

**Professor Gearóid Ó hAllmhuráin, BA, MA, HDE, DUEF, MBA, Ph.D.**

**Johnson Chair in Quebec and Canadian Irish Studies**

**School of Canadian Irish Studies, Concordia University**

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*Languages:* Irish, English & French (read, write & speak fluently)

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## **EDUCATIONAL PROFILE**

### **Synopsis of Degrees**

MBA	International University of America (1995)	San Francisco, USA
DUEF	Université de Toulon et du Var (1991)	Toulon, FRANCE
Ph.D.	Queen's University Belfast (1990)	Belfast, N. IRELAND
CLCF	Université Paris IV - Sorbonne (1989)	Paris, FRANCE
HDE	Trinity College Dublin (1982)	Dublin, IRELAND
MA	University College Cork: UCC (1981)	Cork, IRELAND
BA	University College Cork: UCC (1978)	Cork, IRELAND

### ***Description of Degrees***

**1993 - 1995 International University of America San Francisco, USA**

MBA *Magna Cum Laude*: Master of Business Administration in Transnational Business Management, Strategic Planning & Marketing Research. **Thesis:** *The Hidden Asset: Cultural Economics and Traditional Arts Management in the West of Ireland 1960-1995*. Supervisor: Dr. Ibrahim Warde (IUA San Francisco and *Le Monde Diplomatique*, Paris).

**1991 Université de Toulon et du Var Toulon, FRANCE**

DUEF: Diplôme d'Université d'Études Françaises (Niveau Supérieur). Cours de Civilisation et de Littérature Française du XX siècle.

**1985 - 1990 Queen's University Belfast**

**Belfast, N. IRELAND**

*Ph.D. Doctor of Philosophy in Social Anthropology and Ethnomusicology.*

**Thesis:** *The Concertina in the Traditional Music of Clare.* Coursework in Social Anthropology, Ethnomusicology & Cultural Geography. Fieldwork in the West of Ireland and among Irish diaspora communities in the United States.

Supervisor: Professor John Blacking (dec. 1990) QUB.

**1988 Université Paris IV - Sorbonne**

**Paris, FRANCE**

*CLCF: Certificat de Langue et de Civilisation Française (Niveau Supérieur).* Cours de Civilisation Française de la Sorbonne.

**1981 - 82 Trinity College Dublin**

**Dublin, IRELAND**

*HDE: Higher Diploma in Education.* Majored in History Teaching, Irish Language and Literature, and Psycho-Linguistics. Graduated with Second Class Honors, Grade 1.

**1978 - 81 University College Cork**

**Cork, IRELAND**

*MA: Master of Arts in Early Irish History & Mediaeval Hagiography.*

**Thesis:** *The Cult and Lives of Senán of Inis Cathaigh.* Course work in Old Irish, Latin, French, Historical Geography & Archaeology. Supervisor: Professor Donncha Ó Corráin, University College Cork. Extern: Professor Thomas Charles-Edwards, Oxford University.

**1974 - 78 University College Cork**

**Cork, IRELAND**

*BA: Bachelor of Arts (Double History Major).* Specialized in Irish and Mediaeval History, Irish American History, and International Relations. Minored in Irish and Welsh languages.

## PROFESSIONAL PROFILE

**2009 - Present**      **SCIS: Concordia University**      **Montreal, Quebec, Canada**  
*Johnson Chair in Quebec and Canadian Irish Studies*

As inaugural holder of the Johnson Chair in Quebec and Canadian Irish Studies at Concordia, I am conducting an interdisciplinary study of Irish cultural memory in Quebec, with particular reference to soundscape studies and intangible heritage. This new fieldwork integrates research models from History, Anthropology, Ethnomusicology, Media Ecology, Memory Studies, Cultural Geography, and Space-Place Studies. A key element of this research involves the creation of a digital archive of Irish cultural memory in Quebec based on a series of field surveys conducted throughout the province, from the Gaspé peninsula in the northeast to the Ottawa and Gatineau Valleys in the southwest. To transfer this research to a classroom setting, I offer undergraduate courses on Irish Cultural History in Quebec and Canada; Irish Music History and Folklife Studies, and I direct graduate (MA & Ph.D.) and post-doctoral research in Irish Cultural History, Memory Studies, and Ethnomusicology—with particular reference to research in Canada and Quebec. Directed graduate work involves intensive fieldwork training, performance modalities, and studio experience.

**2000 - 2009**      **University of Missouri-St. Louis**      **St. Louis, Missouri, USA**  
*Smurfit Stone Endowed Professor of Irish Studies and Professor of Music*

In 2000, I was appointed Smurfit Stone Endowed Professor of Irish Studies and Professor of Music at the University of Missouri-St. Louis, one of a limited number of endowed chairs of Irish Studies in North America. Holding a joint appointment in the Center for International Studies and the Music Department at UMSL, I directed one of the preeminent Irish Studies programs in the Midwest, nationally recognized for its academic excellence and community partnerships. Through a series of academic and community-based programs and an international summer school at the National University of Ireland-Galway, we provided educational opportunities in Irish and Irish-American history and culture. Each year, we hosted distinguished guests who presented readings, concerts and seminars. These included Nobel Peace Prize winner, John Hume; former President of Ireland, Mary Robinson; as well as poets, composers, writers, diplomats, musicians, singers and dancers. The Center for International Studies offered opportunities to collaborate with African-American, Jewish-American, Chinese, Japanese, and French colleagues on multicultural projects. In 2006, our program hosted the prestigious National Convention of the American Conference for Irish Studies (ACIS), which I co-directed.

