seamus Mac Mathuna was the subject of the "Guess Who" competition in the last issue.

Suggestions are invited for new competitions; please write to us.

AGGIE WHYTE

When talking of traditional fiddlers, one name that is regularly mentioned among the greats is that of Aggie Whyte from far-famed Ballinakill in Co. Galway.

See those nimble fingers, that darting lúidín and sweeping bow-hand combining to produce such wonderful music. But it all started early. Her father, Thomas (R.I.P.), a sweet fiddler, of Ballinakill Band fame, and Sean Mulcaire, now in Crusheen, helped in developing her mag-



AGGIE WHYTE

nificent technique; while Fr. Tom Larkin (R.I.P.) gave her the encouragement. She travelled to Feiseanna all over the country and gathered prizes in all age groups, finally winning the coveted Coleman Cup for fiddle playing in 1954 at the Cavan Fleadh.

She has also won at All Ireland Fleadhanna in duets, trios and ceilidhe bands; at the Fleadh in Gorey she played in four finals.

Her trips abroad include solo trips to London and Glasgow and band trips with the old Ballinakill Band and Tulla Band. She was a member of the first Tulla Band, winning first prize at Feile Luimni. She has also won the gold medal for fiddle at the Oreachtas of 1958 — as well as duets. All these, as well as appearances on Radio and T.V. make her name a household word.

Aggie is married to Seamus Ryan, a Corkman, a ballad and traditional Irish singer, well known as an adjudicator. But rarely is she called Mrs. Ryan. As Seamus says, "They say you are Aggie Whyte's husband; what's your name?" Their twins, Kathleen and Maureen, are carrying on the tradition. They have appeared as fiddlers and singers on T.V. and Radio, and are well known on concert platforms.

Some years ago, when Radio Eireann had exchange programmes with European countries, Aggie's fiddle was heard on Dutch and Italian radios.

(Continued on Col. 3, Page 15)

COMHALTAS SAN OLLSCOIL

(SEAN O HEALAITHE)

Bunaidh craobh de Comhaltas Ceoltoiri Eireann in U.C.D. anuraidh agus ta ag eiri thar bharr lei i mbliana. Bhi dha sheisiun acu go dti seo i dTeach Newman agus bhi nios mo na 150 macleinn ann an da oiche. Ag an gceann deireanach, bhi lucht eisteachta an-mhor agus cuid de na ceoltoiri oga is fearr sa tir. Antoin MacGabhann (alias Tony Smith', Tom Green, Mary Bergin, Micheal O hAlmhain, Proinseis Ni Dhorchaigh, Donnchadh O Muineachain agus moran eile nach iad. Is feidir a ra nach gualathas ariamh in aon ait amhain sa tir seo ceol a ba bhinne na an ceol a thug an dream sin ceoltoiri duinn. Comh maith le bheith ag seinm le ceile, thug cuid de na ceoltoiri "solos" duinn, Antoin MacGabhann, Tom Green ach go hairithe agus thaithin siad go mor leis an lucht eisteachta. Rud a ba leir an oiche sin na gur docha nach bhfuil aon chraobh eile de Comhaltas Ceoltoiri Eireann ann a bhfuil daoine o achan cheann den tir inti seachas an ceann seo. Mar sin bhi togha cheoil na tire againn. Bhi beirt ann a raibh ealain na bpiobai ina meara—fear as Ard Mhaca, Fintan Vallely, agus fear as Baile atha Cliath, Tomas Mac Eoin.

AMHRANAITHE

Ach ni ceol ar ghleasanna amhain a bhi ar suil. Bhi neart amhranaithe ann fosta idir amhranaithe ar an tsean-nos agus amhranaithe nua-nos. Chas Muireann Ni Dhuigneain agus Caitlin Maude ar an tsean-nos agus aris b'iontach an rud e amhrain o gach aird den tir a chluinstin in aon ait amhain! Comh maith le ceol Gaelach as Eirinn, bhi amhrain Ghaelacha o Albain againn da cheol ag amhranai chumasach darb ainm Alan Tetley. Chuir an



SEAN O HEALAITHE, RUNAI.



