



Cairde na Cruite

Bunaithe 1960

Nuachtlitir

Mí na Nollag 2012

Cairde na Cruite, since its establishment in 1960, has played a central role in the revival and development of interest in the Irish harp. While its original objectives espoused the provision of expert tuition and the publication of music for the Irish harp, its mission has evolved considerably over the last 52 years and the society has made a significant contribution to the development of a vibrant dynamic role for the Irish harp, and its positioning within Irish traditional music.

Our primary objective is to promote the Irish harp through teaching, publishing and public performances. We are committed to ensuring that the harp will remain an integral part of the cultural and musical heritage of Ireland in the twenty-first century. We are delighted to have witnessed an increase in the number of teachers and players of our national instrument year upon year. The enthusiasm and goodwill demonstrated by our members, friends and colleagues has had no small part to play in this revival and represents the continuation of an age-old tradition of the patronage of music and culture in Ireland.

Cairde na Cruite is fully appreciative of the dedication of all its committee members. Each of whom works voluntarily and tirelessly. Thanks in particular to Áine Ní Dhubhghaill for her hard work and commitment as Festival Director. This year, harp hire was co-ordinated by Ann Jones Walsh and Orla Belton embraced the role of membership secretary with enthusiasm.

We are grateful for the continuing support of Communiqué International and our sponsors The Arts Council, RTÉ Lyric FM, Create Louth, Salvi Harps, Clive Morley Harps, and Fáilte Ireland.



Pictured left to right at An Grianán, Co. Louth, July 2012
Dearbhail Finnegan, Cormac De Barra, Anne-Marie O'Farrell and Áine Ní Dhubhghaill

Cairde na Cruite's Annual Summer Festival
An Chúirt Chruitreachta
International Festival for Irish Harp
Photo Gallery





2012 Festival, An Chúirt Chruitireachta

Venue: An Grianán, Termonfeckin, Co Louth

Participants from all over the world along with a variety of Irish harpists attended this year's festival at An Grianán, Termonfeckin, Co. Louth. A packed programme included classes, workshops and the highly successful new addition to the festival of afternoon "Focus on Youth" concerts. The ambitious series of evening concerts as listed below brought a wide audience to the festival thanks to the generous support of An Chomhairle Ealaíon, Fáilte Ireland and RTÉ Lyric FM. The festival was directed for the first time by Áine Ní Dhubhghaill and the teachers who gave generously of their talents from early morning to late night sessions: Gráinne Hambly, Kathleen Loughnane, Cormac de Barra, Dearbhail Finnegan, Anne-Marie O'Farrell, Oisín Morrison, Aisling Ennis, Máire Ní Chathasaigh, Kim Fleming and singer in residence Seosaimhín Ní Bheaglaoich. Evening concerts included stellar performances by artists as listed below:



Sunday July 1st 2012 opening concert featuring the acclaimed Scottish duo Catriona McKay, harp and Chris Stout, fiddle photographed left with special guests.



Monday July 2nd 2012 featured a magical combination of harper-composer Michael Rooney, and June McCormack, flute (left).



Tuesday July 3rd 2012 featured wire strung Harper, Paul Dooley, dynamic duo Laoise Kelly, harp (left) and Michelle O'Brien, fiddle join singer Gerry Cullen of The Voice Squad



Wednesday July 4th 2012 featured Cormac (left with Anne-Marie O'Farrell), Éamon and Fionnán De Barra of Barco, with special guest artist Moya Brennan.



Thursday July 5th 2012 Ceolchoirm na Féile: harper Máire Ní Chathasaigh and Chris Newman, guitar joined special guest Gerry O'Connor (fiddle)

An Chúirt Chruitreachta
International Festival for Irish Harp



An Chúirt Chruitreachta

Sunday 30th June to Friday 5th July 2013

Join us for an exciting programme of tuition, workshops and concerts!

Enquiries & Bookings:

info@cairdenacruite.com

www.cairdenacruite.com



Top row of pictures teachers at An Chúirt Chruitreachta (left to right): Kathleen Loughnane, Máire Ní Chathasaigh, Aisling Ennis, Cormac De Barra, Anne-Marie O'Farrell, Kim Fleming, Dearbhail Finnegan, Oisín Morrison, Gráinne Hambly and singer in residence Seosaimhín Ní Bheaglaioich.
Bottom picture: Workshop at An Chúirt Chruitreachta.

An Chúirt Chruitreachta
International Festival for Irish Harp
 Sunday 30th June to Friday 5th July 2013

Each year, Cairde na Cruite organises an international festival for the Irish Harp in An Grianán, Termonfeckin, Co. Louth. The 2013 festival called ‘An Chúirt Chruitreachta’ will last from Sunday 30th June until Friday 5th July and is open to harpers of all standards.