**2008**      **Concordia University**      **Montreal, Quebec, Canada**  
*Visiting Scholar: Centre for Canadian Irish Studies, Concordia University.*

Designed and taught a performance-based programme in Irish and Canadian Irish Music History. Hosted concert performances on the Concordia campus, and contributed to a study tour to the Irish Famine memorial on Grosse-Île.

**2001- Present          National University of Ireland          Galway, Ireland**

*Ph.D. Advisor (Irish Music):* Centre for Irish Studies, National University of Ireland-Galway.

**1998 - Present          Radio Teilifís Éireann          Dublin, Ireland**

*US / Canadian Correspondent:* RTÉ: Raidió na Gaeltachta / Irish Language Radio, (Connemara).

**1995 - 2017          Celtic Music Summer Schools          USA / Canada / Ireland**

*Faculty:* CCÉ Music, Arts & Dance School (MAD Week), Bethesda, Maryland; Warren Wilson College, North Carolina; Catskills Irish Arts Week, New York; Irish Music School; University of Wisconsin-Milwaukee; Goderich Celtic College, Ontario, Canada; Friday Harbor Irish Music School, University of Washington; Willie Clancy Summer School, Miltown Malbay, Co. Clare, Ireland; Éigse Mrs. Crotty, Kilmsh, Co. Clare, Ireland.

**1994 - 1998          University of San Francisco          San Francisco, CA**

*Adjunct Teaching Professor & Research Advisor:* College of Professional Studies, USF. Taught undergraduate courses in Expository Writing and Qualitative Research Methods in Information Technology and Organizational Behavior programmes.

**1994 - 1996          International University of America          San Francisco, CA**

*MBA Faculty and DBA/Ph.D. Advisor:* Taught courses in Transnational Business, Cross-Cultural Communication, and Strategic Planning to MBA, Ph.D. and DBA students.

**1993 - 1995          Independent Consultant          San Francisco, CA**

*European Research Director:* Institute for the Study of Distributed Work, Oakland, CA. (Designed telework modules for a global clientele). Consultant, Euro-Worldwide Investments, San Francisco.

**1991 - 1993          St. Francis Xavier University          Nova Scotia, CANADA**

*Assistant Professor of Sociology, Anthropology and Celtic Studies.* Designed and taught courses in Irish History and Civilization, Anthropology, Media Sociology & Celtic Folklore and Mythology. Community Liaison: Celtic Studies Program. Portfolio involved planning and directing student performances in Gaelic-speaking communities in rural Nova Scotia and Cape Breton Island.

**1988 - 1989          Université Paris IV - Sorbonne          Paris, FRANCE**

*Extern Examiner* for postgraduate work in Irish music history and folklife. Department of English and American Literature.

**1985-1991**                      **Marymount International School**                      **Paris, FRANCE**

Chair: Social Studies. Directed a program for international students from Europe, the Middle East, North America, Africa and South East Asia. Supervised field studies in Scandinavia and Eastern Europe. This was a bilingual curriculum based on American and French educational models.

**1983 - 1985**                      **Blakestown Community College**                      **Dublin, IRELAND**

Senior Lecturer: History and Irish Language. Portfolio also included participation in Minority Language teaching project funded by the Education Commission of the European Union.

**1981 - 1983**                      **Plunkett's Pre-University Centre**                      **Dublin, IRELAND**

Lecturer: Irish & European History, and Irish Language. Developed Irish language programs.

**1978 - 1981**                      **University College Cork**                      **Cork, IRELAND**

**Director:** Undergraduate Tutorial Program, Department of Irish and Medieval History. Managed a corps of 14 tutors and 200 undergraduate students, including American students attending UCC.

**1974-Present**                      **Freelance Journalist**                      **IRELAND, FRANCE, USA**

Bilingual freelance journalist (print media and radio). Numerous articles have been published in newspaper and arts journals in Ireland, France and the United States during the past four decades.

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### **A SELECTION OF COURSES TAUGHT (2007-2017)**

<i>Year Presented</i>	<i>Course Title/Subject Area</i>	<i>Institution</i>
2015	Irish Folklore, Mythology and Orality	Concordia U., Québec
2014	Irish Ethnomusicological Theory	Concordia U., Québec
2012/2014	Irish Cultural Traditions in Quebec	Concordia U., Québec
2013/2015	History of Early & Mediaeval Ireland	Concordia U., Québec
2012	Introduction to Canadian Irish Studies	Concordia U., Québec
2012/2016	Irish Music: A Global Soundscape	Concordia U., Québec
2011/2017	History of the Irish in Canada	Concordia U., Québec
2011	Irish Music History in Canada	Concordia U., Québec
2010	Irish Music from the Celts to Bono	Concordia U., Québec
2009	Irish Traditional Music in America	UM-St. Louis (USA)
2008	A Cultural History of Irish Music	UM-St. Louis (USA)
2007	The Global Diaspora of Irish Music	UM-St. Louis (USA)

## GRANTS, HONOURS & AWARDS

### *Research Grants*

**2011** FRQSC (Fonds québécois de la recherche sur la société et la culture), Quebec, Canada.

\$117,826 for a documentary: *Requiem de la Famine: Célébrations commémoratives et culturelles de la Grande Famine Irlandaise au Québec / Famine Requiem: Memories of the Great Irish Famine in Quebec*. Film Title: *Ghost of the Carricks*. (Appui à la recherche-crédation / Individual Research Creation Grant: 2011-2016 / Principal Investigator).

