

**The Remembering Bunting Festival
is produced by**

**Dún Uladh, Comhaltas Ceoltóirí Éireann's
Regional Cultural and Heritage Centre
based in Omagh, funded by**

**The Executive Office, through the Together Building a United Community Programme
and**

**The Republic of Ireland's Department of Foreign Affairs and Trade through the
Reconciliation Fund**

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outreach@dunuladh.ie**



Remembering **BUNTING** *Festival* **2020**

February 20-23, 2020

BELFAST

Edward Bunting 1773-1843

Mention the name Edward Bunting in traditional music and Irish history circles and the majority of those engaged will claim at least some knowledge of the man. So who is this Edward Bunting and just what is his claim to fame?

Born in Armagh in 1773, Edward Bunting was a prolific collector of traditional songs and tunes. His three volumes of the Ancient Music of Ireland, were published in 1796, 1809 and 1840 respectively.

Edward began formal music studies in Drogheda at the young age of seven. Edward showed such great promise that he was, by age eleven, scouted and became apprentice to, William Ware, organist of St. Anne's Parish, now otherwise known as Belfast Cathedral. Later, he became the church organist at St. George's Parish Church, High Street before the last chapter of his professional and personal life took place in Dublin, where he is buried.

It can be deduced that Edward Bunting, from all accounts was born to a Catholic mother and a Church of Ireland father. Whilst in Belfast, he resided at the home of the famous McCracken family and became somewhat of an "adopted" member of that Presbyterian family having stayed with them for thirty-five formative years! At age nineteen, with the shared interests and formidable support of the siblings, Mary Ann and Henry Joy McCracken, the classically trained and most competently skilled young Bunting was put to task to transcribe the music presented at the Belfast Harpers' Gathering in 1792 for the purpose of preserving what was referred to as "ancient melodies of Ireland". His love and devotion to music found him living a life rich within the varying communities, traditions, cultures and religions. By his own account, he developed a particularly strong innate love of the old Irish melodies which he believed were unrivalled by any other country. Hence, his famous reputation was sown.

Lost for many years, his collective works contain invaluable clues and commentary that reveal both the practices and perceptions of Bunting's time, preserving both precious history and heritage. In 1916, Omagh musician, composer and music collector Charlotte Milligan Fox (1864-1916), Founder and Secretary of the London Irish Folk Song Society in 1904, bequeathed a vast proportion of his manuscripts to Queen's University, Belfast where it presently remains.

Edward Bunting's contribution to traditional music cannot be overstated and his story, our story, continues to live on through the music of today both knowingly and oft times, even unknowingly!

The Remembering Bunting Festival

Comhaltas Ceoltóirí Éireann, through Dún Uladh, its regional resource centre based in Omagh, launched The Remembering Bunting Festival in 2017 as part of its vision for greater association in Belfast.

Now in its third year, made possible by The Executive Office through their Together Building a United Community Programme, The Republic of Ireland's Department of Foreign Affairs and Trade through the Reconciliation Fund, and in partnership with various contributing academic and cultural bodies, the festival has gone from strength to strength building upon a growing roster of guest scholars, film makers, authors and other distinguished guest speakers both local and international. Stellar talent offer outstanding panel discussions, lectures, film screenings, workshops and performances that centre around the life and work of Edward Bunting. The events include a comprehensive musical weekend that spans from classical to folk to world and of course, at the heart of it all, traditional music performances.

The CEOL Project

The Community Engagement, Outreach and Liaison Project (CEOL) was initiated by Comhaltas Ceoltóirí Éireann through its Regional Resource Centre, Dún Uladh in 2016. The CEOL Project values and practices cultural activities as a unifier amongst diverse communities across Ulster which enable the whole community to feel comfortable accessing Irish traditional music sessions, classes, competitions and concerts.

CEOL has enabled Comhaltas in Ulster to develop links with similar organizations within the Scottish pipe band sector, such as our project colleagues the Royal Scottish Pipe Band Association Northern Ireland and the Music Service for Pipes and Drums. This continues to facilitate exciting new relationships and musical collaborations that explore, showcase and celebrate our shared musical heritage.

The Producers – Comhaltas Ceoltóirí Éireann's Dún Uladh Team

Brendan McAleer -Executive Producer

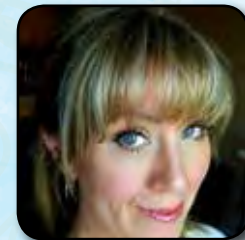
Brendan McAleer is the Reachtair (Organiser) for Comhaltas Ceoltóirí Éireann (CCÉ). He leads the cultural organisation within Ulster and manages the Dún Uladh Regional Resource Centre located on the outskirts of Omagh. Brendan is a well known cultural advocate, specifically, within traditional cultures and their potential for use as a unifier rather than a wedge to divide the two main traditions here in NI. He also actively lobbies widely for how traditional culture can be utilised to create economic benefits for the wider community through tourism resulting in the generation of positive social and cultural dividends.