This challenging programme of workshops, sessions, tuition and concerts offers an opportunity to broaden ones understanding of Irish music, song and dance as well as to develop the skills and repertoire for players of all standards. A Sample Schedule for the week is as follows:

2013	1 st July	2 nd July	3 rd July	4th July	5th July
TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8.30	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
9.30	Classes	Classes	Classes	Classes	Classes
10.30	Singers	Singers	Singers	Singers	
11.00	Break	Break	Break	Break	11.00 Farewell Gathering (Repeat of Class Arrangements) Visitors Welcome Participants must vacate the building by 12.30pm
11.30	Classes	Modules ‘Strolling Harpers’	Modules ‘Strolling Harpers’	Classes	Previous Sunday
12.30					2pm arrival
1.00	Lunch	Lunch	Lunch	Lunch	Harp Exhibition with Salvi and Morley Harps
2.15 – 3.15	Session	Session	Session	Session	Play for the Teachers 2pm - 5.30pm
4.15-5.15	Workshop	Workshop	Workshop	Tionól na gCruitir Harpers' gathering – play class arrangements	Join in a harp session
5.15	Practice	Practice	Practice	Practice	5.15 Getting to know you
6.00	Tea	Tea	Tea	Tea	6pm
8.00	Concert	Concert	Concert	Festival Gala Concert	8pm Concert



Teaching is conducted on a modular basis so that participants can benefit from a collaborative, multidisciplinary teaching approach. A full range of harping techniques are covered and include Irish harping techniques, traditional ornamentation, session and group playing, wire strung harp styles, music of the 16th and 17th century Harpers and singing in Irish and English.

The fees include all tuition, concerts/workshops, accommodation and full board. **Apply online** to book your place for 2013 on www.cairdenacruite.com



Cairde na Cruite Student Concert St. Enda's, Rathfarnham

On 22nd April 2012, Cairde na Cruite held a student concert in St. Enda's, Rathfarnham. The beautiful hall of Pádraig Mac Piarais' school rang once more to the sounds of a new generation of harpers and we thank special guests Niamh Nic Uilleagoid and Oisín Morrison who played at this event. We are very grateful to Director Brian Crowley and the staff at St. Enda's for welcoming and facilitating us and our talented young players, parents and friends.



We hope to foster our collaboration with this historic venue where Irish harp and pipes were taught almost 100 years ago and look forward to presenting many more student concerts here.

Feis Ceoil closing date

The online closing date for Feis Ceoil applicants is Friday 14th December 2012. Many harp competitions are included in the Feis, including the Nancy Calthorpe competition with prize fund of €600!

Royal Irish Academy of Music

Did you know that Local Centre Exams include ensemble harp grades? Check out the syllabus at www.riam.ie

Recent Collaborations

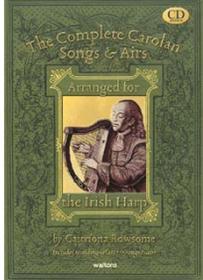
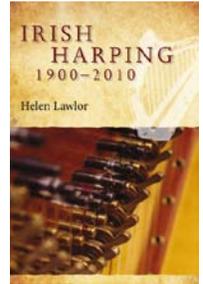


Harp duet comprising of Irish harper Dearbhail Finnegan & concert harpist Aisling Ennis.

The purpose of this unique duet is to create an organic fusion of traditional Irish music with classical music, specifically in relation to the harp and its place within both contexts. Cordaí places the harp at once within an Irish and global context, embracing the old and the new within its concept and sound world.

2012 Harp Publications and Research Update

This section gives details of research and publications that will be of interest to our readers. Here are some publications that authors have brought to our attention lately:

	<p>The Complete Carolan - Songs and Airs Arranged for the Irish harp (CD edition) by Caitríona Rowsome</p>
<p>226 airs arranged for the Irish Harp combined with Carolan's extant lyrics set to his airs, translations, historical notes, including discussions on traditional ornamentation, song and harp accompaniment and playing styles of the early Irish harpers. Includes 4 CDs of all 226 arrangements played by Caitríona on a neo-Irish harp. Available from Waltons at:</p>	
<p>www.waltons.ie/Product/View.aspx?id=30600</p>	
	<p>Irish Harping, 1900 – 2010 by Helen Lawlor</p>
<p>A musical ethnography and a history of the Irish harp. It gives a socio-cultural and musical analysis of the music and song associated with all Irish harp styles, including traditional style, song to harp accompaniment, art-music style and the early Irish harp revival. Available from Four Courts Press at:</p>	
<p>www.fourcourtspress.ie/product.php?intProductID=I099</p>	
<p>Other Research includes:</p>	
<p>O'Donnell, Mary Louise 'John Bernard Trotter and the Irish Harp Society of Dublin (1809-1812).' Dublin Historical Record, Vol. LXII No. 1 (Spring 2009): 62-69.</p>	
<p>O'Donnell, Mary Louise: 'Brian Boru's March: The Politics of the Irish Harp in the Nineteenth Century.' Folk Harp Journal, No. 146 (Spring 2010): 16-19.</p>	
<p>O'Donnell, Mary Louise: 'A Driving Image of Revolution: The Irish Harp and its Utopian Space in the Eighteenth Century.' Utopian Studies, Vol. 21, No 2 (2010): 252-273.</p>	
<p>O'Donnell, Mary Louise: 'John Egan: From the forge to the palace.' UK Harp Association Magazine (2010): 8-13.</p>	
<p>O'Donnell, Mary Louise: 'John Egan's Journey toward creating the "Most Perfect Harp"'. The American Harp Journal, Vol. 23, No. 1 (Summer 2011): 40-45.</p>	