**2011** SSHRC (Social Sciences and Humanities Research Council of Canada), Ottawa, Canada.

\$154,865 for a project entitled: *Mise en spectacle et signature performancielle: un nouveau regard sur la patrimonialisation musicale*.

Standard Research Grant: Shared collaboratively among a team of researchers from UdeM, UQÀM and Concordia under the direction of Monique Desroches, Laboratoire de recherche sur les musiques du monde (LRMM), Université de Montreal. (Collaborative Research Grant: 2010-2015 / Co-investigator).

**2011** FRQSC (Fonds québécois de la recherche sur la société et la culture), Quebec, Canada.

\$1,778,780. Observatoire interdisciplinaire de création et de recherche en musique / *Interdisciplinary Observatory on Research Creation in Music* (Regroupement Stratégiques OICRM # 14344).

Shared collaboratively among a team of researchers from UdeM, UQAM, McGill, Laval, UQAS and Concordia under the direction of Michel Duchesneau, Université de Montreal. (Collaborative Research Grant: 2011-2017 / Co-investigator).

**2000-09** Smurfit Stone Endowment Research Grant, University of Missouri-St. Louis.

\$84,000 to conduct ethnomusicological fieldwork in the West of Ireland and among Irish diaspora communities in the United States.

**2008** Shared Production Grant: *Deis* - Traditional Arts Initiative: Arts Council of Ireland.

€18,000 (\$23,000) to produce a comprehensive historical and ethnomusicological website dedicated to the life and music of Irish concertina master Paddy Murphy (1913-1993).

- 2006** Shared Production Grant: *Deis* - Traditional Arts Initiative: Arts Council of Ireland. €7,500 (\$10,000) to produce an archive CD of Irish concertina master Paddy Murphy (1913-1993).
- 1992** Cultural Studies Grant, University Council for Research, St. Francis Xavier University, Nova Scotia. \$2,000 to conduct a topographical study of Highland Scottish music communities on Cape Breton Island, Nova Scotia.
- 1982** Irish Traditional Music Research Grant, National Arts Council of Ireland £2,000 (Irish punt -\$3,000 USD) to collect concertina music in the West of Ireland.

### ***PERFORMANCE GRANTS***

- 2000** Folklife Grant, New York Council for the Humanities. \$3,000 to conduct workshops and concerts on Irish music and folklife in Amsterdam, New York.
- 1997-99** Ethnic Arts Grant, New York Council for the Humanities \$4,000 to conduct a series of lectures on Irish History and Culture at the Catskills Irish Arts Summer School.

### ***HONORS***

#### ***Citoyen d'Honneur Acadien***

- 1992** **Titre de Citoyenneté Acadienne:** La Municipalité de Clare, Nouvelle Écosse, Canada  
Honorary French Acadian Citizen, Municipality of Clare, Nova Scotia, Canada.
- 1995** ***MBA Magna Cum Laude*** - International University of America, San Francisco, CA

## RESEARCH PROFILE

### *Theoretical Influences*

My early training as a historian at University College Cork in the 1970s and 1980s coincided with the “Great Historiographical Debate” between Irish nationalists and revisionists. I was influenced by issues raised by protagonists on both sides of the divide. During my tenure as President of the History Society in UCC (1979-80), I hosted many of the frontline ideologues in this debate: Robin Dudley Edwards, John A. Murphy, J.J. Lee, Tom Dunne, Donncha Ó Corráin, Brendan Bradshaw, Paul Bew, David Harkness, Gearóid Ó Tuathaigh, Nicholas Canny and David Fitzpatrick. Although these voices resonated around me, I turned to European scholars for theoretical and methodological inspiration. My interdisciplinary Masters thesis in Early Irish and Mediaeval History at UCC (1978-1981) drew on research models developed by scholars of the French *Annales* School—Marc Bloch, Fernand Braudel, Georges Duby and Jacques Le Goff.

While my doctoral thesis in Social Anthropology and Ethnomusicology at Queen’s University Belfast (1985-1990) continued to draw on *Annales* canons, it was also influenced by the work of my director, John Blacking and his peers in the transnational world of ethnomusicology: Bruno Nettl, Hugo Zemp, Mantle Hood, Mark Slobin, Philip Bohlman and Martin Stokes. More recently, my work in Irish Cultural History has been shaped by interdisciplinary currents derived from Hermeneutics (Gadamer), Formalism (Bakhtin) and Phenomenology (Heidegger). The popular work of French cultural theorist Jacques Attali (*Political Economy of Music*) has also added new perspectives to my research on Irish music history.

In developing Space-Place and Global Flow models in Irish Studies in the past decade, I have found the work of Arjun Appadurai (*Cultural Flow Theory*), Yi-Fu Tuan, Edward Casey, Doreen Masey and Keith Basso (*Space, Place, Landscape*) inspirational. Similarly, the sociological and ethnographic writings of Avtar Brah and Paul Gilroy on Indian and African-American diasporas have helped focus my research on Irish diasporic communities in Quebec, Canada and the US. My recent incursions into Memory Studies have been shaped by readings from the French (Pierre Nora, Paul Ricoeur, Maurice Halbwachs) and German Schools (Jan Assman, Astrid Erll), which have thrown new light on Irish cultural memory and its relationship with older “textual” history in Ireland and among the constituent communities of the Irish diaspora in North America.

### *General Research Interests*

Irish Memory and Soundscape Studies; Irish Cultural History in Québec and Canada; Space-Place Studies; Irish Language and Folklife; The Diaspora of Irish Music Communities in the US; History of Early and Mediaeval Ireland; Contemporary Issues in Irish Cultural Transformation.