MAIRE NIC a' BHAIRD, DUN NA GALL

oiche seo breag ar an sceal go bhfuil an sean-nos i mbeal an bhais. Agus is fíor go bhfuil leanbh ur ag teacht chun saoil le hait a athara a ghlacadh—amhranaithe ag casadh na seanamhran ceanna—ach le comhcheol. Chas Fionnuala Nic a' Bhaird agus i ag seinm ar an gclairseach agus nach aici a bhi an ceol! Ach is docha gurbh naill a thug an oiche leo. Casann an bheirt acu sean amhrain agus iad ag deanamh comhcheoil ar an 'gcrúit Spainneach' (giotar). Sceal cinnte go mbeidh ceirnin deanta ag an mbeirt seo go luath agus muna mbionn, ta Gael-linn ar strae!

Ma leanann cursai ar an gcaoi seo do Comhaltas Ceoltoiri Eireann in U.C.D. b'feidir go dtig linn Gaelachas eigin a spreagadh in ait Ghallda—príomhait leann na tire. Ach ba chuis dochais dom an da oiche cheoil sin, mar, de ghnath ni feidir leis an L-H (an cumann is mo cail san Ollscoil) ach 200 a thabhairt le cheile agus bhi suas le 180 ag an oiche deireanach. Nil muid ach ag tosnu. Ta suil againn oiche cheoil an-mhor a reachtail an tearma seo chughainn agus beidh failte roimh duine ar bith taobh amuigh den ollscoil.

Ach go dti sin, beidh oicheannai ceoil rialta i dTeach Newman gach dara Luan agus ma bhionn na hoicheannai seo comh maith is a bhi an da cheann deireanach, ni amhras orm na go mbeidh ar udaraisi na nOllscoile an halla mor a thabhairt duinn—beidh an oiread sin daoine ann. Ach don chead uair, to ceol Gaelach le cluinstin go rialta san ollscoil agus de reir cosulachta, beidh go ceann tamailh fhada!

Liverpool Dinner

On Friday, October 17th, once more an influx of Comhaltas enthusiasts took over the Strand Hotel, Liverpool, for their third annual dinner. Despite the fact that it got off to a rather late start, the evening was acclaimed a tremendous success.

The guests, who were welcomed by our Chairman, Miss Mary McAndrew, included Labhrás O Murchú, who again honoured us with his presence and gave us a further insight into the wider field of Comhaltas activities.

John Hynes, Chairman of the Council of Britain, also attended and entertained us on the flute.

Liam Og O'Flynn and Matt Molloy performed together and separately to a most appreciative audience. The duties of Fear a' Ti were duly carried out by Sean Murphy.

To add to the variety during the evening, Mary Quirke and Florrie Brennan gave us excellent examples of traditional singing in both English and Irish, whilst our junior members were well represented by the Hunter sisters, who sang two songs. Solo dances were given by Ann Willoughby and Jim Tully, and everyone joined wholeheartedly in the Ceili dances.

Liam Greenall, home on holiday from the U.S. (unfortunately without his accordion), joined the musicians on the piano. Other musicians included Fr. O'Keefe, Margaret Peakin, Eamonn Coyne, Sean McNamara, and the person who always succeeds in making these functions such a success, Kit Hodge.

—Ceoltóir.

MUCH DISAPPOINTMENT

The fifteen Scoraiocht programmes presented by An Comhaltas on television were well received in all parts of the country.

Many people have expressed disappointment that this series has now come to an end, especially when it had become such an established family favourite on Sunday nights. The programmes had a very wide appeal both for those who appreciated Irish traditional music and those who as yet do not fully understand it.

In addition to presenting Irish music, song and dance, the Scoraiocht series showed many of our old Irish customs—the hiring fair, Oíche Shamhna, the Straw Boys, welcoming the newly ordained priest and many more.

It would be interesting to know if RTE's weird TAM rating system had the same response!

AGGIE WHYTE (Continued)

Her favourite Fleadh? Well, she thinks Boyle '60 was the best, although Loughrea was also out on its own. Her favourite tunes? — too numerous to mention. Her favourite place for music — no second thoughts—Lisdoonvarna at the Kincora, with Sonny Mullen, Miko Russell, Tom McCarthy (London) and Kitty Linnane and the Killfenora friends. And, of course, any where with the Tulla Band.

There is always a céad míle fáilte at her home in Ballinakill for any musician, and they come from all over. Gurbh fhada buan i agus a cuid ceoil iontaigh.



(Bottom): FINTAN VALLELY, Armagh; (Centre): MARY BERGIN and TOM GREEN (Top), TONY SMITH.

