

Text copy of programme for Re-collections concert

Inishowen Traditional Music Projects as part of Feile na hInse 2018

Presents

Recollections: Honoriam Galwey- Life and Music. A Celebratory Concert



Honoriam Galwey

Honoriam Galwey (31st May 1830 -7th Jan 1925) is a significant and often overlooked figure in Irish music. Over the past number of years ITMP has carried out research into the life and work of Honoriam, and we have a personal interest in her life as one of our committee members lived in the house that Honoriam lived in for much of her life. For our 1916 commemorative project 'Freedom's Hill', we performed four of her pieces as they perfectly captured that era in traditional music and art songs of the day.

For Inishowen, her work is valuable as it gives a clear insight into the social history of the people she collected from, the people she socialised with, and the people who influenced her work in the musical and cultural world. She was part of the rebirth of interest in the Gaelic world which was populated by academics, poets and visionaries.

Honorina Tompkins Galwey was the daughter of Cork born Charles Galwey and Honorina Knox of Prehen House in Derry. She lived much of her life in Inishowen while her father was Rector in Moville and later moved to Derry when her father became Church of Ireland Archdeacon of Derry.

Honorina was a self-taught pianist and took her love of music from her father who sang to her as a child. She took a great interest in the music and songs she heard as a child. She collected tunes and songs from people that she met. Her collection features music she heard from singers, pipers, fiddlers and lilters. She had a keen ear and could write down and remember the tunes she heard played at markets and fairs around Inishowen and Donegal.

In 1910 Honorina's collection, 'Old Croonauns and other tunes' was published in London and New York by Boosey & Co. Honorina states that this collection of music came from the oral tradition of both Inishowen and Derry. Honorina worked with poets Alfred Perceval Graves, Moira O'Neil, arrangers Charles Wood, R. Arthur Oulton and Arthur Somerville, singer Plunkett Green, composer Charles Villiers and folklorist Douglas Hyde.

A once forgotten collector, ITMP are delighted with the assistance of the Arts Council of Ireland to have an opportunity to explore her musical connections and produce a performance and recording which will comprise of material from her collection 'Old Croonauns and other tunes'.

Support act- Riddell Fiddles

Shawl dance /Guaracha (Dance)

The Blackbird (song)

Rocking the cradle/Slaunt ri Pluib/Past One O'clock/Hugar Mu Fean (Thugamar Fein)

“I whispered” mar Fein (airs)

“Over Here” (song)

Bonaghee (air)/Granuaile's daughter (jig)

The Deserter/Dance (Strathspey)/Pigeon on the gate (reel)

Easter Snow (air)/Morgan Rattler (jig)/Munster lass (jig)

I'm a Stranger in this Country (song)

Sweet Inishowen (song)

Dark Haired Lass (reel)/Shan Mac-a-Vicar (reel)

“Hey Ho! The Morning Dew” (song)

Pratie Apples (air)/Tin Ware Lass (highland)

The Blackbird and the Thrush (song)

Hudy Mc Canns “Gallope” (jig) Rokeby (jig)

Support- Riddell Fiddles

Riddell Fiddles is a community group from the Scottish Borders who teach, play and perform extensively throughout Scotland and further afield.

Their director, Sheila Sapkota was honoured in 2015 with her induction into the Scottish Traditional Music Hall of Fame for services to community music. Riddell Fiddles is made up of musicians of all ages who meet and tour regularly spreading their own musical magic around the world.

This time, for the group's director, it feels like they are heading home as they travel to Moville in Donegal to celebrate their link with a very special lady Honoria Tomkins Galwey.

ITMP is honoured to welcome Riddell Fiddles for the weekend. Their group leader Sheila is a direct descendant of Honoria's. Her grandfathers, grandfather Andrew, was a brother of Honoria's. With Sheila are 22 members of Riddell Fiddles including five of Honoria's relatives among them her great great great great niece Sally Simpson - a professional fiddle player in Scotland.



Riddell Fiddle director, Sheila Sapkota

Inishowen Harp Ensemble

Shawl dance /Guaracha (Dance)

The Shawl dance Honoria recalls from memory as a slow and graceful French dance. This is followed by Guaracha states to be a very old Spanish dance.

