



THE HISTORICAL HARP
SOCIETY OF IRELAND
Cumann Cláirsí Stairiúla na hÉireann

SCOIL NA gCLÁIRSEACH—FESTIVAL OF EARLY IRISH HARP

www.irishharp.org

ABOUT THE FESTIVAL

What is an early Irish harp?

The early Irish harp – wire-strung, with a melting, bell-like resonance – was the illustrious zenith of medieval Gaelic music culture, played in Ireland, and also in the Scottish Highlands & Islands, from the early Middle Ages until the years just after 1800, when it died out. By the early sixteenth century, the early Irish harp came to symbolise Ireland itself, and is still depicted in the national emblem. It has been eclipsed by the more modern instrument which now bears the names Irish harp, Celtic harp and lever harp. The Historical Harp Society of Ireland exists to promote the older instrument called *cláirseach*, *clarsach*, old-Irish harp, wire-strung harp, and Gaelic harp. **N.B. We warmly welcome players of ALL kinds of harps to our 2021 virtual festival.**

What is this festival all about?

Scoil na gCláirseach–Festival of Early Irish Harp exists to help fill the enormous cultural gap left by the disappearance of the early Irish harp two centuries ago. Come and join participants from Ireland, and around the world, to immerse yourself in the Gaelic world's ancient and exquisite historical harp with concerts, lectures, workshops, and intensive one-to-one virtual coaching with some of the world's experts in the field. We explore the historical performance practice, traditions and history of the early Irish harp, from the Middle Ages until the early nineteenth century using the earliest manuscript sources and copies of the original instruments. We want to inspire as many people as possible to listen, learn, play and sing the music of this ancient, iconic instrument, imagining the medieval halls of the Gaelic Chieftains to the Great Irish Houses of the eighteenth century, in which the instrument was equally at home alongside harpsichords, baroque violins, flutes and Irish pipes.

In 2021, we are celebrating (belatedly, because of the pandemic) the 350th anniversary of the birth of Ireland's most famous early Irish harper, Turlough Carolan (1670–1738) with a festival focus on his music.

Who are the tutors and artists?

Our in-house tutors, lecturers and artists are at the forefront of the field internationally, driving the rediscovery of the ancient harp of Ireland and the Scottish Highlands. In 2021, our team includes Siobhán Armstrong (IRL), Karen Loomis (USA), Simon Chadwick (N IRL), Sylvia Crawford (N IRL), Pádraic Keane (IRL), Breda Keville (IRL), Andrew Lawrence-King (Estonia), Carolin Margraf (Switzerland), Jimmy O'Brien Moran (IRL), Eibhlís Ní Ríordáin (IRL), Ciarán Ó Gealbháin (IRL), James Ruff (USA) and Natalie Surina (IRL). See and hear our tutors and artists here: <http://irishharp.org/festival/artists/>

What will I experience at the festival?

PRE-RECORDED EVENTS: FIVE **talks** and TWO **concerts**

LIVE EVENTS: TWENTY hands-on **classes**; FOUR **Talk to a Living Irish Music Master** workshops, EIGHT (many hands-on) **workshops** about all aspects of the traditions, history and performance practice of the early Irish harp; ONE exclusive behind-the-scenes look at the world's most significant collection of surviving historical Irish harps in the first ever **virtual festival field-trip** to The National Museum of Ireland. An extra festival option links you up to **one-to-one virtual coaching** with some of the world's leading tutors in the area.

What can I learn at the festival?

We will introduce you to the skills you need to source, research in depth, reconstruct and play medieval to 18th-century music of Ireland and Scotland. We aim to give you a sense of the 'real deal' of the music of the old Gaelic harpers, in a wrap-around festival covering as many relevant aspects of their world as possible. We will introduce you to the earliest, historic, hand-written, harp-music manuscripts and the earliest printed sources to guide you in deciphering them so that you can discover as much as possible about the old Irish harpers' performance traditions. You will learn historical playing techniques gleaned at the end of the eighteenth century, just before the tradition died out, using these to perform old Irish harp music.

Early Irish harp music predates most traditional Irish music by hundreds of years, so jigs, reels and other dance tunes commonly played in Irish music sessions isn't our emphasis. Instead, we will help you to discover more ancient and idiomatic harp music: harp-songs, laments, marches, music composed for patrons, older dances e.g. minuets & jigs etc., and maybe some of the 16th- to 18th-century English and continental European music that Irish harpers played. We will also connect you directly to living Irish music masters – pipers, fiddlers, singers – in live sessions so that you can talk to them, listen to them, and soak up some of their style to let it inform your own music-making. Your immersion in all FORTY of our 2021 festival events is designed to give you the skills to bring your own performance of historical Gaelic harp music gloriously alive as you might never have imagined it before.

If you are interested in seeing the historical sources in which authentic Irish harp music has been preserved, and learning how to use these to turn old paper and ink into living, breathing music, then this festival will interest you. In short, we go an inch wide and a mile

deep to get you a little closer to the authentic world of the old Irish harpers. If you are curious of mind as well as curious of finger, then this is the harp festival you're looking for!