If you've published something recently or you're aware of any books or articles that would be of interest to harpers, please forward the details to newsletter editors Roisin or Caitríona for inclusion in the next newsletter.

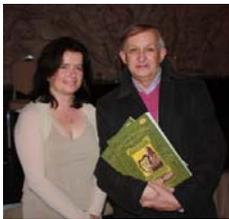
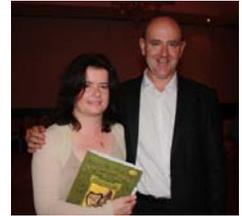
Photographs from official launch by Minister Jimmy Deenihan of The Complete Carolan Songs and Airs



Tuesday 2nd October 2012 saw the launch of 'The Complete Carolan Songs & Airs, Arranged for the Irish Harp' by Caitriona Rowsome at Clontarf Castle in Dublin. Minister for Arts, Culture & the Gaeltacht, Jimmy Deenihan spoke at the launch and praised Caitriona's contribution to the history of Irish harp music and song.

Among the guests was harpist Sheila Larchet Cuthbert, founder member of Cairde na Cruite and one of Ireland's legendary harpists who was principal harpist

in the Liverpool Philharmonic Orchestra, the Hallé Orchestra in Manchester and the RTÉ Symphony Orchestra. Also present was broadcaster and director of the Irish Traditional Music Archive, Nicholas Carolan. After speaking at the launch, Caitriona joined family members Kevin Rowsome, Mary Rowsome, Mark Lysaght and Lorraine Hickey and together they played a selection of Carolan airs to mark the celebration of this special occasion.



Photographs:

Top Left: Minister Jimmy Deenihan, Caitriona, Sheila Larchet Cuthbert, Áine Ní Dhubhghaill, Aibhlín McCrann

Middle Right: Caitriona, Kieran Cummins (treasurer of Cairde na Cruite)

Bottom Left: Caitriona, Nicholas Carolan

Harp Hire

Cairde na Cruite's harp-hire scheme enables young students to borrow a harp for a trial period for a minimum of 6 months and a maximum of 12 months before purchasing. The income from this helps to sustain the viability of the society. Would you like an opportunity to support Cairde na Cruite's work and assist young people in fulfilling their potential?

If you have an unused harp that you would be willing to give or to lend us to hire to prospective harp students, please contact our harp hire co-ordinator, Ann Jones Walsh at 086 2856101.





Cairde na Cruite hosted the annual Christmas Concert on Sunday 2nd December at Foras na Gaeilge, Merrion Square. An outstanding group of young harpists included performers, Lucy Phelan, Andrew Jones, Natalia, Sinead King, Niamh Colum, Charlotte Arnold and Kevin McDonnell.

Special guest artist Christine Edwards who is a 3rd year BMusEd student, studying at the RIAM with Áine Ní Dhubhghaill, entranced the audience with a wide ranging programme of her own compositions and Scottish music.

Thanks to committee members Niamh Nic Uilleagóid, Helen Price, Orla Belton and Áine Ní Dhubhghaill for organising and supporting this successful Christmas Concert which was followed by reception of mulled wine, mince pies and refreshments. Join us next year on Sunday 1st December 2013!

Cairde na Cruite wish all our harper colleagues,

members and their families

a very happy Christmas and New Year!

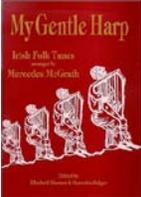
Nollaig Shona agus Atbbliain faoi mbaise

dhaoibh go léir!