Deirdre Mc Grory (Vocals)

Accompanied on piano by Helen Haughey

The Blackbird

Honoria learnt this beautiful air from a fiddler in Donegal, who called it by another name, there were senseless words. It was published by Messrs. Boosey & Co. The above name was given from the words written for the air by Moira O'Neill.

Inishowen Harp Ensemble

Rocking the cradle, Honoria learnt this tune from the playing of Tom Gordon, Irish piper, who said "That's the first tune that anybody ever hears". In Old Irish Croonauns, Honoria credits Canon Armstrong, Castlerock, Co. Derry for the arrangement based on the air notation from Honoria. Slaunt Ri Plulib (Health to King Philip) /Past One O'clock/Thugamar Fein

Maureen Hegarty (Vocals)

accompanied on piano by Helen Haughey

“Over Here”

Honorina believed the old name for this song to be 'Over there', probably an Irish, but the words are from the African American tradition. She learnt it from her brother, who heard it in South America. She later found the words in an American book. Alfred Percival Graves altered some words, which identified the song with the Irish Famine.

Inishowen Harp Ensemble

Bonaghee/Granuaile's daughter

Bonaghee is an Inishowen song. Bonaghee (Bunagee) is the harbour at Culdaff, Inishowen. Only fragmented words exist of the song. **Granuaile's daughter**, is a fragment from Co.Derry-1860.

Piobairi Inis Eoghain

Deserter- Honorina learnt this song as a child but did not remember the words.

Dance (Strathspey)- Honorina learnt this tune from an old lady in the 1940s. The name was unknown.

Pigeon on the gate- Honorina learnt this tune in Moville in 1849 from a blind fiddler known by the name “Paddy the Slithers”. She also heard this tune called “The New Rigged Ship”.

Piobairi Inis Eoghain

Easter Snow- Honorina got this tune from a Donegal Fiddler. In her day, when the flowers of the Blackthorn are falling down country people called it 'Easter Snow'.

Morgan Rattler- Honorina heard this from an elderly lady who had a particular dance to the tune.

Munster lass- Honorina got this tune from a very old manuscript

Grace Toland (Vocal)

Accompanied by Donal Lunny

I'm a Stranger in this Country

Honorina learnt this song in Inishowen, she believed the words to be very characteristic country words and a very good air.

Grace Toland (Vocal)

Accompanied by Donal Lunny

Sweet Inishowen

Honorina in ‘Old Irish Croonauns’ describes this song as a local popular ditty

Fiddle Slithers

Dark Haired Girl

A reel with a slightly unusual but emotive feeling in the first part of tune. Honoria got this tune in Inishowen from the lilting of Mary Cooke, Moville, Co. Donegal.

Shan Mac-a-Vicar

Learnt from Mary Cooke's lilting. Honoria states this tune when played slowly and with expression this tune makes a plaintive and song-like melody. The same may be said of the gay Irish airs. The characteristic of the people, "The smile and a tear".

Maureen Hegarty

accompanied on piano by Helen Haughey

"Hey Ho! The Morning Dew"

A spirited popular air published in "25 Irish Songs". Alfred Perceval Graves wrote two sets of words for it.

Fiddle Slithers

Pratie Apples

Honoria found this air in an old manuscript.

Tin Ware Lass

This tune was found and noted by a friend of Honoria's in Ramelton, Co. Donegal in 1846

Vocal- Deirdre Mc Grory

Accompanied on piano by Helen Haughey

The Blackbird and the Thrush

Honoria learnt this ancient and haunting air from a servant in Co.Derry. The original verses are in "Old Croonauns and other tunes", Deirdre sings the setting arranged by Alfred Perceval Graves, where the words are altered but contain the same sentiment

Fiddle Slithers

Hudai Macan's "Galoppe"

Honoria learnt this dance from the fiddler, Hudy Macan, about 1860.

It was his own composition and was very particular that it was pronounced "Galoppe".

Rokeby

Honoria heard this tune as a child.

Artists

Maureen Hegarty (vocals)

Maureen Hegarty is from Derry and now lives in Greencastle. Maureen has had a distinguished career as a singer and has performed on the international stage with artists such as Josef Locke, Patrick O'Hagan, Pete St. John, Val Doonican and the Chieftains.