Frequently Asked Questions

1. I play a nylon-strung lever harp / folk harp / Celtic harp? Is it OK to play that at festival classes and workshops? Yes, of course.
2. I play with pedal-harp technique and have never used historical playing techniques. Is that a problem? No, not at all.
3. I don't play using finger nails. Is that a problem? No problem at all.
4. Will I learn lots of jigs, reels and other dance tunes commonly played in trad. Irish music sessions? No, you are not likely to. We specialise in harp repertory that is much older than most Irish dance music.

More comprehensive answers to these questions – and answers to other frequently asked questions – can be found here: <http://irishharp.org/festival/faq/> If you have any further questions, please email us at info@irishharp.org

FESTIVAL PROGRAMME

Introduction

The festival runs 25–29 July inclusive with FIVE pre-recorded talks and TWO concerts available 24/7. Each festival day also has LIVE Zoom classes, workshops, communal tea-break slots, and the option of one-to-one coaching as follows:

1. **WORKSHOP Talk to a Living Irish Music Master**

These relaxed, interview-style workshops begin each day, allowing you to listen to, and talk to, a recognised master musician in the living Gaelic tradition: pipers, fiddlers and singers, often coming from a family with generations of music-making behind them. You can ask them questions about their background, their training, their influences, their style, and what they think is most important in learning to perform Gaelic music well. Their deep, embedded knowledge, and ingrained style, as living masters, will hopefully help you to make your music sound more authentically Gaelic. [Unlimited numbers]

2. **COMMUNAL TEA BREAK**

Our communal tea breaks allow you to talk to your friends and make new friends. Some of the best learning often happens here, funnily enough, with peer-to-peer / more-experienced-to-less-experienced participant questions, encouragement and community-building. Grab a cup of your favourite brew and join in the chat, or just listen in; you'll be very welcome.

3. **HANDS-ON CLASSES**

FOUR sessions will run simultaneously during this slot. **[N.B. Limited numbers in classes.** Active participation is limited to 12, on a first come / first served basis. As soon as you know which classes you would like to attend, each day, please let us know, to ensure that your first choice is available to you.]

4. **COMMUNAL TEA BREAK**

5. **WORKSHOPS**

TWO sessions will run simultaneously during this slot. **[Unlimited numbers in these workshops]**

6. **OPTIONAL EXTRA: ONE-TO-ONE COACHING**

Either side of the structured timetable each day, you can avail of one-to-one individual coaching with some of the world's great performers and researchers in the field of historical Gaelic harping. We offer this service to link you with tutors who can tailor 60-min. private sessions to your specific, individual needs. Each of our chosen tutors has decades of experience working with players of all levels and can help you with a wide range of music / performance issues, technical problems (post-beginner to professional level) and questions about instruments and the building of early Irish harp replicas. You are free to book as many sessions as you like, on whatever days work for you, with whatever tutor/s you choose to work with, who have availability. This is also a perfect opportunity to have a trial coaching session with an early Irish harp tutor if you are looking to have more regular, virtual tuition but are not sure who might suit you best. **N.B. These sessions range in price, depending on the tutor, but are often around €50 per 1-hour private session. The fees are payable in advance directly to the tutor.**

Check out our festival one-to-one tutor line-up here:

<http://irishharp.org/wp-content/uploads/2020/12/2021-artists-and-staff.pdf>

FESTIVAL DAILY TIMETABLE

Day 1 – 5 Pre-recorded TALKS available all day every day

| | | Presenter | |
|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|--|
| | <p>TALK 1 Queen of Music: the early Irish harp The early Irish harp enjoyed a position of high status in Gaelic society, and has endured as an emblem of Ireland for centuries. In this presentation, we'll explore what made this musical instrument special, see evidence of its importance on the surviving old harps, delve into its music, and trace its history as Ireland's emblem.</p> | Karen Loomis | |
| | <p>TALK 2 A general introduction to old Irish and Scottish harp traditions This talk covers aspects of the history of the harp in Ireland and Scotland from earliest times to the present day. We will look at the old harps, the manuscripts containing old harp music, and the information about the old harpers. Why did the tradition come to an end, and how has it been rediscovered and revived?</p> | Simon Chadwick | |
| | <p>TALK 3 Can we recreate the music of the old Irish harpers? Some musicians approach music of long ago with an ear as to how it might <i>originally</i> have sounded, researching the original instruments and evidence for historical tuning, temperament, articulation etc. But it is obvious that one can never be confident of how close one really gets to the musical past. So why try at all? Can this 'hopeless' task deliver surprising, satisfactory, even fascinating results? How? This illustrated talk triangulates some of the issues in early Irish harping pre-1800, deciphering juicy historical music sources, and aiming to share a great deal about what is known about historical Irish harp performance practice. It further explains how gaining knowledge in this area can lead a 21st-century harpist to an abundance of 'new' ancient music to play, meeting it humbly, on its own terms, without redesigning it to fit into more modern styles.</p> | Siobhán Armstrong | |
| | <p>TALK 4 Understanding old Irish harp fingering We may never fully understand how the old Irish harpers played, as the living tradition, transmitted orally, came to an end about 200 years ago. But we do have many pieces of the puzzle, and new research in this field makes possible a deeper understanding of traditional performance practice. This allows us to attempt to reconstruct this lost art.</p> <p>Sylvia's main area of interest over the last couple of years has been traditional Irish harp fingering. This talk is a summary of her most recent work; it includes an overview of her approach together with exciting new insights into traditional fingering. This is a work in progress.</p> | Sylvia Crawford | |
| | <p>TALK 5 Historical Irish harp melodic accompaniment: What did the lower hand play? It is generally assumed that the old Irish harpers' playing style was lost when the tradition died out c1800; that only the melodies of their compositions survive. This illustrated talk presents new evidence uncovered by Siobhán</p> | Siobhán Armstrong | |