Karen D'Aoust – Artistic Producer / Director

Karen D'Aoust is a trusted and respected cultural and music ambassador, event creator, music programmer and adjudicator with years of professional success designing, implementing, marketing and managing live music performances. She has been a solo and collaborative musician, choral/ensemble director and partner with years of experience focused on performing classical and traditional music respectively and in combination.

Hailing from Toronto, Canada where she solidified her professional reputation, Karen now makes Northern Ireland her home. The Outreach Officer for Dún Uladh, she is also a member of the Society for Musicology for Ireland, Song Therapists of Moorevale Creative CIC UK and Women Aloud NI, a womens' writers organisation based in Northern Ireland. Karen is presently preparing for PhD studies.



Tess Hamilton Curran – PR Marketing

Tess Hamilton-Curran is PR & Marketing officer for Dún Uladh Cultural Heritage Centre and Ulster Comhaltas Ceoltóirí Éireann. This is Tess' second year working on the Bunting Festival and is in charge of all press, design, marketing and communication. Having joined the team just over two years ago, Tess was the first PR & Marketing officer to be appointed in Comhaltas Ceoltóirí Éireann. Tess obtained an Hon BSC degree in Public Relations in 2015 from Ulster University and has worked in public relations across the UK, Ireland and North America. Tess has experience in marketing management, crisis management, advanced advertising, political lobbying, public relations and public affairs strategy.





Louisa Costelloe

Louisa Costelloe is a Chartered Librarian in Special Collections at Queen's University Belfast. She has experience in both the public and academic library sector and has specialised in historic book and manuscript collections. Louisa has led a digital transformation in Special Collections and has focused on increasing accessibility to the digital and physical collections, whilst ensuring their preservation for future generations. Her experience of playing the harp and concertina has led to a particular interest in the Edward Bunting Collection.



Bernard Conlon

Bernard was born in Glengormley, on the outskirts of Belfast. He studied history, politics and communications at what is now Ulster University. After press and research work in Belfast, he went to Luxembourg on a scholarship. He honed his journalism skills working with a Brussels publisher. For an extensive period, he wrote on European affairs, worked for trade union bodies and others and spearheaded cultural activity in the Belgian capital.

Returning to Belfast, he was involved in communications work in the peace-building and other sectors. He set up Inforculture - a community interest company (CIC) facilitating "information and creativity"

and worked for various community organisations and made documentaries. Presently, he continues endeavors on poetic and other writing projects and is planning more documentary work.



Dr Colette Moloney is Assistant Registrar at Waterford Institute of Technology, and an academic and musician in both the classical and traditional music idioms. A music graduate of University College Cork and the Cork School of Music, she gained her PhD from the University of Limerick in 1995 on the subject of the Bunting Manuscripts. She also holds teaching and/or performance diplomas from Thames Valley University, Trinity College of Music, and the Associated Board of the Royal Schools of Music, London. Her current research interests lie in the areas of palaeography, traditional music, Gaelic harp music and cultural history. She has published widely including the reference book, *The Irish Music Manuscripts of Edward Bunting (1773-1843): An Introduction and Catalogue*, which was issued by the Irish Traditional Music Archive in 2000, and *The 'Boss' Murphy Musical Legacy*, published by Noah's Art Publications in 2004.

Moyra Haslett

Amongst projects which include collaborative research between the Schools of English in Queens University Belfast and Trinity College Dublin, Dr. Haslett is currently co-editing (with Lillis O Laoire and Conor Caldwell), *The Oxford Handbook of Irish Song, 1100-1850* (Oxford University Press). This will consist of c.35 chapters on a variety of Irish song types in this early period. The book emerges from the AHRC-funded project, 'An Historical Typology of Irish Song', for which she acted as Principal Investigator between 2013 and 2015 (taking over the role from Ed Larrissy on his retirement). The web-site created as part of this project, including a variety of specially commissioned recordings, can be viewed at www.irishsongproject.qub.ac.uk. Moyra has contributed research on Anglophone song in the eighteenth century and has given numerous talks on Swift and Song, particularly the ballads which were performed as part of the Wood's halfpence affair.



Ciara Conway

Ciara Conway is in the final year of her PhD in Historical Musicology at Queen's University, Belfast under the supervision of Dr. Sarah McCleave. Ciara's doctoral research investigates the music in the Irish playwright John O'Keeffe's (1747-1833) London comic operas. Today, Ciara's presentation will look at tunes found in Bunting that were previously used by O'Keeffe in his London comic operas.