### *Specific Research Interests*

Soundscapes of the Irish in Quebec; Space-Place and Irish Cultural Memory in Canada; Irish Music in Atlantic Canada; Irish Music and American Popular Culture; Inventing and Marketing Irish Soundscapes in an Age of Globalization; Irish Music in France: An Exported Anomaly.



## ***Current Research / Individual Projects***

**Documentary Film:** Producer/Director: *Ghost of the Carricks*. A Bilingual documentary film on the Irish Famine Ship *Carricks of Whitehaven* that sunk in a storm off the Gaspé coast in late April 1847 with the loss of 126 lives—all excess tenants from Lord Palmerston's estates in Sligo in the northwest of Ireland. Produced in association with Seabright Films, Nova Scotia.

**Monograph:** *Ghost of the Carricks: Irish Famine Odyssey in Rural Québec*. An anthropological study of Irish famine memory in the Gaspé. Working with oral historians in rural Ireland (South Sligo) and rural Quebec (Cap-des-Rosiers), this trilingual case study deals with the transatlantic memory and postmemory of the Great Famine (1845-50) in the context of tangible and intangible heritage—community history, place-name lore, commemorative monuments and sea lore.

**Monograph:** *Sonorités Oubliées: Music, History and Memory in Quebec's Irish Soundscape*. As inaugural holder of the Johnson Chair in Quebec and Canadian Irish Studies, I am conducting a study of Irish soundscapes in Quebec. This interdisciplinary research integrates methodologies and theoretical models from ethnomusicology, history and memory studies. Based on fieldwork conducted throughout the province from Îles-de-la-Madeleine in the northeast to the Ottawa Valley in the southwest, it explores music, history and memory through the centripetal lens of an Irish music *gemeinschaft*, as well as the centrifugal lens of a Celtic music *gesellschaft*.

**Web Archive:** *Memoire irlandaise: Irish Cultural Memory in Quebec*. A comprehensive archive of tangible and intangible Irish heritage in Quebec; including, profiles of Irish historical figures, Irish regional studies in rural Quebec, primary historical documents, oral history interviews, field recordings of Irish music, song and dance, bibliographies, videographies and discographies, and links to Irish academic, cultural and community resources in Quebec, Canada and beyond.

**Edited Collection:** *Old World Gaels-New World Celts: Musical Journeys through the Irish and Scottish Diasporas in North America*. This collection, which is being co-edited with Daniel Mac Innes at St. Francis Xavier University in Nova Scotia, is the first single comprehensive study of Irish and Scottish music in North America. It will assemble the research work of specialists in both Canada and the United States, and will explore the soundscape of Gaelic-speaking Irish and Scottish exiles in the New World—from the Highland Clearances and the Great Famine to the emergence of Celtic “super-star” performers in Canada and the US in the late twentieth century.

## ***CURRENT RESEARCH COLLABORATIONS***

**RÉQUC: Réseau des études québécoises à l'Université Concordia**

**CUQSN: Concordia University Quebec Studies Network (2016-Present):**

Le Réseau des études québécoises à l'Université Concordia (RÉQUC/CUQSN) vise à fédérer les connaissances et compétences, ainsi qu'à mettre en valeur les perspectives propres à l'Université Concordia dans l'espace québécois ainsi que dans l'espace canadien et international.

### **OICRM / LRMM / LEO (2010-2016):**

Associate member of OICRM (Observatoire interdisciplinaire de création et de recherche en musique) and LRMM (Laboratoire de recherche sur les musiques du monde) at Université de Montréal. These multi-institutional collaboratives include ethnomusicologists, anthropologists, music historians and performers from Quebec, France, Cameroon, Cuba and South Africa.

### **Ómós Áite Space-Place Research Group, NUI-Galway (2010-Present):**

Associate member of *Ómós Áite: Space-Place Research Group* National University of Ireland-Galway. An interdisciplinary forum that studies issues relating to the social, cultural and political production of space and place. Forging links across key disciplines in the Humanities and Social Sciences, *Ómós Áite* is made up of research specialists in Cultural Geography, Irish Studies, Modern Languages, Literature, Critical Theory, Philosophy, Performance Studies, Visual Art and Design.

### **Quebec-Ireland Project (2010-2012):**

Associate member of Quebec-Ireland Project, a multidisciplinary collaboration of international scholars (historians, linguists, sociologists, literary specialists, ethnomusicologists) who studied the impact of memory, identity and representations of the past in Ireland and Quebec. Funded by FRQSC (Fonds québécois de la recherche sur la société et la culture) and the IRCHSS (Irish Research Council for the Humanities and Social Sciences), this transatlantic forum convened research meetings in Quebec and Ireland in 2010-2012.

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### ***LEARNED SOCIETY MEMBERSHIPS***

ACFAS: L'Association francophone pour le savoir

ACIS: American Conference for Irish Studies

ACSI: Association for Canadian Studies in Ireland

ASCAP: American Society of Composers, Authors & Publishers

CAIS: Canadian Association of Irish Studies

CHS: Californian Historical Society

IACI: Irish American Cultural Institute

ICTM: International Council for Traditional Music (UNESCO)

ILHS: Irish Literary & Historical Society San Francisco

SOFEIR: Société d'Etudes Irlandaises, France

## STUDENT TRAINING & RESEARCH SUPERVISION

Since 1991, I have trained twenty-one graduate students in Irish ethnomusicology, anthropology, music history, and Irish Studies. I lead undergraduate, masters, and doctoral students on field trips, and introduce them to studio recording, editing techniques and mastering. I emphasize rigorous methodological training, including library, archive, digital humanities and performance skills, as well as fieldwork modalities (interviewing, mapping, participant observation, etc.). I have directed graduate theses and served on theses juries in Canada, France, Ireland and the United States and am comfortable working with students of different ages, linguistic and ethnic backgrounds. As a trained pedagogue with thirty years of bilingual and multidisciplinary experience, I offer students a range of intellectual and methodological skills, which they can adapt to launch their own academic and/or professional music careers.