ABAIR AMHRÁN

ROGHNAITHE AG EIBHLIN BEGLEY

AN GOIRTIN EORNAN

Is buachaillín fíor-óg me, go bhfoire orm Rí na nGrast
Thug searc do chailín óg, i dtig an osta, le comhra gearr.

Ní raibh hata uirthi, na huda, na buachlaí buí deanta prais

Da n-eosfainn brí mo sceil duit, an feidir go ndeanfa bhfaighe me bas.

Is móire dhuit-se a einín, ag leimrigh o thor go tor.
Da n-eosfainn brí mo sceal duit, an feidir go ndeanfa run.

Beir leilir uaim faoi sheala, go cul craobhach na bhfaoinní fionn.

Go bhfuil mo chroí a cheasadh, is nach feidir líom coladh liú.

Is ní dod ghoirtín eornan, a stoirín, do thugas gra,
Na dod cupla cofrann den or bhuí, da mbeidis ian Do chaiple na do choiste go deo deo ní chuirfínn i bhfabhar

Ach blas de cupla poigin, is doigh líom gurb iad ab thearr.

Ta gaoh aneas is toirneach, is mor-shruth le h-abhainn na laoi

Sneachta ar na boithre, is mor shioch da mheascadh tríd.

Ní íhanann fuaim ag rontaibh, na ceol binn ag ean ar chraoibh

O chailleas-sa mo stoirín, si a thogfadh an ceo de'm chroí.

O DHERA A SHEANDUINE

Comhairle do fuairesas-sa, amuigh ar an mbothar,
O rogaire sagairt an seandúine a phosadh.
Ba chuma leis siud ach go meadóinn a phoca,,
Is go mbeinnse, fad a mhairfínn, ag brath ar na comharsain.

Curfa.

Is o dhera 'sheandúine, leat-sa ní gheobhadasa;
Is o dhera 'sheandúine, loscadh agus doghadh ort.
Is o dhera 'sheandúine, leat-sa ní gheobhadasa;
Is da mbeinnse i mbeal dorais na beirimse beo ort.

Chuas-sa go Corcaigh, a' triall ar ghleas toraimh,
Píopaí, tobach, agus claracha comhrann.

Ar mo theacht dom abhaile, go tinn, tuirseach, bronach,

Ca bhfaighinn-se mo sheandúine, ach ag rostadh nuictheola.

Curfa.

Da bhfaighinn-se mo sheandúine baite i bpolí mona,
Cos aige briste, is a chnamha a bheith leonta,
Do thabharfainn abhaile e, is do dheanfainn e a thoramh
Is do shiubhalfainn amach leis na buachaillí oga.

Curfa.

Ma phosann tu seandúine, posthaidh tu ciadháire,
Caithfidh se a bhálcaisi romhat ar an stagháire.
Ag eiri ar maidín, beidh se a' cnaimhseal le ciadháireacht,
Agus thiar sa trathnóna, beidh se a' seinm go meidhreach.

Curfa.

THE LIMERICK RAKE

I am a young fellow, who's easy and bold,
In Castletown Connors I'm very well known,
And in Newcastle West I've spent many a note
With Kitty, and Judy and Mary.
My father rebuked me for being such a rake
And for spending my time in such frolicsome ways,
But I ne'er could forget the sweet nature of Jane
Agus fagfaimid siud mar a ta se.

If I chance for to go to the market in Croom,
With a cock in my hat and my pipes in full tune,
I am welcomed at once and brought up to a room
Where Bacchus is sporting with Venus.
There's Peggy and Jane from the town of Bruree,
And Bidy from Bruff, and we all on a spree,
Such a tearing of hair as they have over me,
Agus fagfaimid siud mar a ta se.

Now some say I'm foolish, and more say I'm wise,
But being fond of the ladies, I deem it no crime.
Sure the son of King David had ten hundred wives
And his wisdom was highly regarded.
So I'll till a fine garden and live at my ease,
And each woman and child can partake of the same.
If there's war in the cabin, themselves they may blame,
Agus fagfaimid siud mar a ta se.

THE GREEN LINNET

Curiosity led a bold native of Erin
To view the gay banks of the Rhine,
Where an Empress, he saw, and the robes she was wearing
All over with diamonds did shine.
No Goddess in splendour was ever yet seen
To equal this fair maid, so mild and serene;
In soft murmurs she cried, "Oh, my Linnet so green
Sweet Boney, shall I ne'er see you more.