Eilís Levalle a harpist from Monaghan, began learning music at a young age and learned to play the harp at the Armagh Pipers Club. Having gained vast experience as a performer, and collaborator with musicians from a wide range of genres, she completed her B.Mus degree at DIT Conservatory of Music and Drama, where she was awarded the Leo Rowsome award for the highest achievement in Irish Traditional music. Her broadcasts include performances on Tg4's 'Sé mo Laoch and Geantraí, RTÉ Television, BBC Television and Radio, RTÉ Lyric Fm and Radio na Gaeltachta. Presently, Eilís is undertaking a PhD in music, focusing on eighteenth-century collector Edward Bunting's collection of music in Queen's University, Belfast. She has extensive experience as a performer and teacher of the harp having performed throughout USA, Canada, Europe and further afield. Eilís is also fortunate to have been supported by Music Network's Music Capital Scheme in 2017, funded by The Department of Culture, Heritage and the Gaeltacht. Music Network is funded by The Arts Council.





Stonewall Trad Folk Band

Kenny Qua and the Stonewall band members are no strangers to North East counties of the island. With years of performances in countless events and celebrations, the incredible skill, versatility and experience of each of the members, collectively offers a unique opportunity and insight into the historic and contemporary musical and narrative cultural themes of the land. Tammie Qua, a music educator in Belfast, also leads traditional ensembles in academic settings. Kenny, as primary school educator, has led many cross community collaborative school music ensembles in his native Armagh having been involved in Music Bridges a multi-year initiative of Musicians Without Borders.

Bright Lights Dance Group are based in East Belfast. They specialise in Ulster Scots dancing as well as in Irish Dance and Ballet traditions and practice. They have won many Ulster Highland dance championships and they always tailor their dance programme uniquely to the dance events in which they perform.

In partnership with...

The Murray School of Irish Dance has been established for over 30 years in Ballynahinch, Co. Down, Northern Ireland. The school was started as the Coogan School in the markets area of Belfast by Catherine Murray-McMullan who has been teaching Irish dancing for over 36 years. The school prides itself on being a truly cross-community organisation, which is reflected in their membership made up of pupils from many different schools across the local area. Their dancers have successfully competed in local provincial and international Festival Championships.

Dr. Janet Harbison

From her new 2019 home base in Warwick at the heart of the UK, Janet commutes to Northern Ireland for her activities here, and continues to compose, perform, teach, write and record. Holding several degrees, she has been a Visiting Professor of (Irish) Music at the University of Ulster at Magee College campus, since July 2016. With a rich, dynamic and varied professional history of expertise and influence, Janet has been a multi-award winning musician, cultural innovator, advocate and pedagogue for decades, including work establishing cross community peace initiatives and charitable organizations. Her body of work is unparalleled in volume and scope and she continues to build upon it. In addition to her performance presentation at Thursday evening's event, Janet coordinated the ensemble of music students from Magee College to illuminate Eugene Dunphy's presentation. See more about Janet's work at janetharbisonharp.com



Eugene Dunphy

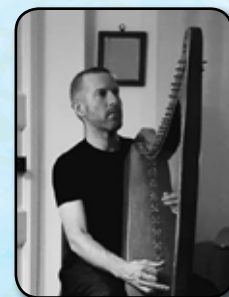
Since 2011, musician and historian Eugene Dunphy has published an extensive catalogue of articles on Irish music. His 2018 book, *The Bard of Ballymacarret*, met with critical acclaim, and this year will see the publication of two more of his works: *Cave Hill; An Anthology of Poems, 1750-2019*, and *Brennan on the Moor, the True Story*.

Simon Chadwick

Simon's current work is concentrating on the tradition-bearers of the late 18th and early 19th century. He is interested in lineage, transmission and trying to connect to the broken end of the living tradition through studying Bunting's manuscripts and other sources. Published in 2017, Mr. Chadwick's book, *Progressive Lessons* presents the source material for the three beginners' tunes "traditionally taught young harpers". These tunes were collected by Edward Bunting from the last of the old Irish harpers in the 1790s, and written into his manuscript notebooks. The book includes actual-size colour facsimiles of the key source manuscripts, with detailed commentary on them. As well as the three tunes, there is information about the old harpers and their harps. Simon is currently researching and commissioning a detailed "archaeological" copy of one of the 18th century harps preserved in the National Museum of Ireland. As well as performing and teaching, he organises events, mostly as part of the Historical Harp Society of Ireland.