| | | | |
|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|
| | <p>Armstrong during her recent PhD studies on the historical Irish 'lower hand' as she now calls it. She outlines a totally accessible, easy-to-reproduce, authentic playing style, which will appeal to harpists of all levels, particularly those who feel frustrated at handling complicated bass lines, chords and harmonies. This clean, spare, more ancient approach is appropriate for Carolan, and also for the harpers who came before and after him. Hear more about what Siobhán has discovered, taking a close look at pages from the harp-music collector, Edward Bunting's field notebook of the 1790s, in which he transcribed music gathered from the last surviving early Irish harpers.</p> | | |
|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|

Day 1 – 5 Pre-recorded CONCERTS available all day every day

| | | Artists |
|--|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| | <p>CONCERT 1 Master Soloists of Irish Music Listen to three solo masters of their genres, who in turn all look to star musicians of the past for their inspiration. Ireland's foremost early Irish harpist, Siobhán Armstrong, plays music of the old Irish harpers, which she lovingly recreates from the earliest manuscript sources, performing them on a replica of the 18th-century Irish <i>Downhill</i> harp. Ciarán Ó Gealbháin is a prize-winning singer who performs evocative <i>sean-nós</i> ['old-style'] unaccompanied Irish songs from the Ring <i>gaeltacht</i> [Irish-speaking region] in co. Waterford, in the south-east of Ireland, where he was born and brought up. Master fiddler from Galway, Breda Keville, demonstrates her unhurried, lyrical playing, which has been influenced by the 20th-century fiddler Bobby Casey, and the legendary piper, Willie Clancy, among others.</p> | <p>Ciarán Ó Gealbháin, voice; Breda Keville, fiddle; Siobhán Armstrong, harp.</p> |
| | <p>CONCERT 2 Carolan's 350th Birthday Prize-winning, Irish-language singer, Eibhlís Ní Ríordáin, is the only professional performer singing Carolan's harp songs while accompanying herself on a copy of an 18th-century Irish harp, strung in brass wires. For this 350th anniversary celebration of Ireland's iconic harper – originally planned for 2020 – Eibhlís is joined by another soloist, star young piper Pádraig Keane (2011 Musician of the Year), who comes from a line of Galway pipers in the west of Ireland. Pádraig plays Carolan melodies and also rare, old pipes repertory that weaves around Eibhlís's song sets, completing this celebration beautifully.</p> | <p>Eibhlís Ní Ríordáin, voice and harp; Pádraig Keane, uilleann pipes.</p> |

All the following event times are Irish summer time i.e. GMT+1 = American EDT+5 = European CET-1.
For example: 2:00 p.m. Irish time is 9:00 a.m. on the US east coast and 15:00 in continental Europe.