### POST DOCTORAL & GRADUATE STUDENTS (Present & Recent)

#### *Post Doctoral:*

**Dr. Noémie Beck.** Concordia University and Université Lumière Lyon 2, France. Postdoctoral project: *Les Irlandais Oubliés: A Historical and Ethnographic Study of the Irish in La Beauce, Quebec*. In association with Laboratoire de recherche rhônalpin Triangle CNRS (Centre National de la Recherche Supérieure). Start Date: 2011. End Date: 2012. Status: Completed. Position: Co-director with Neil Davie, Université Lumière Lyon 2, France.

**Funding:** \$10,700 ExploRA Pro Fellowship for International Postdoctoral Scholars from Rhône-Alpes Regional Council's "Coopération et mobilité Internationales Rhône-Alpes" (Rhône-Alpes International Cooperation and Mobility). **Total Funding:** \$10,700

#### *Doctoral Students:*

**Kate Bevan-Baker.** Concordia University. Program: Ph.D. in the Humanities (HUMA). Thesis title: *Archipelago Soundscape: Irish Music History and Vernacular Fiddle Cultures in Prince Edward Island & Les Îles de la Madeleine, Quebec*. Start Date: 2013. Status: Ongoing. Position: Primary Director.

**Funding:** SSHRC (\$105,000) & HUMA Concordia (\$45,000). **Total Funding:** \$150,000

**Jérémy Tétrault-Farber.** Concordia University. Program: Ph.D. in the Humanities (HUMA). Thesis title: *Irish Music History in Quebec: "Beyond the Ethnic Banks: Mapping Montreal's Multicultural Irish Soundscape*. Start Date: 2013. Status: Ongoing. Position: Primary Director.

**Funding:** HUMA Concordia (\$45,000). **Total Funding:** \$45,000

**Linda Fitzgibbon.** Concordia University. Program: Ph.D. Individualized Program INDI. Thesis title: *Home and Away: Memory and Identity in an Irish Diasporic Community in Canada*. Start Date: 2014. Status: Ongoing. Position: Primary Director.

**Funding:** INDI Fellowship / SCIS (\$10,750).

**Total Funding:** \$10,750

**Raymond Jess.** Concordia University. Program: Ph.D. Individualized Program INDI. Thesis title: *Irish Cultural and Intellectual History in Canada 1867-1922*. Start Date: 2013.

Status: Ongoing. Position: Primary Director.

**Funding:** INDI Fellowship / SCIS Scholarship (\$14,500).

**Total Funding:** \$14,500

**Tim Collins.** National University of Ireland-Galway. Program: Ph.D. Irish Studies. Thesis title: *Mapping the Local: Place, Identity and Memory in the Regional Music of Sliabh Aughty and its Diaspora*. Start Date: 2007. End Date: 2013. Status: Completed. Position: Extern Advisor.

**Jean Duval.** Université de Montréal. Program: Ph.D. Ethnomusicology. Thesis title: *Porteurs de pays à l'air libre : jeux et enjeux des pièces asymétriques dans la musique traditionnelle du Québec*. Start Date: 2010. End Date: 2013. Status: Completed. Position: Extern Examiner.

**Deirdre Ní Chonghaile.** University College Cork. Program: Ph.D. Ethnomusicology. Thesis title: *Ag teacht le Cuan: Irish traditional music and the Aran Islands: Identity, Dissemination and Aesthetics*. Start Date: 2005. End Date: 2011. Status: Completed. Position: Extern Examiner.

**Roxanne O'Connell.** Salve Regina University, Rhode Island. Program: Ph.D. Humanities. Thesis title: *The Cultural Impact of 78 rpm Recordings in Ireland and Irish America 1900-1960*. Start Date: 2007. End Date: 2010. Status: Completed. Position: Extern Examiner.

**Seán Crosson.** National University of Ireland-Galway. Program: Ph.D. Irish Studies. Thesis title: *The Given Note: Traditional Music and Modern Irish Poetry*. (Interdisciplinary Thesis). Start Date: 2003. End Date: 2007. Status: Completed. Position: Extern Advisor.

#### **Masters Students:**

**Mikayla Cartwright.** Concordia University. Program: MA Individualized Program INDI. Thesis title: *Exposing the Subaltern: An Ethnographic Case Study of Women and Irish Catholic Social Services in Montréal*. Start Date: 2013. Status: Ongoing. Position: Primary Director.

**Funding:** \$33,000, plus c\$7,000 in contingencies. Nunatsiavut Government Post-Secondary Student Support Program (PSSSP) and a \$3,200 *Indspire Award*, (formerly known as the National Aboriginal Achievement Awards).

**Total Funding:** \$43,200

**Camille Harrigan.** Concordia University. Program: MA Individualized Program INDI. Thesis title: *St. Patrick's Basilica: An Irish Montreal "Lieu de Mémoire" – Montreal's Irish Church as a Site of Collective Memory*. Start Date: 2013. Status: Ongoing. Position: Primary Director.

**Funding:** INDI Fellowship / SCIS / FRQSC (\$29,500).

**Total Funding:** \$29,500

**Jessica Poulin.** Concordia University, Montreal. Program: MA in Irish Studies/INDI.  
Thesis title: *Living Vikings: Dublin's Past and Present*. Start Date: 2014. End Date: 2016.  
Status: Ongoing. Position: Primary Director.