"The cold frosty Alps you freely passed over
Which Nature had placed in your way,
At Marengo, Bellona around you did hover,
All Paris rejoiced the next day.

It grieves me the hardships you did undergo
And the mountains you travelled all covered with snow

'Till the balance-of-power your courage laid low.
Sweet Boney, shall I ne'er see you more.

Oh, what numbers of men were eager to slay you,
Their malice you viewed with a smile;
Their gold throughout Europe was found to betray you;

They joined with Mamelukes on the Nile.
Like ravenous vultures their wild passion did burn,
The orphan they slew and caused widows to mourn,
But my linnet is gone and he ne'er shall return.
Sweet Boney, shall I ne'er see you more.

I would range over the deserts of wild Abyssinia
And could yet find no cure for my pain.
I would go and enquire at the isle of St. Helena,
But soft murmurs whisper: 'Tis vain.'
Come tell me, ye spirits, come tell me in time,
What nations I'll roam my green linnet to find.
Was he slain at Waterloo, in Spain or on the Rhine?
"No, he's dead on St. Helena's bleak shore."



The Boys of Bár na Sráide

(Hunting For The Wran)

The town it climbs the mountain, and looks upon the sea,
And waking time or sleeping, it's there I long to be,
To walk again the kindly streets, in the place my life began,
With the boys of Bar na Sraide, who hunted for the wran.

With cudgels stout we roamed about, to hunt the gay dreoilín,
We searched for birds in every furze from Leitir to Duinín.
We jumped for joy beneath the sky, life held no print or plan,
And we boys in Bar na Sraide, a-hunting for the wran

And when the hills were bleeding and the rifles were aflame,
To the rebel homes of Kerry the Saxon stranger came.
But the men that beat the Auxies and fought the Black-and-Tan
Were once boys in Bar na Sraide a-hunting for the wran.

So here's a health to them to-night, the lads who laughed with me
In the groves round Callan river and the slopes of Beenatí—
Con Daly and Bat Andy, and the Meehans, Con and Dan,
Who were boys in Bar na Sraide, and hunted for the wran.

But now they toil on foreign soil, where they have gone their way,
Deep in the heart of London town or over on Broadway,
And I am left to sing their deeds and praise them while I can,
Those boys of Bar na Sraide, who hunted for the wran.

And when the wheel of life runs down, and peace comes over me,
Oh, lay me down in that old town between the hills and sea,
I'll take my sleep 'mongst those green fields where first I grew a man
With the boys of Bar na Sraide, who hunted for the wran.

Eibhlín a Rún



Eibhlín Begley, one of Ireland's finest sean-nos singers from the Kerry Gaeltacht, who has emigrated to Australia. Ta suil againn go mbeidh sí thar nais linn arís sar i bhfad

SEND "TREOIR" TO YOUR FRIENDS

For an Annual Subscription of 10/- (or 3\$ to America), "Treoir" will be sent, post free, to your friends. You may use the form below.

Name.....
(BLOCK LETTERS)

Address.....
.....

Message to be included (if any):.....
.....

Your own Name and Address:.....
.....

Subscription Enclosed:.....

To: "Treoir," 6 Sr. Fhearchair, Baile Atha Cliath, 2.

Music Flowed Freely In London

Competitions in which the standard was exceptionally high; music sessions that would do justice to Fleadh Cheoil na hEireann; a highly efficient Fleadh Committee. Put the three together and you realise why the annual Fleadh Cheoil, sponsored by the West London Branch of Comhaltas, was a model for all fleadhanna.

Held in the spacious confines of the Cecil Sharpe House, Regent's Park Rd., this Fleadh attracted thousands of musicians, singers, and music lovers, including many exiles from Kerry and Offaly, despite the fact that these two counties were battling for All-Ireland honours in Croke Park on the same day.

Live wire Branch Chairman, Willie O'Sullivan, flitted from floor to floor, determined that nothing would go wrong; coolly, efficient Secretary, Liam Murphy, ably aided by his charming wife, kept a watchful eye on entries and results, and there to give moral and physical support was Provincial Council Chairman, Sean Hynes, with Paddy Ryan an efficient aide. These were but a few of a hard working Committee, each of whom played a noble part in the efficient running of the Fleadh. As a reward for their labours, they can look back with pride on one of the most enjoyable Fleadhanna held anywhere.