DAY 1 Live Events SUNDAY 25 July

| Time | Event | Presenter | Type |
|---------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|----------------|
| Until 2:00 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |
| 2:00–3:00 pm | WORKSHOP 1 Talk to a living Irish music master Dr. Jimmy O'Brien Moran is one of the most highly respected traditional Irish musicians of his generation. He plays neglected repertory that he has recovered from old manuscript sources and archive recordings, which he performs on historic pipes sets bequeathed to him by older masters who appreciated his authenticity and musicality. This relaxed, interview-style workshop allows you to listen to, and talk to, a recognised master musician in the living Gaelic tradition, chosen for his rare and authentic style of music-making. You can ask Jimmy questions about his background, training, influences, style, and what he thinks is most important in learning to perform Gaelic music well. His deep, embedded knowledge, and ingrained style, as a living master, will hopefully help you to make your own music sound more authentically Gaelic. | Jimmy O'Brien Moran, pipes | DEMO WORKSHOP |
| 3:00–3:30 pm | COMMUNAL TEA BREAK | | |
| 3:30–4:45 pm | CLASS 1 Carolan's Beat: music of an earlier time An intro. to historically informed rhythm What is Time? We feel at home – and make music – with the principles of mathematician Isaac Newton's Absolute Time, 'like an ever-rolling stream' (Cambridge University 1687). But Newton's new ideas were still fiercely resisted throughout Turlough Carolan's lifetime (1670-1738): Irish harpers played music of an earlier Time, described in Aristotle's 4th-century BC physics. This class opens a doorway to ancient Time, historical Rhythms and period Tempo. How does it <u>feel</u> to play Music of an Earlier Time? <i>Advance materials: notation and mp3 of the tunes to be played.</i> | Andrew Lawrence-King, harp | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 2 Eibhlín a Rún: an 18th-century Irish love song Many versions of this song ['Eileen Aroon'], and harp variations on it, were collected in 18th-century Ireland, and it is still in the living tradition. In this class for voice and harp, you will learn how to pronounce the words, and work on breathing, phrasing, intonation and ornamentation as we sing it. We will look at how singing with your harp can inform and enhance your harp playing (word-painting, rhythm, phrasing...). We will also look at Edward Bunting's 18 th -century harp manuscript settings to further inform our interpretation. <i>Advance materials: background information, song lyrics + translation, lyrics recordings (slow speed / normal speed), a harp setting and a voice and harp setting. This will allow you to prepare, and also to have authoritative, and practical, source material for your own subsequent work.</i> | Eibhlís Ní Ríordáin, voice and harp | HANDS-ON CLASS |

| | | | |
|---------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|----------------|
| 3:30–4:45 pm | <p>CLASS 3 ‘Fixing the left hand fingers’: learning the first tune, <i>Mailí Bhán</i> This was traditionally the first tune taught to Irish harpers. The harp-music collector, Edward Bunting, collected it from the harper, Patrick Quin, just over 200 years ago. Through learning <i>Mailí Bhán</i>, you will also be learning the principal fingering movements, both by name and by 'doing'. When you have learned these, and they have become assimilated into your hand, you will be ready to move on to the other First Tunes. These are the fundamental building blocks for exploring more old Irish harp repertory, style and technique.</p> | Sylvia Crawford | HANDS-ON CLASS |
| 3:30–4:45 pm | <p>CLASS 4 The harpers’ <i>Danny Boy</i> <i>Codladh an Óigfhir</i> [The Young Man’s Sleep] is an evocative old Irish song on which one of the most famous modern Irish songs, <i>Oh Danny Boy</i>, is based. It was speedily transcribed, in 1795 or ‘96, by the young Edward Bunting from the harp playing of the aged Dennis O’Hampsay, the last true master old-style Irish harper. We will start by deciphering the manuscript page, getting to a working version with historical fingerings, articulations and string-dampings, to create subtleties of phrasing. We will add the old Irish style of sparse lower-hand that O’Hampsay himself might have used to accompany the melody. If there is time, we will also discuss Bunting’s enigmatic markings indicating melodic ornaments performed by the venerable old harper. And in doing all that, we will unearth a more authentic <i>Danny Boy</i> for harpists! <i>Materials supplied: manuscript transcription, harp setting with fingering and string-damping indications.</i></p> | Siobhán Armstrong | HANDS-ON CLASS |
| 4:45–5:15 pm | COMMUNAL TEA BREAK | | |
| 5:15–6:15 pm | <p>WORKSHOP 2 In the workshop: an historical harp maker’s perspective We will examine historical harp-making processes through a detective’s lens. You will have a chance to peek into a historical harp maker’s workshop, discover the constructional differences between historical and modern Irish harps, and learn about temptations as well as challenges in reconstructing historical instruments in a modern environment. We will look at somewhat unexpected, but common, features found across most of the extant old harps held in Irish and Scottish museums, and learn how these challenge a contemporary harp maker. We will also devise historical construction methods and techniques. And in the end you will see for yourself why it is so important to be able to look at the original instruments from all possible angles, inside and out, if one wants to create a true copy of an actual historical harp.</p> | Natalie Surina | DEMO WORKSHOP |
| 5:15–6:15 pm | <p>WORKSHOP 3 What is the repertory of the old Irish harp? How do we find it? The old harpers didn’t write down their music, because they learned it, and passed it on, by ear. When the inherited oral tradition came to an end in the nineteenth century, that transmission stopped. So, anyone since then who has wanted to play old Irish or Scottish harp music has had to get it from somewhere else, outside the harp tradition. From the sixteenth to the nineteenth century, other musicians <i>did</i> write down harp music, and adapted it for keyboard, fiddle or other instruments. This session will discuss some of these sources, trying to understand them as second- or third-hand witnesses to the lost old harp traditions.</p> | Simon Chadwick | LIVE TALK |
| 6:15–6:45 pm | END OF DAY SOCIAL GET-TOGETHER | | |
| After 6:15 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |

DAY 2 Live Events MONDAY 26 July

| Time | Event | Presenter | Type |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|----------------|
| Until 2:00 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |
| 2:00 pm | Ann Heymann Lifetime Achievement Award Presentation Ann Heymann is the acknowledged doyenne of the modern international revival of the early Irish harp. The Historical Harp Society of Ireland would like to take this opportunity to mark her career so far, and her seminal contribution to the field of early Irish harp studies, acknowledging the debt owed to her by so many of those working in the area right now. Please join us for this celebration, and feel free to send us any written messages / video greetings you have for her or any stories about how she has impacted your own work. | The Historical Harp Society of Ireland | LIVE EVENT |
| 3:00–3:30 pm | COMMUNAL TEA BREAK | | |
| 3:30–4:45 pm | CLASS 5 Carolan’s Passions: mind, body & soul An introduction to historically informed emotions How can our music be ‘soulful’? Did Carolan hear about Descartes’s new concept of Mind-Body dualism (<i>Passions of the Soul</i> 1649)? Traditional philosophy allowed space for a richer amalgam of religious doctrine, period science and magic. Ancient physics considered that only a Soul could perceive Time. In Carolan’s lifetime, Music is the ‘Soul of the World’ and Time is the ‘Soul of Music’. Cosmic, human & rhythmic power moves listeners’ emotions with rhetorical words, powerful characters and volatile passions. This class plays with the Four Humours of period emotions and teaches the Three Powers of traditional music, with the quintessential aim of historical Rhetoric to ‘move the passions’. <i>Advance materials: notation and mp3 of the tunes to be played in this class.</i> | Andrew Lawrence-King | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 6 Marbhna Toirdhealbhaich Óg Mac Donnchadha [the lament for Turlough Óg MacDonough] This achingly beautiful lament is said to be by Turlough Carolan. It commemorates one of the most distinguished Irish men, who died in 1713 in co. Sligo, in the north west. The source is the earliest collection of Irish music to appear in Ireland, <i>A Collection of the Most Celebrated Irish Tunes</i> (1724). We will explore how this non-harp setting in a non-harp key, with accidentals, might be reverse-engineered to become its most authentic self. We will play it, phrasing to max. musical effect, using the Irish-language lyrics as our guide, discovering purposeful fingering to help us, and devising an appropriately simple lower-hand accompaniment, if we have time. <i>Advance materials: original edition; a fully edited reconstruction with fingerings + dampings; a video file of the song; historical background info.</i> | Siobhán Armstrong | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 7 TITLE DESCRIPTION COMING SOON | Sylvia Crawford | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 8 Anna Mac Dermott Roe: a Carolan harp song from Bunting’s 18th-century manuscripts | Eibhlís Ní Ríordáin | HANDS-ON CLASS |

| | | | |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------|
| | In this first class for voice and harp, Eibhlís will guide you through the manuscript sources of this harp song composed by the iconic Irish harper, Turlough Carolan (1670–1738), identifying interesting aspects of Edward Bunting’s late 18th-century field transcription. Then, using the Irish-language lyrics found in Edward Bunting’s manuscripts, and other secondary sources, you will learn to pronounce and sing this exquisite, but neglected, Irish harp song, working on breathing, phrasing, intonation and ornamentation. N.B. Class 1 of 2; this class continues on Tuesday at the same time. <i>Advance materials: lyrics + translation, lyrics recording, and Eibhlís’s reconstructed setting. This will allow you to prepare, and also to have authoritative, and practical, source material for your own subsequent work.</i> | | |
| 4:45–5:15 pm | COMMUNAL TEA BREAK | | |
| 5:15–6:15 pm | WORKSHOP 4 How did Carolan ‘accompany’ his melodies? It is generally thought that Carolan’s performing style is lost to the modern world, and that there is no option for harpists but to add their own newly-composed bass lines to flesh out his melodies for performance. But there is actually an abundance of surviving evidence in manuscripts of the 1790s to indicate how his music was performed by 18 th -century Irish harpers who were his contemporaries. This workshop unlocks a door, sharing Siobhán Armstrong’s latest discoveries about Carolan’s idiom, unearthed in the course of her recent PhD studies on IRLN-Bu MS 4.29, the invaluable 1790s field transcriptions of Ireland’s first music collector, Edward Bunting. This workshop will enable you to get closer to the authentic sound of Carolan. <i>Tip: It would be an advantage to listen to Siobhán’s pre-recorded talk before this workshop, if possible: TALK 5 Historical Irish harp melodic accompaniment: What did the lower hand play?</i> | Siobhán Armstrong | HANDS-ON WORKSHOP |
| 5:15–6:15 pm | WORKSHOP 5 Why are the old Irish harpers’ three First Tunes so important? DESCRIPTION COMING SOON | Sylvia Crawford | HANDS-ON WORKSHOP |
| 6:15–6:45 pm | END OF DAY SOCIAL GET-TOGETHER | | |
| After 6:15 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |

DAY 3 Live Events TUESDAY 27 July

| Time | Event | Presenter | Type |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------|----------------|
| Until 2:00 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |
| 2:00–3:00 pm | WORKSHOP 6 Talk to a living Irish music master Dr. Ciarán Ó Gealbháin is a prize-winning singer from the Ring <i>gaeltacht</i> [Irish-speaking region] in co. Waterford, in the south-east of Ireland. A former member of the well-known traditional Irish music group, <i>Danú</i> , he has toured extensively in Europe and North America sharing his special interest in the music and song traditions of his native area. His PhD also focused on aspects of the <i>Déise</i> [co. Waterford] song tradition. You can listen to Ciarán and ask him questions about his background, training, influences, his style, and what he thinks is most important in learning to perform Gaelic music well. His deep, embedded knowledge, and ingrained style, as a living master, will hopefully help you to make your own music sound more authentically Gaelic. | Ciarán Ó Gealbháin, voice | DEMO WORKSHOP |
| 3:00–3:30 pm | COMMUNAL TEA BREAK | | |
| 3:30–4:45 pm | CLASS 9 Unearthing old harp repertory in Scottish lute manuscripts Some of the earliest recorded repertory for Gaelic harp, the <i>port</i> , is to be found in 17th- and 18th-century Scottish lute manuscripts, captured in lute tablature. As this notation describes where to put the fingers on the lute, these are fully fleshed-out compositions of the period. Together, we will unlock Renaissance lute tablature for the harpist, working at transcribing a representative piece, <i>Port Lennox</i> , from the Balcarres Lute Book, the largest and most important post-1640 source of lute music from Britain. We will experiment with idiomatic historical phrasing: the beautiful play of stress inherent in the Gaelic language, and its relation to the fingers and fingering, bringing this forward in our own phrasing at the harp. | James Ruff | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 10 Turlough Carolan's jig, Planxty Connor The melody of this lively, well-known harp song, in jig form, was composed for Counsellor John O'Connor of co. Offaly, in the Irish midlands. It is, however, rarely heard in its original harp setting, including Carolan's exciting 'back and forth' of melodic motifs answering each other, between his upper and lower hands. Come explore an 'as-close-as-we-can-get' version of this lively Carolan planxty – captured in 1790s Ireland – looking at manuscript and early printed sources, and getting our fingers dancing a jig on the strings! <i>Advance materials: old manuscript page; a fully edited reconstruction with fingerings, dampings + a soundfile; historical background info.</i> | Siobhán Armstrong | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 11 TITLE DESCRIPTION COMING SOON | Sylvia Crawford | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 12 Anna Mac Dermott Roe: a Carolan harp song from Bunting's 18th-century manuscripts | Eibhlís Ní Ríordáin | HANDS-ON CLASS |

| | | | |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|----------------|
| | This class for voice and harp begins with a recap and consolidation of Monday's vocal (pronunciation and song / stylistic) work. Then, you will learn how singing the song lyrics of Irish harp songs, to your own harp accompaniment – or at least having a new-found familiarity and facility with their Irish-language song lyrics – can greatly enhance your harp playing, the cadences of the Irish language informing your ability to phrase authentically and naturally. This class aims to give you new insights into the subtleties of Carolan's music – and an approach to playing other Irish harp songs – and offers you a way to produce flexible and fluid speech rhythms in your own performance of the melody. <i>Advance materials: lyrics + translation, lyrics recording, and Eibhlís's reconstructed setting. This will allow you to prepare, and also to have authoritative, and practical, source material for your own subsequent work. N.B. Class 2 of 2; first class at the same time on Monday.</i> | | |
| 4:45–5:15 pm | COMMUNAL TEA BREAK | | |
| 5:15–6:15 pm | WORKSHOP 7 <i>The Hexachord: a historical European approach to music scales</i> DESCRIPTION COMING SOON | Carolin Margraf | HANDS-ON CLASS |
| 5:15–6:15 pm | WORKSHOP 8 <i>An introduction to the pentatonic modes of Irish harp music</i> DESCRIPTION COMING SOON | Sylvia Crawford | HANDS-ON CLASS |
| 6:15–6:45 pm | END OF DAY SOCIAL GET-TOGETHER | | |
| After 6:15 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |

DAY 4 Live Events WEDNESDAY 28 July

| Time | Event | Presenter | Type |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|----------------|
| Until 2:00 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |
| 2:00–3:00 pm | WORKSHOP 9 Talk to a living Irish music master Fiddle player, Breda Keville, grew up near Lough Corrib, on the river Shannon, in co. Galway, in the west of Ireland. She attended whistle lessons from the age of seven and began learning the fiddle at school shortly afterwards. She got a new fiddle for her 13th birthday and soon became hooked! Her musical influences come predominantly from significant older players ranging from Paddy Fahey, Sarah & Rita Keane, Bobby Casey, Paddy Canny, Joe Ryan and Patrick Kelly to Willie Clancy and Felix Doran, to name but a few. She gives workshops regularly, both in Ireland and abroad, and also teaches in Galway on an individual basis. She released her solo CD, 'The Hop Down,' in July 2006 to wide acclaim. You can ask Breda questions about her background, training, influences, style, and what she thinks is most important in learning to perform Gaelic music well. Her deep, embedded knowledge, and ingrained style, as a living master, will hopefully help you to make your own music sound more authentically Gaelic. | Breda Keville, fiddle | DEMO WORKSHOP |
| 3:00–3:30 pm | COMMUNAL TEA BREAK | | |
| 3:30–4:45 pm | CLASS 13 Óran do Iain Breac Mac Leòid [a song for Iain Breac MacLeod] 'The blind harper', Ruairidh MacMhuirich / Roderick Morison (c1656–c1714) was one of the last clan harpers in Scotland, who composed this, his first song to John MacLeod, chief of the Clan MacLeod, at Dunvegan castle on the Isle of Skye, in the 1680s. Its touching poetry and beautiful melody continue to enjoy life to this day in Scotland's Gaelic song traditions. James is a fluent speaker and singer of Scottish Gaelic, who will guide you into an idiomatic and confident performance of this song. We will speak through the Gaelic verses together, matching the play of stress of the lyrics with historical fingering and phrasing at the harp. Then, like a typical audience hearing this song in Scotland, you will learn the chorus of vocables so you can sing along! | James Ruff | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 14 Arranging old Irish harp melodies along historical lines Very often we have beautiful old melodies to play but we feel a bit unsure as to how we might best flesh them out. In this class, Siobhán will share with you her latest discoveries made in the course of her recent PhD on how the old Irish harpers accompanied their melodies. She will show you how to arrange easily and effortlessly, so that your music sounds totally authentic, sensitive to its ancient origins and, also importantly, doesn't break your heart trying to learn to play it well! She will share actual examples of 18th-century harp tune settings (inc. original manuscript pages) and then work with you on setting an Irish harp tune in this uncomplicated, old Irish style. The aim here is to enable you to arrange tunes yourself with ease and confidence, in historical style. <i>Advance materials: old manuscript pages, Siobhán's transcriptions; a fully edited reconstruction of one tune with fingerings, dampings + a soundfile; historical background info.</i> | Siobhán Armstrong | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 15 TITLE DESCRIPTION COMING SOON | Sylvia Crawford | HANDS-ON CLASS |

| | | | |
|---------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|-------------------|
| 3:30–4:45 pm | <p>CLASS 16 Eleanor Plunkett: a Carolan harp song from Edward Bunting’s 18th-century manuscripts In this first class, for voice and harp, Eibhlís will guide you through the manuscript sources of this harp song composed by the iconic Irish harper, Turlough Carolan (1670–1738). Then, using the Irish-language lyrics found in Bunting’s manuscripts, and other secondary sources, you will learn to pronounce and sing this exquisite, Irish harp song, working on breathing, phrasing, intonation and ornamentation. N.B. Class 1 of 2; this class continues on Thursday at the same time. Advance materials: lyrics + translation, lyrics recording, and Eibhlís’s reconstructed setting. This will allow you to prepare, and also to have authoritative, and practical, source material for your own subsequent work.</p> | Eibhlís Ní Ríordáin | HANDS-ON CLASS |
| 4:45–5:15 pm | COMMUNAL TEA BREAK | | |
| 5:15–6:15 pm | <p>WORKSHOP 10 Hands-on historical harping Andrew will take you from a simple tune to a rich realisation, with a historically informed approach to fingering, phrasing, ornamentation, improvised bass, & emotional depth. We will play the tune together many, many times, as Andrew leads the whole group along the path from first steps that everyone can follow and continue to practise...via intermediate elements that extend technical skills and artistic vision...towards integrated and profound sophistication that will challenge even international-level soloists.</p> | Andrew Lawrence-King | HANDS-ON WORKSHOP |
| 5:15–6:15 pm | <p>WORKSHOP 11 An introduction to Edward Bunting’s manuscripts Edward Bunting was engaged ‘to transcribe and arrange’ the music of the harpers at the 1792 Belfast meeting. Bunting made a number of trips around the northern half of Ireland, in the late 1790s and early 1800s, to transcribe tunes from harpers, singers, and other sources. He published three volumes of piano arrangements of ‘ancient’ Irish music, but his original manuscript papers and notebooks have been a key resource for a better understanding of the music of the old Irish harpers. This workshop will investigate the work of Edward Bunting in his manuscripts and printed books. How much of the collection is harp music? How much did Bunting stay true to the performances of the harpers, and how much did he invent his own piano arrangements? How can we tell?</p> | Simon Chadwick | LIVE TALK |
| 6:15–6:45 pm | END OF DAY SOCIAL GET-TOGETHER | | |
| After 6:15 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |

DAY 5 Live Events THURSDAY 29 July

| Time | Event | Presenter | Type |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|----------------|
| Until 2:00 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |
| 2:00–3:00 pm | WORKSHOP 12 Archive recordings of Irish music masters Ciarán Ó Gealbháin is a prize-winning singer from the Ring <i>gaeltacht</i> [Irish-speaking region] in co. Waterford, in the south-east of Ireland. Dr. Ó Gealbháin is also a lecturer in the Department of Folklore and Ethnology, University College Cork, where his PhD research focused on aspects of the <i>Déise</i> [co. Waterford] song tradition. In this interactive workshop, he will give us a rare opportunity to hear archive recordings of exceptional singers and instrumentalists from his region, made in the twentieth century. With his deep, embedded knowledge of the music of his region, Ciarán will guide us through these treasures of long ago, to help us understand what made the performers special, and to understand what we might learn from them to give more flavour and authenticity to our own performances of Irish music. | Ciarán Ó Gealbháin | LIVE DEMO |
| 3:00–3:30 pm | COMMUNAL TEA BREAK | | |
| 3:30–4:45 pm | CLASS 17 Medieval Irish plainchant Using a beautiful example of medieval Irish plainchant in Latin, from a calfskin antiphonal used at St. Canice's Cathedral, Kilkenny in the 15th century, Carolin will explore ways of improvising fuller textures around plainchant melodies. She will introduce you to helpful models contained in the 13th-century Vatican Organum treatise, and works from the Notre Dame school of the 12th- and 13th-century Paris and techniques described by Oswald von Wolkenstein (1376–1445) to help you develop your skills for the performance of medieval church music. | Carolin Margraf | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 18 An 18th-century Irish harp setting of Turlough Carolan's <i>Lady Letty Burke</i> Explore this elegant tune that Carolan composed for Lady Laetitia Burke of Portumna Castle, on the river Shannon, in the west of Ireland. This class will introduce you to the oldest manuscript page showing a setting – complete with Carolan's own 'bass'! – transcribed in the 1790s from one of the last old Irish harpers, Dennis O'Hampsay. You will learn parts of the tune by ear, exploring what an authentic 18 th -century Irish harp setting for both hands sounds like. We will use historical Irish playing techniques and fingering approaches, and learn how to recognize – and bring out – the subtleties of the European-baroque phrasing suggested by this sparkling melody. <i>Advance materials: old manuscript and early printed sources, Siobhán's transcription of O'Hampsay's setting; a fully edited reconstruction with fingerings, dampings + a soundfile; historical background info.</i> | Siobhán Armstrong | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 19 TITLE DESCRIPTION COMING SOON | Sylvia Crawford | HANDS-ON CLASS |
| 3:30–4:45 pm | CLASS 20 <i>Eleanor Plunkett</i>: a Carolan harp song transcribed in Bunting's 18th-century manuscripts | Eibhlís Ní Ríordáin | HANDS-ON |

| | | | |
|---------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|------------|
| | <p>This class for voice and harp begins with a recap of Wednesday’s vocal pronunciation and song work. Then, you will learn how singing the song lyrics of Irish harp songs, to your own harp accompaniment – or at least having a new-found familiarity and facility with their Irish-language song lyrics – can greatly enhance your harp playing, the cadences of the Irish language informing your ability to phrase authentically and naturally. This class aims to give you new insights into the subtleties of Carolan’s music – and an approach to playing other Irish harp songs – and offers you a way to produce flexible and fluid speech rhythms in your own performance of the melody. N.B. Class 2 of 2; first class at the same time on Wednesday. <i>Advance materials: lyrics + translation, lyrics recording, and Eibhlís’s reconstructed setting. This will allow you to prepare, and also to have authoritative, and practical, source material for your own subsequent work.</i></p> | | CLASS |
| 4:45–5:15 pm | COMMUNAL TEA BREAK | | |
| 5:15–6:15 pm | <p>LIVE virtual field trip to the National Museum of Ireland collection of historic Irish harps Join us for an exclusive behind-the-scenes look at the world’s most significant collection of surviving historical Irish harps. Led by two pre-eminent experts, Simon Chadwick and Dr. Karen Loomis, you will get a rare viewing and be able to interact, and ask questions live, as we explore several important harps from centuries past, including the museum’s <i>Carolan</i> harp, the enigmatic fragments of the <i>Cloyne</i> harp, the magnificent <i>Fitzgerald-Kildare</i> harp, the recently researched <i>Hollybrook</i> harp, the <i>Sirr</i> harp, and more. These harps are never on display to the public, so this is a unique chance to see the actual instruments on which Ireland’s historic harp music was played, from the comfort of your own home, wherever in the world you may be!</p> | Simon Chadwick and Karen Loomis | LIVE EVENT |
| 6:15–7:15 pm | END OF FESTIVAL SOCIAL GET-TOGETHER | | |
| After 6:15 pm | Listen to one of the pre-recorded talks or concerts available to you 24 / 7 or avail of the optional extra: one-to-one coaching sessions with a tutor of your choice. | Various | VARIOUS |