Siobhan Armstrong

Siobhán is one of Europe's foremost historical harpists, performing and recording 16th- to 18th-century opera and chamber music with many of Europe's most prestigious historical performers, and also collaborating with some of Ireland's best traditional musicians. She founded and chairs The Historical Harp Society of Ireland. Her own early Irish harp is a copy of the medieval Trinity College or Brian Boru harp - the national emblem of Ireland. In 2014, Middlesex University, London, awarded her a three-year post-graduate research bursary to pursue PhD studies in early Irish harp performance practice. Siobhán has also embarked on a recording project, with her group, The Irish Consort, to present a series of five CDs of music in Ireland 1500-1800. *Music of Ireland Vol. I: The Kingdom of Ireland 1500-1600* was released in 2016. This project is kindly funded by the Arts Council Music Recording Scheme, managed by Music Network.





Sylvia Crawford

Sylvia Crawford, from Co. Armagh, recently completed a Master's degree by Research in Ethnomusicology, at Dundalk Institute of Technology. Her research focused on the life and music of Patrick Quin, an eighteenth-century harper from Co. Armagh, and on cultural tourism in the Oriel region. Sylvia combines classical and traditional music backgrounds, playing early Irish harp, fiddle and piano. She has a BA Hons in Music and Ethnomusicology from Queen's University Belfast, and an HDip in Arts Administration from NUI Galway.

In recent years Sylvia has been actively involved with the revival of the old Irish harp and has presented concerts, talks and workshops on the subject. She is involved with The Historical Harp Society of Ireland

both in an artistic role and as Financial Administrator. As well as private and online tutoring for harp, fiddle and piano, Sylvia teaches annually at Scoil na gCláirseach and at HHSI Discovery Days around the country.

Most recently Sylvia Crawford has been collaborating with singer, Pádraigín Ní Uallacháin, on eighteenth-century Irish vocal music. Sylvia's harp music and research features on Ní Uallacháin's acclaimed 2017 online project, Oriel Arts. www.sylviacrawford.net



Róisín Elsafty

Multi-award winning, Róisín sings in the oldest a cappella singing style in the Irish language. From early Irish music to jazz, she works with some of the very best known mainstream Irish traditional and historical musicians. Memorable international concerts have included performances at Cité de la Musique in Paris, the Palais de Beaux Arts in Brussels and with The China/Ireland Cultural Exchange Programme performing in Beijing and Shanghai. She has also hosted TV and radio shows in English and Irish, both in Ireland and abroad. Róisín's first solo recording, Má Bhíonn Tú Liom Bí Liom, was released in 2007 on Vertical Records and was widely praised. Described by The Irish Times as 'a thing of beauty from

beginning to end', it is a collection of traditional and newly composed songs, both accompanied and a cappella. In addition to her musical accomplishments and activities, Róisín holds a PhD in biochemistry.

Ranagri

Alt folk band Ranagri are a combination of Irish and English musicians; Dónal Rogers (Vocals/ Guitar), Eliza Marshall (Flutes/ Whistles), Ellie Turner (Electric Harp) and Joe Danks (Bodhrán/ Guitar). Since forming in 2013, Ranagri have recorded three studio albums at Grammy Award Winning Record Label Stockfish Records, with their latest record 'Playing For Luck' released in January 2019. Acclaimed previous albums are Fort of the Hare (2014) and The Great Irish Songbook with pop legend Tony Christie (2015). 'Voices', recorded at Real World Studios and produced by Grammy-nominated producer Graeme Pleeth, and 'Tradition', were both released on Goatskin Records in 2016. Festival performances include Cambridge, Gate to Southwell, Wath, Lyme Folk Weekend, Trinity, Bloom (Dublin) and Purbeck. No strangers to large venues, Ranagri have performed at Birmingham Symphony Hall, Fairfield Halls, The Union Chapel, Buxton Opera House and Camac Harp Festival in France to name a few. Combining their love for world music, they have collaborated with top Indian musician Kuljit Bhamra OBE, and members of Britten Sinfonia at The Bhavan Centre, London. Ranagri toured in 2017 with Justin Currie (of Del Amitri) at Islington Assembly Halls, Perth Concert Hall, Holmfirth Picturedrome and Cambridge Junction, followed by a tour of Scotland and Germany whilst writing and recording their latest album 'Playing For Luck' at Stockfish Studios throughout 2018.



Dr. Fiachra Ó Corragáin

Fiachra Ó Corragáin is a composer, musician, and researcher from Co. Cork and the harp is his main instrument. In 2016, Fiachra was conferred with a PhD in composition from UCC as the youngest doctoral music graduate in the university's history. Fiachra has released two albums of harp music, Hidden Gems and The Enchantment. Fiachra has composed and produced music for stage and screen, including Ériu Dance Company's Walls Talk and Salomé, and for the Canadian short film Sídhe. In 2018, Fiachra was commissioned to compose and perform Planxty Prince Charles in honour of the visit of Prince Charles to Cork. Fiachra has been involved in historical musical conservation efforts by transcribing wax cylinder recordings from the Henebry/O'Neill collections, arranging pieces from Captain Francis O'Neill's collections, and developing and recording an online rendering of Edward Bunting's entire first publication of music, including a full portfolio of recordings, buntingarchive.ie. Fiachra's online harp videos have garnered over half a million views.