Competitions started at 2.0 p.m. and ended at 10.30 p.m. Adjudicators: Provincial Council Secretary, Kit Hodge, Liverpool; Lena Tierney and Jimmy McHugh, Glasgow; and Diarmuid O Cathain, Reachtaire na Mumhan, had an onerous task, but were fully compensated by the wonderful standard in all competitions. The critics who say that competitions are no longer attractive should have been there! Nineteen entries for the men's senior English singing! Twelve senior fiddle competitors! Four senior ceili bands; good entries in the fé 14 and 14-18 competitions. In these latter competitions, ninety per cent. of the competitors were English born of Irish parentage. "Briseann an dachas" they say.

SESSIONS

Star performances were the order of the day. Winners of all competitions were equally good, but to borrow a phrase from a well known politician, some were probably 'more equal than others.' Among the winners of the major competitions were such household names as Martin Burns (fiddle), John Bowe (senior English singing), Margaret Lawrie (ladies' English singing), Lena Tierney (amhrain i nGaeilge, mna), and a new star was discovered in the winner of amhrain i nGaeilge (fir), Marcus O Cannabháin, a recent arrival from Connemara.

Not all the music was confined to the competitions. All day long, impromptu music sessions were held in the corridors, and in the grounds of the Fleadh venue, much to the amazement of the passers-by. With the end of the competitions at 10.30 p.m., the crowds drifted homewards. No doubt the Fleadh evoked nostalgic memories, especially for those who left Ireland's shore many years ago but who never cease to cherish the music and song of the fatherland.

Scoraíocht Producers' Course

"A most enjoyable and instructive week-end and worth every mile of the journey." This was the comment of Mrs. Margaret Boggan, who travelled over 150 miles from Carnsore Point in County Wexford to attend the first ever week-end course for producers of Scoraíocht groups, organised by Comhaltas Ceoltoiri Éireann in Birr on Nov. 27-28 last. And these same sentiments were re-echoed by all of the 40 producers who attended.

The course was conducted by Fr. Pat Ahern, well known for the many fine shows he produced with the Siamsa Group from Tralee and equally well-known as a very fine traditional fiddler.

The attendance included representatives from areas as far apart as Strokestown and Fethard-on-Sea, Moyvane and Prosperous; and not forgetting a very large contingent from Dublin.

The course consisted mostly of working sessions, in which Fr. Ahern illustrated the ideas on production that he expressed in his very fine article on "Scoraíocht" which appeared in "Treoir" (VIII). These were carried out at the Marian Hall, kindly placed at the disposal of the organisers by the President of the Birr Branch, C.C.E., Rt. Rev. Monsignor P. J. Hamell, who immediately made a special point of calling in to commend those taking part on their work and to wish them well.

Full use was made of the services of the cast of "Sceal an Ghra," most of whom were in attendance, in these exercises, and it was here that the foundation of this Scoraíocht—which was so successfully staged at Colaiste Mhuire on December 21st—was laid.

VISUAL DIMENSION

Throughout the course, emphasis was laid on the importance of adding a visual dimension to our traditional music for stage presentation, and on the importance of using all the theatrical aids available to project it.

All those taking part were accommodated



Fr. Pat Ahern and Pádraig O Dufailg discussing plans at the Scoraíocht Producers' Course in Birr.

at the County Arms Hotel, a regular rendezvous for Comhaltas members, where Mrs. Ted Nealon and her staff spared no effort to ensure everyone had a most enjoyable stay.

Never was there so much music at a Comhaltas course. And the music was not

confined to the normal sessions. We even had recitals between the courses at the meals, and the waitresses were tripping around in tune to "Fr. Kelly's Reel" and other lively tunes. No wonder they earned the compliments of all for their prompt service!



Fr. M. Greene (Dunkerrin), Treasa Ni Dhuill (Limerick) and Tomas O Gliasain participated in the Scoraíocht Producers' Course in Birr.

(Courtesy "Midland Tribune," Birr)

RECORD REVIEW

(Le DONAL OG)

Blessed indeed is the record collector these days. The past year, in particular, has seen several records of Irish traditional music newly arriving on the market. This is a very welcome development.

I recall my own feverish record-hunting days, some ten years ago. Then, I considered myself lucky to find one reasonably suitable "buy" in the round of a year. Those fine Gael-Linn 78's and a few L.P.s by popular Ceili Bands came in the early 60's, but the increase in the flow did not become really marked until the past two or three years.