**Funding:** INDI Fellowship (\$10,000). **Total Funding:** \$10,000

**Raymond Jess.** Concordia University, Montreal. Program: MA in Irish Studies/SIP.  
Thesis title: *Irish Protestants in Montreal and Canadian National Identity*. Start Date: 2011.  
End Date: 2013. Status: Completed. Position: Primary Director.

**Funding:** SSHRC (\$17,500). **Total Funding:** \$17,500

**Tracy Valcourt.** Concordia University, Montreal. Program: MA in Irish Studies/SIP. Thesis title:  
*Modernist Irish Gothic: Remembering the Uncertain Self in Selected Works of Samuel Beckett and  
John Banville*. Start Date: 2012. Status: Completed. Position: Secondary Advisor.

**Geoffrey Rayburn.** Concordia University, Montreal. Program: MA in English Literature. Thesis  
title: *This is Whose Story? A Re-evaluation of John Millington Synge's Primitivism in The Aran  
Islands*. Start Date: 2008. End Date: 2010. Status: Completed. Position: Jury Member.

**Christine Delyn.** Université Paris IV - Sorbonne. Maîtrise / MA in English & American  
Literature. Thesis title: *Cláirseach, la harpe irlandaise*. Start date: 1987. End Date: 1989.  
Status: Completed. Position: Extern Examiner.

Since 1995, I have advised faculty and graduate students conducting research on Irish traditional  
music and folklife at the following institutions:

Australian National University, Canberra	Toho Music University Japan
Boston College	Université de Montréal
Brown University	Université de Paris-Sorbonne (Paris IV)
Budapest University	Université de Strasbourg
Concordia University, Montréal	Université Lumière Lyon 2
Czech Academy of Sciences	University College Cork
Loyola University Chicago	University College Dublin
Memorial University of Newfoundland	University of California-Los Angeles
Monash University, Melbourne, Australia	Université Laval, Québec
National University of Ireland-Galway	University of Limerick
National University of Ireland-Maynooth	University of London
New York University	University of Maryland
Queens University Belfast	University of Notre Dame
Sabhal Mòr Ostaig, University of the Highlands, Scotland	University of Portland
St. Francis Xavier University, Nova Scotia	University of Toronto
	University of Ulster

## ACADEMIC SERVICE, ADMINISTRATION, EDITORIAL & ADVISING PROJECTS

### *Concordia University, Montreal (2009-Present)*

#### **I - Services to the School of Canadian Irish Studies:**

Since joining the School of Canadian Irish Studies in August 2009, I have served on the following committees, and represented the School at the following civic/political events:

Departmental Research Ethics Coordinator	(2014 - Present)
Departmental Assessment Committee (DAC)	(2014 - Present)
Graduate Student Recruitment, Advising & Directing	(2009 - Present)
Undergraduate Student Field Studies Advising & Directing	(2009 – Present)
Departmental Tenure and Promotion Committee	(2009 – Present)
Departmental Curriculum Planning Committee	(2009 – Present)
Major in Irish Studies Committee (drafting, editing, translating)	(2009-2011)
Ireland Canada University Foundation/Irish Language Award Adjudicator	(2010)
Representation to CRÉPUG inspectors on Major in Irish Studies	(2011)
Civic press forum with Mayor of Montreal, Gérard Tremblay	(2010-2011)
Departmental Core Performance Indicators Assessor/Contributor	(2010)
Search Committee: Tenure Track Position in Irish Literature	(2010-2011)
Search Committee: Tenure Track Position in Irish Diaspora Studies	(2011-2012)
CAIS International Conference Planning Committee	(2010-2011)
CAIS International Conference “Grand Masters” Concert Producer	(2012)
IASIL International Conference “Grand Masters” Concert Producer	(2012)
Undergraduate Student Awards Representative for SCIS	(2012)
Concert Producer - Michael Tubridy of <i>The Chieftains</i>	(2013-2014)

#### ***Public Events Chaired/Co-Chaired at Concordia University:***

*Honorary Irish Citizenship Awards to Paul Martin & Daniel Johnson* (March 16, 2012)

Presentation of Certificates of Honorary Irish Citizenship to Daniel Johnson (former Premier of Quebec) and Paul Martin (former Prime Minister of Canada) by *Tánaiste* and Irish Minister for Foreign Affairs, Éamon Gillmore, T.D. at the School of Canadian Irish Studies.

*Ireland After the Good Friday Agreement: Towards the Future* (October 7, 2010)

Public forum featuring Warren Altmann, former Solicitor General of Canada; Conor Murphy, M.P. Minister for Regional Development in Northern Ireland’s Assembly.