Andy McGregor CEOL Tutor

Andy began Piping with Raffery Pipe Band aged 8. He then joined Cottown Pipe Band under Freddy Russell. Andy joined Polkemmet Pipe Band, Edinburgh in 1995 and when he returned home joined the Pipes and Drums of the RUC before becoming Pipe Major of Grade One Band Cullybackey. Andy now concentrates on teaching and performing with his groups Pure Blarney and Kask. Andy has performed world wide, most recently at International Festival de Lorient, Brittany, France, Spasskaya Tower International Tattoo, Moscow and Festival of Orchestras, St Petersburg. He holds the Pipe Major Certificate which he studied under Gavin Stoddart and Bruce Hitchings in Edinburgh Castle. He is now the Head tutor and project manager with Music Service for Pipes and Drums.



Dympna Mullin - OCN Tutor

Dympna (Education Authority) is the Leader in Charge at the Omagh Boys and Girls Club, an organization that has built a reputation for youth to challenge themselves through personal development and activity based projects. With the help of a dedicated staff for many years, the club has been the backbone of positive reinforcement and opportunity providers for young people.

CEOL BAND Core Ensemble

Katie Boyle – melodeon, vocals
Declan Crudden – bodhran (not present)
Patrick Harvey – accordion, guitar
Niamh McAnenly- harp
Kerry McCabe – whistle, flute
Owen McGregor – small pipes, highland pipes
Lucy Somerville – small pipes, highland pipes

Victoria Catterson – small pipes, highland pipes, cajon
Shannon Duggan – banjo
Shauneen Maguire – accordion
Caitlin McCabe – fiddle, whistle
Chloe McGregor – small pipes, highland pipes
Cainan Mooney – fiddle
Jamesie Wray – fiddle



Omagh Community Youth Choir with Conductor Brian McNamee

The Omagh Community Youth Choir was formed by local music student at the time, Daryl Simpson, together with other local musicians and youth leaders in October 1998 in the wake of the Omagh Bomb atrocity of August 15, 1998. This devastating act left a town of shattered dreams and a community in need of comfort, healing and solace. His vision was to bring together young people from various backgrounds and traditions, to raise a positive awareness of a community working together for peace and reconciliation, and to provide some comfort in those dark days. OCYC has had unprecedented international success including recording with Lord Lloyd-Webber and appearing on The Royal Variety Show. Their collaboration with, ‘Playing for Change’, scored a US Billboard No 10, headlined at Glastonbury Festival and a release of, ‘All you Need is Love,’ for Starbucks/Red.



Daryl Simpson - Founder

Daryl Simpson B.E.M., from Omagh, Northern Ireland, developed his love of music during schooling at Omagh Academy, which then led him to study at Queen’s University (Bmus), Royal Irish Academy of Music (DipMus), and Royal Scottish Academy of Music and Drama (PgDipMus, MMus and MOpera). Daryl was recognised with a BEM (British Empire Medal) for services to Community Relations and Peace and Reconciliation in Northern Ireland in the Queen’s 2018 New Year Honours List. Daryl also currently keeps a busy touring schedule as part of the internationally renowned trio, the Celtic Tenors.



SCHEDULE OF EVENTS

Thursday 20 February

9:00am **Bunting Manuscripts Digital Launch with Public Exhibition Opening**

*Queen's University Belfast McClay Library
Ground Floor Exhibition Room
"open viewing to all"*

2:00pm **Exhibition of the Original Bunting Manuscripts** with address by Louisa Costelloe

*Queen's University Belfast McClay Library
Special Collections/Archives
By reservation through the library*

6:30pm **The Irish Harp - A Reception to Celebrate UNESCO's Intangible Cultural Heritage New Status Designation**

A Reception with address and performance
Harp Ireland / Cruit Éireann

The Irish Secretariat Office

Friday 21 February

10:30am **Screening and Scones - Festival Breakfast** Documentary Screening Belfast 1792 - The Hub of the Harp and Q&A with Film maker, Bernard Conlon Address by Jason Burke Linen Hall *Linen Hall Library*

3:30pm **Part of a Bigger Picture** A Glimpse into Different Worlds via the Bunting Archives A Panel Discussion with Dr. Moyra Haslett, Eilís Lavelle & Ciara Conway

Q&A immediately following via

4:30pm **Conversation Café** Small Talk meets Big Talk! More than Q&A

*Old Staff Common Room Main University Building
(Lanyon), Queen's University Belfast*