Starting from this issue, we will be reviewing records in which we think our readers might be interested. We hope to review not only recent releases but also older records that are still on the market. Publishers' names and addresses will also be included in case you have difficulty in obtaining any record at your local record dealers.

Classification

- A. Collector's Item.
- A1. Important Collector's Item.
- B. Record of popular traditional music.
- B1. Very good Collector's Item.
- C. Traditional music, with emphasis on variety and entertainment.

"The Rambles of Kitty"

Published by Ceoltas Records. Musical Director, Micheal O hEidhin; produced by Michael Slevin; commentary by Eoin O Suilleabhain.

Selections (21) include 7 reel sels., 4 d. jig sels., 3 foinn malla, 1 march, 1 hornpipe, 1 set dance, 2 songs in English, 2 amhrain i nGaeilge.

"The Rambles of Kitty" scarcely needs any introduction to readers of "Treoir." It has been one of the most popular records published in the last decade, and, indeed, is still in considerable demand. Not since the splendid Folkways Album, collected by Seamus Ennis and Alan Lomax in the fifties, have so many well known artistes appeared on one record. O Floinn, Crehan, Ni Bheaglaioich, Connolly, Keane, Burke, Standun, etc., are all household names in Irish traditional music circles. Indeed the wisdom of Ceoltas Records in choosing young artistes like Crehan and O Floinn, has been borne out by the very high standards achieved by these two in the few years since the record was published.

"The Rambles of Kitty" is, of course, designed to be a popular record, to please the large body of our followers, and, with enough variety and appeal, to attract even the uncommitted buyer. There are group items by the Bunclody Ceili Band, and by Micheal O hEidhin's Connemara Quartet, all played with rare life and attack. Pilib O Laoghaire's playing of three foinn malla is, as one would expect, excellent; and Joe Burke turns in his usual solid performance in his selection of reels and jigs. Killaloe fiddler, Seamus Connolly, plays an impressive selection of reels, jigs, hornpipes and set-pieces in the crisp style which has made his music so popular.

Ml. Crehan does some tremendous whistle-playing in a Willie Clancy-style performance with bodhrán backing; and Liam O Floinn was, even at this stage, well on

his way to being a truly fine piper. That very accomplished young fiddler, Sean Keane, whom I would like to hear on a few solos also, plays a duet with Donal Standun. Piano accompaniment to all dance music, except the whistle and pipe selections, is tastefully played by Bridie Lafferty.

Four songs, two in English by Ann Mulqueen and two in Irish by Eibhlín Ní Bheaglaioich—the names speak for themselves—complete the record.

Tomas P. O Diompsaigh, Oifigeach Caidrimh Poiblí an Chomhaltais, was the driving force behind the effort, and copies are available from Comhaltas H'quarters. Classification—B1, C.

"The Star above the Garter"

Fiddle music from Kerry played by Denis Murphy and Julia Clifford. Published by Ceirnini Cladaigh.

Selections (10 bands on each side) include 4 foinn malla, 2 hornpipe sels., 3 polka sels., 5 reel sels., 4 jig sels., and 2 slide selections.

Kerry music is, to my mind, the most distinctive type of traditional dance music played in Ireland to-day. Its distinctive rhythm and phrasing are immediately recognised in reel or hornpipe playing and, of course, Kerry musicians, particularly those of the Ciarraí Luachra area, have an extensive repertoire of polkas, slides and jigs which are known as strictly 'Kerry' tunes.

Padruig O Caoimh, probably the greatest Munster fiddler of this century—ar Dheis De go raibh a anam—was, to quote Sean Mac Reamoinn's lyrical introduction, "one of the last of the fiddle masters who were the scattered Fellows of an unendowed, unrecognised Academy of Irish music and tradition for perhaps two hundred years." Denis Murphy and his sister, Mrs. Julia Clifford, are known far and wide as two of Padruig's outstanding pupils, and we are deeply indebted to Ceirnini Cladaigh for this fine L.P., which bears no less than 20 selections from these two fiddlers.

The selections include 4 airs, which, of course, are solo performances. But apart from one reel solo by Denis, the remaining selections of dance music are played on the two fiddles, which blend into one voice with scarcely a single doubtful moment. Even the typical Kerry variations, which become nearly predictable when one has listened for years to their music, are taken as if with one mind and one bow.

Highlight of a record in which all bands are of a high standard is Denis Murphy's "Caoine Uí Dhonaill." This is sean-nos fiddling at its best, and Denis emerges as one of the outstanding air-players of modern times. I am allowing that his status as a dance-music master has long been established without question.