## **II - Governing Body Membership/University Service:**

Humanities Focus Group on Research-Creation, School of Graduate Studies	(2013-2014)
Nominator for Concordia Academic Leadership Awards	(2012-2013)
Faculty Council: School of Canadian Irish Studies Representative	(2011-2012)
Dean's Advisory Search Committee (Member) for Principal of SCIS	(2010)

### ***University of Missouri-St. Louis (2000-2009)***

#### **I - Services to the Music Department, UM-St. Louis:**

During my nine-year tenure at the Music Department, University of Missouri-St. Louis, I served on the following committees:

Tenure & Promotion Committee	(2000-2009)
Community Outreach Committee	(2000-2009)

#### **II - Services to the College of Fine Arts & Communication:**

While at University of Missouri-St. Louis, I served on the following committees at the College of Fine Arts & Communication:

Strategic Planning Committee (following the establishment of CoFAC)	(2005-2008)
Chair: Departmental Review Committee, Department of Art & Art History	(2004)

#### **III - Services to the Center for International Studies:**

While at University of Missouri-St. Louis, I served on the following committees at the Center for International Studies (where, as Smurfit Stone Chair of Irish Studies I had a dual appointment with the Department of Music):

Music and Folklife Contributor: E. Desmond Lee Music Education Collaborative	(2000-2008)
Co-Chair: Midwest Conference of the American Committee for Irish Studies	(2003-2004)
Hiring Committee: Des Lee Endowed Chair in African-American Studies	(2004-2005)
Co-Chair: International Conference of the American Conference for Irish Studies	(2005-2006)

## **EDITORIAL / ADVISORY BOARD ACTIVITIES:**

**(1998-PRESENT)**

### **Editorial Board:**

*Canadian Journal of Irish Studies* (Associate Editor: 2011- Present)  
*New Hibernia Review* (USA) (Traditional Music Editor: 1998 – Present)

### **Academic Reviewer:**

*Journal of Interdisciplinary History*, (MIT: Massachusetts Institute of Technology)  
*PICA: Papers of the International Concertina Association*, (CUNY, New York)  
*MUSICultures, Canadian Society for Traditional Music*, (Ryerson University, Toronto)  
*Canadian Journal for Irish Studies*, (Concordia University, Montreal)  
*New Hibernia Review*, (University of St. Thomas, MN, USA)  
Oxford University Press (Irish/Celtic Music Publications)

### **Advisory Boards:**

Douglstown Irish Community / Music Archive Project, Gaspé, Québec (2009-2014)  
*Cuimhneamh an Chláir: Clare Oral History Project*, Ireland (2009-present)  
Tall Grass Music Education Resource, Lawrence, Kansas (2001-2009)  
Irish Music & Language Advisor, St. Louis Irish Arts, USA (2000-2009)

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### **ADJUDICATOR:**

North American and World Championships in Irish music performance. CCÉ-Comhaltas Ceoltóirí Éireann - International forum dedicated to the preservation of Irish music, song and dance. (1975-2005)

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### **RESEARCH ADVISOR:**

National Geographic Society, Washington DC. (2000-2001).  
Disney Productions & PBS Television (New York & Los Angeles 1997-1998)



## **ARCHIVE CONSTRUCTION & ETHNOGRAPHIC FIELDWORK**

### **2010 - Canadian-Irish Music Communities Québec, CANADA**

In 2010, I began preliminary surveys among Irish music communities in rural Quebec with a view to mapping their soundscape and producing a digital archive of their music. This project has now expanded into a digital archive of tangible and intangible Irish heritage in Quebec that includes profiles of historical figures, Irish memory studies in rural Quebec, primary documents, oral history interviews, field recordings of Irish music, song and dance, historical photographs, bibliographies, videographies and discographies, and links to Irish academic, cultural, media and community resources in Quebec, Canada and beyond.

### **1993 - 2009 Irish Communities in San Francisco California, USA**

Ethnographic fieldwork among Irish language and music communities in Northern California, (mainly the San Francisco Bay Area): This resulted in published monographs, commercial CD recordings, Irish language projects and concert performances, as well as cultural exchanges between California, Connemara and the Aran Islands.

### **1991 - 1993 Highland Scottish Music Communities Cape Breton, CANADA**

Ethnographic fieldwork among Highland Scottish and French Acadian communities on Cape Breton Island, Nova Scotia. This research was funded by St. Francis Xavier University and resulted in exhibitions and performances, as well as cultural exchanges between Nova Scotia, Newfoundland, Scotland, and Ireland.

### **1985 - 1991 Franco-Irish Music Communities Paris, FRANCE**

Ethnographic fieldwork in Franco-Irish music communities, primarily, Francophone performers who learned Irish music in Île de France and in the Champagne region of eastern France: Some of this research was published in monographs, articles and commercial discs, and led to cultural exchanges between Ireland and France.

### **1985 - 2005 Clare Music and Dance Communities IRELAND / UK / USA**

Ethnographic fieldwork in Clare and among Clare diaspora communities in Britain and the US. I undertook extensive fieldwork among music communities in Clare and among Clare immigrant performers in London, Salisbury and Port Talbot (UK), and Boston, New York, Buffalo, Chicago and San Francisco (USA). This fieldwork (100+ hours of analog and digital field recordings) was used for my doctoral thesis and formed the basis of several multimedia publications.

**1981 - 1984      Cultúrlann na hÉireann - CCÉ      Dublin, IRELAND**

Music Archivist: Cultúrlann na hÉireann, Irish Music Institute, Comhaltas Ceoltóirí Éireann (Irish Musicians Association), Monkstown, Co. Dublin, Ireland. Responsible for indexing audio tapes, historical photographs and music transcripts, fieldwork editing, and LP cataloguing. This international archive contains holdings from Ireland, as well as from Irish music communities in Britain, North America and Australia.

**1978 - 1981      University College Cork      Cork, IRELAND**

Fieldwork in Historical Geography and archival research in Early Irish Hagiography. Conducted fieldwork and mapping of the mediaeval cult of St. Senán of Inis Cathaigh (an Early Christian monastery located on the Shannon estuary between Clare and Kerry) in conjunction with my MA thesis in Early Irish History. Fieldwork extended throughout the Shannon estuary, through the southwest of Ireland, Wales, Cornwall, and Brittany.