8:00pm **Lilt, Kilt and Tale!** Stonewall Trad Folk Band Bright Lights Highland Dancers Murray School of Irish Dance *Skainos Centre*

Saturday 22 February

10:30am **Negotiating the Labyrinth:** Road Map to the Bunting Collection An illuminated talk and slideshow with Q&A Dr. Colette Moloney

Cultúrlann McAdam Ó Fiaich

*Historical Harp Society of Ireland presents...
Listen, Learn, It's Your Turn!*

1:00pm **Listen: Harp Songs from the Bunting Manuscripts** In Concert with Siobhan Armstrong and Róisín Elsafty

2:30pm **Learn: History of the Old Irish Harp** Illuminated Talk by Simon Chadwick

3:30pm **It's Your Turn: Early Irish Harp** Beginner Workshop with Sylvia Crawford

Cultúrlann McAdam Ó Fiaich

7:30pm **You've Never Heard it Quite Like This!** Trad, Folk, Pop & Classical Cocktail! Ranagri | CEOL Band | Omagh Community Choir *St. George's Church*

Sunday 23 February

1:30pm **Through the Hands of Bunting** When Carolan met Beethoven! Illuminated Talk and Live Acoustic Performance Demonstration with Visual Media Eugene Dunphy, Dr. Janet Harbison, David Chancellor, Niamh Murray. *The Duncairn*

3:30pm **Forward to the Past- Bunting Archives for the Digital Age** Demonstrative Concert performance by Dr. Fiachra Ó Corragáin *The Duncairn*

LOCAL NEARBY SESSIONS

Friday - Traditional Music Sessions

5:00 pm *The Garrick Bar*

8:00 pm *Sunflower Public House*

Saturday - Traditional Music Sessions

3:00 pm *The Cloth Ear*

4:00 pm *The John Hewitt Bar*

8:00 pm *Sunflower Public House*

Sunday - Traditional Music Sessions

2:00pm *The Cloth Ear*

6:00pm *The Garrick Bar*

8:00pm *Sunflower Public House*

Festival Venues

Irish Secretariat Office

40 Linenhall St.
Belfast BT2 8BA
+44 (0) 28 9038 3700

Linen Hall Library

17 Donegall Square N.
Belfast BT1 5GB
+44 (0) 28 9032 1707

Queen's University Belfast

McClay Library

10 College Park Ave
Belfast BT7 1LP
+ 44 (0) 28 9097 6135

Lanyon Building - Old Staff Common Room

University Rd
Belfast
BT7 1NN
+44 (0)28 9097 2222

Skainos Centre

241 Newtownards Rd,
Belfast BT4 1AF
+44 (0)28 9045 856

Cultúrlann McAdam Ó Fiaich

216 Falls Rd,
Belfast BT12 6AH
028 9096 4180

St. George's Church

105 High Street
Belfast, BT1 2AG
+44 (0)28 9023 1275

The Duncairn

Duncairn Avenue,
Belfast, BT14 6BP
028 90 747 114

Thursday 20 February 2020

Exhibition of Edward Bunting Manuscripts

Special Collections & Archives at Queen's University Belfast has held the Edward Bunting Collection since it was bequeathed in 1916. The earliest manuscript dates from the Belfast Harp Festival of 1792. A number of Bunting's unique manuscripts along with original accession letters will be displayed in the Special Collections Reading Room. Assistant Librarian in Special Collections, Louisa Costelloe, will introduce these manuscripts and attendees will then be invited to peruse those on display. ***Pre-booking is essential as places are limited to 25. Please email specialcollections@qub.ac.uk if you would like to attend.***

Additional Bunting manuscripts and publications will also be displayed in the new exhibition area on the ground floor of the McClay Library in Queen's University Belfast from the 17 - 28 of February 2020. ***Booking is not required to visit this ground floor exhibition.***

Bunting Online

To coincide with the Remembering Bunting Festival Special Collections & Archives will be publishing a digital exhibition on 'The Edward Bunting Collection'. The exhibition will be announced on the Special Collections Blog: <https://blogs.qub.ac.uk/specialcollections/>.

The Irish Harp - An Evening Reception to Celebrate...The Irish Harp's Inscription on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

Following a campaign supported by musicians and members of the public alike, the Irish harp was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in December 2019. Join host, Kevin Conmy, Joint Secretary of the Department of Foreign Affairs and Trade's Irish Secretariat in Belfast as he welcomes you to a special celebratory reception with refreshment. Harp Ireland / Cruit Éireann's members, Chair, Aibhlín McCrann will address guests, offering insights and information on the organisation in general, and its role in the process of securing the UNESCO status for the instrument and Janet Harbison will speak about and perform music that will undeniably affirm the news!