Maureen started singing at an early age and under the guidance of the strong Derry/ Donegal teacher, Mrs Edward Henry and later with James Mc Cafferty. She has toured with the world with Little Gaelic Singers, Feis Cheoil Singers and Dancers and the Christian Brothers School Choir. As a soloist Maureen regularly appeared on television and has performed on many international stages for Presidents and Popes.

A classically trained singer Maureen has a broad knowledge and repertoire of Irish Art and religious music. For almost sixty years Maureen has been one of the North West's most celebrated voices.

Grace Toland (vocals)

Grace Toland from Clonmany is the director of the Irish Traditional Music Archive in Dublin. Grace comes from a family and place steeped in a rich culture of traditional singing. Her songs and style come from time shared with neighbours, family and friends. Passionate about her strong singing tradition Grace is responsible for carrying on the good work of Jimmy Mc Bride in the Inishowen Traditional Singers cycle and developing the Inishowen Song Project microsite on the Irish Traditional Music Archive. Grace is a key figure in the continued success of the Inishowen Singing weekend when annually traditional singers from throughout the Country and abroad converged in Ballyliffen for traditional singing.

Deirdre Mc Grory (vocals)

Deirdre Mc Grory from Culdaff, is currently studying music at University Limerick. Now in her second year Deirdre has merged her classically trained voice with her first love, traditional music and song. Still at the tender age of eighteen Deirdre has competed successfully at Feisanna and Fleadhs throughout the country. Through opportunities provided by ITMP she has performed locally and more recently in Scotland with Feis Spè in the Cairngorms Ceilidh Trail.

Accompanists;

Dónal Lunny is popularly regarded as having been central to the renaissance of Irish Music over the last three decades.

Since the seventies Dónal has been involved with some of the most innovative bands to emerge from Ireland including Planxty, the Bothy Band, Moving Hearts, Coolfin, and more recently Mozaik. He has toured across the world, collaborating with musicians of many different cultures.

Helen Haughey

Helen Haughey is originally from Ture, Muff. She began her piano studies with Helen Keaveney in Moville, and then studied with James MacCafferty and Sr. Eveleen Hallihan. At the age of 15, she won a scholarship to the Royal Irish Academy of Music, where she studied piano with Brian Beckett, obtaining Licentiate diplomas in piano teaching and performance. She also holds a Ph.D in Musicology from Trinity College, Dublin. She moved back to Inishowen in 2005, and now lives in Redcastle. She is the director of the Donagh Church Choir and was musical director of the Carndonagh Musical Society from 2013-2018. As an accompanist, she has much experience in classical, traditional and music theatre genres, and has collaborated with many talented instrumentalists and singers.

Ensemble groups-

Fiddle Slithers is a group inspired by the fiddler Paddy 'the Slithers' who was a source of many pieces in Honoria's collection. Like his father also known as Paddy he carried on a tradition of playing music and moving from fair to fair. It's believed in the summer months he slept under the boats at Moville Pier. Antrim poet Moria O'Neil a friend of Honoria wrote a poem about Paddy 'The Slithers' and it appears in a collection.

Fiddle Slithers, is made up of fiddlers from throughout Inishowen

Eimear Mc Colgan, Maeve Gillen, Ruaidhri Mc Carron, Ella Mc Grory, Breda Doherty, Oisín Duffy, music arranged by **Clodagh Warnock & Roisin Mc Grory.**

Inishowen Harp Ensemble

The Inishowen Harp Ensemble bring to you a collection of melodic pieces from OIC that demonstrate the charm of the harp. Some of the pieces selected have also appeared in older harp collection.

With the formation of Ceolan School of Music in 2010 one of the prime motives was to promote harp playing and classes in Moville & Inishowen. Through the stringent work of Clodagh Warnock much investment was put into buying and renting harps and currently there is a waiting list in the peninsula for students wishing to play harp. Thanks to Joleen Mc Laughlin and Kerri Mullan Inishowen is producing fine harpers.

The Inishowen Harp Ensemble is made up of **Kieva Mc Gonagle, Niamh Duffy, Brid Mc Ginley, Aoibhinn Mc Ivor and Cait Ni Cheallaigh** and directed by **Joleen Mc laughlin, Kerri Mullan,**

Piobairi Inis Eoghain

The selection of music performed by the pipe ensemble remind us of the sounds often heard in Churches when it was more financially viable to employ a piper than purchase an organ. The music has been arranged to hint at the full pipe organ sounds.