Publications

Expand and enthuse your learning by purchasing a selection of the following from www.cairdenacruite.com

	<p>Rogha na gCruitirí edited by Áine Ní Dhubhghaill, Anne-Marie O'Farrell and Aibhlín McCrann</p> <p>100 traditional tunes for the Irish harp contributed by no less than 52 foremost harp players, giving a unique insight into the diverse character and style of Irish harping in the 21st century.</p>
	<p>The Irish Harp Book edited by Sheila Larchet Cuthbert</p> <p>A collection of studies and exercises for the use of teachers and pupils of the Irish harp.</p>
	<p>My Gentle Harp Irish Folk Tunes compiled by Mercedes Bolger</p> <p>Irish music arranged by Mercedes McGrath</p>
	<p>Sounding Harps edited by Mercedes Bolger & Gráinne Yeats</p> <p>This series consists of four books containing Graded Music for Irish Harp suited to beginners, intermediate, senior, and junior to intermediate respectively. The "Sounding Harps" series contains traditional tunes - traditional slow airs, songs and dance music arranged by well known exponents of the harp.</p>
	<p>Masters of the Irish Harp (CD)</p> <p>Produced in association with Cairde na Cruite, this CD is the latest release from RTÉ lyric fm and it celebrates the virtuosity of sixteen of our leading harpers.</p>

Irish Harp Technique: A Seventeenth-Century English Simile by *Seán Donnelly*

Writing about the playing of the harper Denis Hempson, Edward Bunting was deeply impressed by his staccato performance of intricate and rapid passages: striking each string with a fingernail to sound the note, and damping it immediately with the pad of the finger. Bunting also noted of the Co. Tyrone harper, Dominic Mungan: 'Those janglings of the strings so common among the ordinary performers were never heard from the harp in his hands.'ⁱ

More than a century earlier, 'those janglings' had annoyed the anonymous author of *Saoi le searbhas*, Eoin mac Eoin, a late seventeenth-century satire on a bad harper. Enumerating the player's technical faults, the poet writes *baca ar a dhoctaibh ní bhí*. *Docht*, defined as 'a difficult run or flourish in harp-playing', derives from an adjective meaning 'tight, close, rigid, hard', while *bac* basically means 'hindrance, obstacle'.ⁱⁱ The phrase, then, probably meant that the harper was unable to damp his strings in rapid runs and flourishes.

Somewhat surprisingly, two seventeenth-century English writers used the image of damping the sounding strings on the Irish harp as a simile in literary contexts. One was Katherine Phillips (1632–64), 'The Matchless Orinda', the first Englishwoman to achieve fame as a poet in her own lifetime. She had had a slight Irish link in that she spent the years 1662–3 in Ireland, pursuing a claim her husband had on some Irish estates, and enjoyed the friendship of literary and political figures such as Roger Boyle, earl of Orrery, and Wentworth Dillon, earl of Roscommon.ⁱⁱⁱ The subject of her poem, 'The Irish Grey-Hound', is thought to have been an Irish Wolfhound belonging to Orrery who was a connoisseur of the breed.^{iv} Another poem of hers, 'Submission', has no Irish connection, except at the end, where she writes of how she organised her thoughts:

Thus I compose my thought grown insolent,
As th' Irish harper doth his Instrument;
Which if once struck doth murmur and complain,
But the next touch will silence all again.^v

In 1653 the simile had appeared in a philosophical work by Henry More (1614–87), a fellow of Christ's College, Cambridge, and one of the 'Cambridge Platonists'. Admitting in his preface 'that some passages cannot but seem harsh to sad and weakly Spirits, as sick men love no noise nor din,' More compared his work to a well-tuned and well-played musical instrument:

For there was that Tonicall exertion, and steady Tension of my Spirits, that every chord went off with a cleare and smart sound, as in a well-tuned Instrument set at a high Pitch, and was good Musick to my self that throughly understood the meaning of it. And my agile and swift Motion from one thing to another, even of those that were of very different natures, was no harsh harmony at all to mee, I having the art to stop the humming of the last stroke, as a skilfull Harper on his Irish Harpe, and so to render the following chord cleane, without the mixing or interfaring of any tremulous murmurs, from the strings that were touch'd immediately before.^{vi}

The use of the simile attests to how familiar the Irish harp had been in seventeenth-century England – it was becoming rare by the 1650s – and to a surprisingly close appreciation of the finer points of its playing technique.

ⁱ The ancient music of Ireland arranged for the piano-forte ... (London, 1840), pp 73, 78.

ⁱⁱ T.F. O'Rahilly (ed.), *Measgra Dánta I* (Cork, 1927), pp 7–8. The poem is translated in Frank O'Connor, *Kings, lords and commons*. An anthology from the Irish ... (London, 1961), pp 73–4.

ⁱⁱⁱ Catherine Gray, 'Katherine Phillips in Ireland', *English Literary Renaissance* xxxix, 3 (Autumn, 2009), 557–85.

^{iv} Andrew Carpenter (ed.), *Verse in English from Tudor and Stuart Ireland* (Cork, 2003), pp 365–6.

^v [Katherine Phillips], *POEMS by the incomparable Mrs. K.P.* (London, 1664), p. 213.

^{vi} Henry More, *An antidote against atheisme, or an appeal to the natural faculties of the minde of man, whether there be not a God ...* (London, 1653), [preface, pp. iv–v].