The UNESCO Representative List is aimed at promoting visibility, awareness and protection of cultural heritage internationally. Irish harping is at the heart of the identity of the people of the island of Ireland and harp playing has helped people to embrace diversity and bridge divides. This new designation recognises the instrument's unique place in musical and cultural life and aims to encourage its use as a living instrument.

NOTE Attendance of this free event must be reserved by contacting the British Irish Intergovernmental Secretariat for the Department of Foreign Affairs and Trade at this email address: biigs@dfa.ie

Friday 21 February 2020

Screening and Scones - Festival Opening Breakfast

A great way to wake up to this year's festival adventure! Join us at the Linen Hall Library for a hot morning cuppa! Tea, coffee, scones with butter and fruit preserves, croissants and Danish pastries will be served while you mingle and warm up for the screening of film maker, **Bernard Conlon's** 25 minute documentary film, *Belfast 1792 - The Hub of the Harp* which offers great introductory insight into why we still celebrate the work of Edward Bunting today.

The film describes the events surrounding the 1792 Belfast Harpers Assembly, which took place in the Assembly Rooms building at the junction of Donegall and Waring streets. It touches upon the 220th anniversary in 2012 which was an event that took place in the Central Library to commemorate it. This event revealed research about the life and times of Arthur (Art) O'Neill, one of the oldest harpers at the Assembly as carried out by Eugene Dunphy. The film highlights an era in Belfast when there was common purpose and great cultural and political dynamic. Following the screening, Bernard will be available for a short Q & A period.

Part of a Bigger Picture: - A Glimpse into Different Worlds via the Bunting Archives

Intriguing and unexpected, a panel of experts share and discuss information and insights that have been uncovered through the study of The Bunting archive. Hosted by Dr. Moyra Haslett, current co-editor of The Oxford Handbook of Irish Song. Along with PhD candidates, Eilís Levalle and Ciara Conway, the three share their collective and individual research to shed light on the subject of how the Bunting collections offer an unrivalled glimpse into different worlds. Immediately followed by...

Conversation Café: Q&A Your Way - Where small talk and big talk meet!

You're ready for a drink and a bite to eat and also eager to digest the nourishment of the panel discussion. We totally understand that. Revitalize after the panel discussion with complimentary refreshments whilst engaging in casual, but meaningful collaborative dialogue around the festival's topics of interest. Enjoy this time to share interests, network and connect with the panellists and like-minded guests!

Lilt, Kilt and Tale

A festive night of the music and dance traditions so dear to Ulster are explored and celebrated in dynamic style. Stonewall Trad Folk Band with Kenny Qua, Elaine O'Sullivan, Fergal O'Brien and Tammie Qua will offer a rousing performance. Along with surprise musicians, Stonewall is joined by Belfast's own, Bright Lights Highland Dancers and the Murray School of Irish Dance. Together the performers promise to stir up the sentiment and turn up the excitement! I dare you not to tap your toes!

Saturday February 22, 2020

Negotiating the Labyrinth: A Road Map to the Bunting Collection

Edward Bunting (1773-1843) was a nineteen-year-old professional musician when he was engaged to transcribe the music of the Irish harpers at the Belfast Harp Festival in 1792. Bunting subsequently made the collection, arrangement and publication of Irish music his life's work and published three volumes of airs. In addition to the published volumes, the extant Bunting Collection comprises an extensive manuscript collection, containing over 4,500 items, primarily held in the Library of the Queen's University of Belfast, but also dispersed elements held at the Belfast Public Library, the British Library and the National Library of Ireland.

Given that the texts collected are in both Irish and English, along with included musical items, an extended period of compilation, 1792-c. - 1843, the multiple locations, and the fact that the manuscripts in the largest holding, that in Queen's University, appear to have been catalogued in random order, the chronology and composition of the manuscript collection is not immediately obvious.

Dr. Moloney will use the textual and non-textual evidence in the manuscripts to propose a chronology of the collection, to identify the musical genres, it contains, and to highlight the links between individual manuscripts, thereby providing a road map for those wishing to access the maze that is the Bunting Collection.

The Historical Harp Society of Ireland presents

Listen, Learn, It's Your Turn!

Supported by the Arts Council of Ireland



Listen! – Harp Songs from the Bunting Manuscripts

Enjoy a unique concert of harp music and harpers' songs as performed by Ireland's foremost historical harpist, Siobhán Armstrong, and the prize-winning singer, Róisín Elsafty. The harp songs and solo harp compositions performed are reconstructed from fragmentary material surviving in the manuscripts of Ireland's first music collector Edward Bunting.