Inishowen native Paul Harrigan's commitment and love for the pipes has been fostered by to ensuring the piping tradition continues to thrive in Inishowen. The Inishowen Traditional Music Project assist with facilitating classes regularly in Culdaff and providing rental schemes to ensure students have access to pipes and classes.

Piobairi Inis Eoghain is made up of **Maeve Gillen, Oisín Duffy, Paul Gillespie, Dallan Davis, Cuan Brophy,** and directed by **Paul Harrigan.**

Paddy the Slithers

(Words by Moira O'Neil to air of an old Irish tune)

Ochane! Don't be tellin' me to fiddle or play,
Ochane! 'tis a pity that I lived to see this day.
I'm fit to break my fiddle, or I'm fit to take an'
die-
Wirra! Paddy The Slithers, could a woman make
ye cry?
I asked her for another dhrink, an' sure I'd played
an hour,
Oh, who could think that music sweet would turn a woman sour?

An' the company so pleasant sittin' back agin the
wall,
But me bould Bidy Brogan ups an' says before
them all,
*"I'll give ye no more, There' a well in the
garden,
'Tis there ye may dhrink, an' not pay a farden."*

I'm Paddy the Slithers, an' my father was the
same,
For I kep' his ould fiddle an' I won his name,
That never said a false word or played a false
note, -
But the manners o' thon woman has me chokin'
in the throat.
I had played her 'Baltigoran', an' 'The Pedlar
wid his Pack',
'The Wind that Shakes the barley', an' 'When
Tony's Comin' Back'.

'Twas 'The Rockin' o' the Cradle' I was goin'
to give her next,
An' troth! If I had wasted that, 'tis worse I would
be vext,
*Wid her 'Not another dhrop! There' a well in
the garden,
'Tis there ye may dhrink, an' not pay a farden'.*

Good-bye, Bidy Brogan! Now I'll tramp it
through the rain,
Good-bye, Bidy Brogan! For I'll never come
again.
I wouldn't let the fiddle sweet be soundin' in your
place,
You're the only one that ever brought the red
into my face.
You'll be wantin' music badly for your weddin',
yet to be,

An' faith! Ye may do waitin' for all ye'll get
from me.

If the man you're coaxin' now could know the
crossness of your mind,
He'd be trampin' through the rain wid me an'
lavin' you behind,
*Wid your " Not a dhrop! There' a well in the garden,
'Tis there ye can Dhrink, an' not pay a farden".*

The Blackbird

Words by Moria O'Neill, Antrim poet
set to an old Irish Tune collected by Honoria Galwey, OIC

There's a sweet bird singing in the narrow glen,
The blackbird clear with a golden bill,
He'll call me afther him, an'then
He'll flit an'lave me still.
A bird I had was one'st my own,
Oh dear, my *colleen dhu* to me!
My nest is cold, my bird has flown,-
an' the blackbird sings to me.

Oh, never will I tell her name,
I'll only sing that her heart was true;
My blackbird! Ne'er a thing's the same
Since I was losin' you.
'Tis lonesome in the narrow glen,
An' rain-drops fallin' from the tree
But whiles I think I hear her when
The blackbird sings to me.

I'll make a cradle of my breast,
Her image all its child shall be;
My throbbin' heart shall rock to rest
The care that's wastin' me
A Night of sleep shall end my pain,
A sunny Morn shall set me free;
An' when I wake I'll hear again
My blackbird sings to me.

The missing song words from OIC. The blackbird words were found in a poetry collection by Antrim poet Moria O'Neil, whose pseudonym, Agnes (Nesta) Shakespeare Higginson born at Springmount, Cushendun, Co. Antrim 1865. The song appears in a poetry collection, '*Songs of the Glens of Antrim*'.

The project is made up of a voluntary group of individuals who play, teach or who have a love for traditional music. Initially the project was focused on providing expert tuition to children and by delivering workshops, master classes and collaborative projects. However, over the years the project, in response to the music scene has taken on other projects such as publishing recording/film, commissions, developing our Adult Music Ensemble, developing Feile na hInse, and working with ITMA to host our music archive.