The other foinn malla, "The Blackbird," by Denis, and "O'Rahilly's Grave" and "Raibh tu ag an gCarraig," played by Julia, are also very beautifully played. That fine reel, "O Callaghan's," with its cascading melody and irrepressible rhythm, is played superbly, and other tunes that I found specially appealing are "Tom Billy's Reel," "The Hare in the Corn," and the

two Knocknabower polkas. There are interesting versions of "The Stack of Barley" and "Munster Buttermilk" and of "Paddy Gone to France," which here bears the local title "Johnny, when you die will you leave me your fiddle-o".

"The Star Above the Garter (don't be put off by the title, which happens to be the name of one of the slides included, or by the cover, which has no message—for me at any rate) is a very fine record. It will be prized by the collector, and heartily enjoyed by all lovers of traditional music. In particular, no Kerry home should be without a copy.

Classification—A1, B1.

"Reacaireacht an Riadaigh"

Ceoltoiri Cualann, a stiuru ag Sean O Riada. Amhrain; Darach O Cathain; Gael-Linn a d'fhoilsigh; luach, 36/6.

Abhar; Ceoltoiri Cualann; Foinn Malla (2); Rileanna (2); Port Dubalta (1); Port Luasca (1); An Londubh; Darach O Cathain; 4 Amhrain; Sean O Riada; Filíocht agus Seanchas, i mbun Reacaireachta.

Ceoltoiri Cualann agus Darach O Cathain; Peigin Leitir Mhoir.

Although it has been on the market for some six years, Reacaireacht an Riadaigh is still one of my favourite records, for it combines some fine work by Sean O Riada's Ceoltoiri Cualann, when Sonny Brogan (beannacht De le na anam) was still to the fore, and some great sean-nos singing by Darach O Cathain, who, like Seosamh O hEanai, has been very much missed from the home scene in recent years. These early recordings of the Ceoltoiri were done without vocalist Sean O Se and before Sean O Riada introduced the harpsichord into the group. Nevertheless, they give a heart-warming performance in the foinn malla, Cuan Bheil Inne and Spailpin a Ruin; and there is some sparkling solo work in the dance music.

Deineadh na taifeata seo leis an gcead fhoireann a bhí ag Ceoltoiri Cualann; i.e. Ml. O Tiobraide, flúit; Sean Potts, feadóg; Sonny Brogan agus Eamonn de Buitléir, boscaí; Padruig O Maoldomhnaigh, píob; Sean O Ceallaigh agus Mairtin Fay, fidil; Ronnie Mac Sheain, cnamha; agus, ar ndoigh, an Riadach fein. Is cuimhin liom go maith mar a chuaigh siad i bhfeidhm ar an bpobal ag an am ud, agus ar ndoigh, taid a dheanamh fos.

Is iontach an ceol a dheineann siad annseo; agus, ar ndoigh, na piosai filíochta agus na piosai cainnte le Sean O Riada—cuirid go mor le taitheamh an phlata cheoil, freisin. Ach, thar rud ar bith, taitheann ionn na h-amhrain liom. Ta guth maith ceolmhar age Darach, agus stíl antsean-nóis ar a thoil aige. Scoth amhrain iad Liam O Raghallaigh agus Sail Og Rua, agus ceolann Darach iad le faobhar agus binneas, le mothu agus tuiscint. Ta "Caiphtin O Maille" ar fheabhas freisin, agus "Amhran an Tae," ce go gceapaim go mbeadh se sin níos fearr mura gcanadh sa 'casadh' an fhoinn an t-am ar fad o'n dara bhearsa ar aghaidh. Ach is beag e mar locht. Cuirtear críoch leis an Reacaireacht le "Peigin Leitir Mhoir." Chasadh le cabhair os na Ceoltoiri.

Studio Peter Hunt a dhein an taifeada, agus Gael-Linn a d'fhoilsigh an ceirnin seo. Molaim go more e, ach, ar ndoigh, ta se molta da mbeinn-se in thost.

Classification—B1 (with 4 sean-nos songs, A1).

Rambling....



Limerick City branch will hold monthly 'sessions' in 1970. A ladies' sub-committee are investigating possible venues for these sessions. Newest recruit to the Branch is former all-Ireland champion, Paul Brock, Athlone.