It is often not fully realized that the repertory of the old Irish harpers was, to a large extent, vocal. Some harpers, such as Turlough Carolan, in the eighteenth century, composed and sang their own songs, accompanying themselves on their brass-wire-strung early Irish harps. Others, who were heard later in the century, in Belfast, at the famous harpers' assembly in July 1792, sang songs composed by earlier harpers including the Connellon brothers and Turlough Carolan, all of whom had been born in the previous century.

Learn! – Histories and Traditions of the Early Irish Harp

Join one of the world's leading experts, Simon Chadwick, for an illustrated presentation as he opens a door into the fascinating world of the ancient Irish harp, beloved of Edward Bunting,

It's Your Turn! – Have a Go on the Early Irish Harp

A Beginners' workshop under the gentle guidance of Sylvia Crawford gives you the opportunity to play from their unique collection, one of The Historical Harp Society's early Irish harps copied from originals in the National Museum of Ireland. These are available on a first-come-first-served basis to the workshop participants. Suitable for adults and children over 10. No previous experience needed.

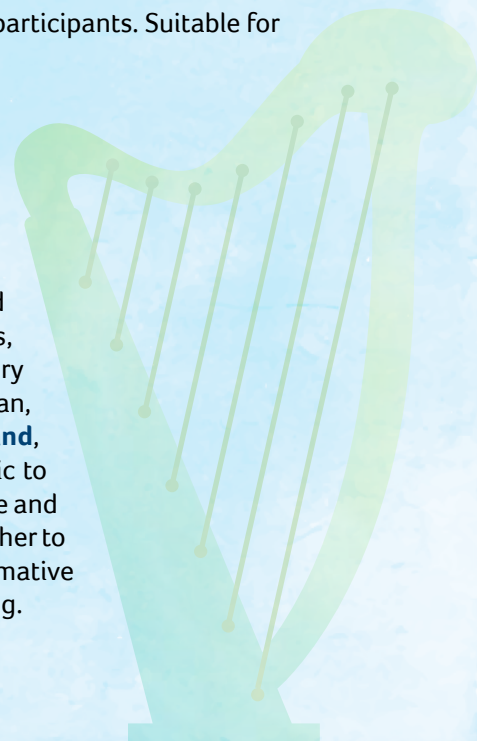
Pre-booking is essential as places are limited.

Contact Karen D'Aoust outreach@dunuladh.ie 028 8224 2777

You've Never Heard it Quite Like This!

Trad, Folk, Pop, World and Classical in an Explosive Cocktail

This concert will showcase the powerful place of relevance that traditional instrumentation and practices continue to occupy in contemporary music and how they continue to offer new and exciting perspectives to multiple music genres, generations of musicians and their respective audiences. **Ranagri**, a contemporary folk/world music band consisting of flutes, Irish whistles, electric harp, bodhran, guitars, piano, bouzouki and voices, will headline with supporting acts, **CEOL Band**, and the **Omagh Community Choir**. All will perform their particular brand of music to pay homage to the seminal contribution of Edward Bunting, the festival's namesake and to the island of Ireland's musical culture and heritage. Then, all acts will come together to collectively perform the last few works of the evening in a grand finale of transformative celebration that is all at once engaging, enlightening, educational, and entertaining.



Sunday February 23, 2020

Through the Hands of Bunting – When Carolan met Beethoven!

Be part of history with this first ever performance in Northern Ireland of Beethoven's arrangement of Carolan's music. In an illuminated presentation, Eugene Dunphy presents the fascinating story of how a Scottish music collector availed of the Bunting collections to bring an Irish composer to the attention of a German composer! Involving literary and musical legends, the story is as intriguing as it is entertaining. Author, Eugene Dunphy's passionate, narrative presentation, will be accompanied by visual media and live performances by special guest, Dr. Janet Harbison - harp, Niamh Murray - soprano and David Chancellor - pianist, who will help to bring the story to life right before your ears!

Forward to the Past - Bunting Archives for the Digital Age

The collections of Edward Bunting are some of Ireland's most significant historical and musical artefacts. Published in the eighteenth and early-nineteenth centuries, Bunting's collected harp music offers a glimpse into the past of the once mighty Irish harping tradition; one of the oldest musical traditions in Europe. Bunting's first collection, A General Collection of the Ancient Irish Music, published in 1797, has been enlivened for the digital age with the 2019 launch of Bunting Archive, <https://www.buntingarchive.ie/>.

On this website, created by Dr. Ó Corragáin, the full collection is published in the form of newly-transcribed scores, writings about Bunting and the harping tradition, and of particular note, a harp recording of every one of Bunting's sixty-six arranged pieces. With demonstrative performances throughout, Dr. Fiachra Ó Corragáin, will discuss the collection, the evolution of the Irish harping tradition and the importance of bringing this music into a new media information age.