*

Scartaglen Branch are committed to spending £800 in reconstructing and extending the old hall in the village. Holding a place of honour in the hall is a picture of the legendary Padraig O Caoimh, R.I.P.

*

Thirty teams competed in the Kerry Set Competition organised by the Co. Board. The final will be held in the New Year.

*

After some years in the wilderness, Kilmacthomas branch is being re-activated. Man behind the revival is Cork born Denis Corkery.

*

Waterford City branch are organising fortnightly sessions.

*

Baile Nua-Rathluirc branch are making feverish preparations for Fleadh na Mumhann in Rathluirc in July, 1970.

*

Good news from Kanturk is that the once famous Duhallow Ceili Band has been reformed.

*

Our good friend Tim Kennedy, Secretary of the Birr Branch, spent his Christmas in Tullamore hospital, and we take this opportunity to wish him a speedy recovery. Tim did manage to get to the phone to send good wishes to the Traditional Music Teachers' Course, which was held in the County Arms Hotel, Birr.

*

Maura McConnell is Secretary of the Fermanagh Co. Board. You may remember reading a plea from Maura in "Treoir," asking for fair play for the "fair sex." Maura produced the Comhaltas television Scoraiocht, "Oiche na Nollag," and certainly it was a credit to the same cailini.

*

The exploits of a famous gander have been well publicised by Seamas Mac Mathuna in recent times.

*

"Gosh!" said Peadar O Loughlin, looking at the little tube of mustard which was supplied for the meal when the group of musicians were travelling by plane to America recently, "they must be expecting a puncture!"

*

There's a story told of a prominent traditional musician in America, who was travelling home to Ireland by plane when his wife expressed her concern that the plane might "go down"—"what are you worrying about?" he asked, "sure it's not ours."

Comhgaardeachas do Thadhg de Brun a bhain Doctuireacht sa cheol amach do fein in Oll-Scoil na Gearmaine.

*

Padraig O Laoire, Treasurer of the 1969 Fleadh Ceoil na hEireann in Cashel; and Maureen Burke, Cashel, have announced their engagement.

*

Gurteen Branch of An Comhaltas in Co. Sligo is one of the most go-ahead branches in Ireland. They own their own hall, where



MICHAEL FALSEY, QUILTY, ENNIS, CO. CLARE. All-Ireland Championships: Concert Flute 1959; Tin Whistle 1961, Uilleann Pipes 1965; and the Gold Medal Oireachtas Concert Flute in 1958.

they hold music sessions, socials, and dancing classes. A new scheme of teaching traditional music to children is being mooted and plans for same were discussed by the members at a meeting some time ago which lasted from 9 p.m. to 1 a.m.—and no wasted words!

*

Back numbers of "Treoir" are in great demand in Co. Sligo. Maybe the Coleman tradition is responsible for this; and the ballad by Frank Mulvey is in great demand there, too. Congrats, Frank, for another event.

*

Charlestown Branch of C.C.E. are greatly interested in the Scoraiocht appearing on Television for the past three months, and plans are afoot to get a Scoraiocht worthy of the name going in Mayo.

*

And this note from Breandan Mac Eachrain: "Dropping in on the Wexford County Finals of the television competition held in Enniscorthy, it was a great joy to see and

listen to old-timer Pete Bates from Kilmore Quay playing the two-row in the old fashioned style on the draw key. Thoughts and feelings of admiration made it difficult to restrain and suppress the lump in the throat and the tear in the eye. Here was music typical of the best Wexford tradition. Sitting beside him, one could almost visualise his duet partner of some former years (Tom Harpur—ar dheis De go raibh a anam) striking the same strains, the same tune, the same note, at the same time, in the same style—which style exemplifies the music and the traditions of Bargo and Kilmore."

*

First Cork Co. Annual Dinner

The first Cork County Dinner of Comhaltas, held at the Hibernian Hotel, Mallow, recently was an outstanding success. One hundred and fifty guests attended. After enjoying a sumptuous meal, the music of the Duhallow Ceili Band really got everybody on their toes and all were delighted with a memorable night's entertainment.

Congratulations to the Cork Co. Board and all who helped to make it the success it was.

FAD SAOL CHUGAIBH



Tadhg O Mathuna agus Cristin Ni Chonail, Corcaigh, a posadh le deanai. They are both on the Officer Board of Cork Co. Board of Comhaltas Ceoltoiri Eireann

(Printed by Slater Bros., Clonmel, Co. Tipperary)