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**CONFERENCES - HOSTED / ADVISORY BOARDS:      (2001-PRESENT)**

**1. First International Conference on the Global Irish Diaspora (2017):**

Inaugural congress in a triennial series that examines the histories, cultures, heritages and identities of Irish communities beyond Ireland's shores. Clinton Institute, University College Dublin, Ireland, August 15-19, 2017. Member of the International Advisory Committee.

**2. International Association for the Study of Irish Literatures IASIL (2012):**

The 36th annual conference, International Association for the Study of Irish Literatures, *Weighing Words: Interdisciplinary Engagements with and within Irish Literatures*, Concordia University, Montreal, July 30-August 4, 2012. Concert Producer: *The Folk Music of Ireland & Quebec*.

**3. Canadian Association for Irish Studies CAIS (2011):**

Canadian Association for Irish Studies Annual Conference: *Text & Beyond*, Concordia University, Montreal, July 6-9, 2011. Committee & Concert Producer: *Ireland & Quebec: A Musical Odyssey*.

**4. American Conference for Irish Studies ACIS (2006):**

Annual conference of the American Conference for Irish Studies, Centre for International Studies, University of Missouri-St. Louis, April 19-22, 2016. Conference Co-host & Concert Producer.

**4. American Conference for Irish Studies ACIS: Midwest (2002):**

Regular conference of the American Conference for Irish Studies, Centre for International Studies, University of Missouri-St. Louis, October 25-27, 2002. Conference Co-host & Concert Producer.

## ACADEMIC PUBLICATIONS

### **Books**

*A Short History of Irish Traditional Music*, (Dublin: O'Brien Press, 2017).

*Flowing Tides: History and Memory in an Irish Soundscape*, (Oxford & New York: Oxford University Press, 2016).

*A Pocket History of Irish Traditional Music* (Dublin: O'Brien Press, 1998/2003/2008). This work has been translated into Japanese and Czech.

### **E-Books**

*A Short History of Irish Traditional Music*, (Dublin: O'Brien Press, 2017).

*Flowing Tides: History and Memory in an Irish Soundscape*, (Oxford & New York: Oxford University Press, 2016).

*A Pocket History of Irish Traditional Music* (Dublin: O'Brien Press, 2013).

### **Forthcoming Books**

*Ghost of the Carricks: An Irish Famine Odyssey in Rural Québec*. (Forthcoming: 2018).

*Old World Gaels-New World Celts: Musical Journeys through the Irish and Scottish Diasporas in North America*. (Forthcoming: 2019).

*Sonorités Oubliées: Irish Music and Cultural Memory in Québec* (Forthcoming: 2020).

### **Digital Humanities Publications**

Web archive: *The Unquiet Ghost of the Carricks*. Documentary on the wreck of the Irish Famine ship *Carricks of Whitehaven*. <https://ghostofthecarricks.wordpress.com/> (2016).

Web archive: *Flowing Tides: History and Memory in an Irish Soundscape*, (Oxford & New York: Oxford University Press, 2016). Ethnographic recordings, visual artifacts, transcriptions and field journal extracts.

Web archive: *Memoire irlandaise: Irish Cultural Memory in Québec*. A comprehensive archive of tangible and intangible Irish heritage in Quebec; including, profiles of Irish historical figures, Irish regional studies in rural Quebec, primary historical documents, oral history interviews, field recordings of Irish music, song and dance, bibliographies, videographies and discographies, and links to Irish academic, cultural and community resources in Quebec. (Site under construction).

‘Clare: Heartland of the Irish Concertina,’ Clare County Library in collaboration with *PICA: Papers of the International Concertina Association* (Ennis & New York: CUNY, 2011).

Web archive: ‘*In Good Hands: Field Recordings from a Pioneer of the Irish Concertina*,’ *DEIS: Traditional Arts Initiative*: Irish Arts Council / An Chomhairle Ealaíon (Dublin: Irish Arts Council, 2008-2010).

### ***Book Chapters***

"Sonic Icon, Music Pilgrimage: Creating an Irish World Music Capital," in Lorraine Byrne Bodley and Robin Elliott (eds), *Festschrift in Honour of Professor Harry White*, (Vienna: Holitzer Verlag, forthcoming 2018).

“Fenian Concertinas and Land War Ballads: Singing Politics in a Post-Famine Soundscape,” in John B. Roney and Irene Whelan (eds), *Landscape of Promise and Ruin: Culture, Identity and Reality in the Irish West*, (Newcastle-upon-Tyne: Cambridge Scholars Press, forthcoming 2018).

"Rhizomes, Hybrids and Prosthesis: Irish Diasporic Space and Music Memory in Québec," in Nessa Cronin and Tim Collins (eds), *Lifeworlds: Space, Place and Irish Culture*, (Cork: Cork University Press, forthcoming 2018).

“The Green Fields of Canada - Forgotten! A Reappraisal of Irish Traditional Music History in Canada,” in Jane Koustas (ed.), *Canada: Landmarks and Landscapes*, (Waterloo: Wilfrid Laurier University Press, 2017).

“The Place of Sound – The Sound of Place: Irish Music and Cultural Memory in Rural Quebec,” in Margaret Kelleher and Michael Kenneally (eds), *Representations of Identity in Ireland and Quebec* (Dublin: Four Courts Press, 2016).

“The *Carricks of Whitehaven: Irish Famine Dinnsheanchas in the New World*,” in Tim Collins, Gesche Kindermann, Conor Newman & Nessa Cronin (eds), *Landscape Values: Place and Praxis*, (Galway: Centre for Landscape Studies, NUI-Galway, 2016).

“Je ne suis jamais allée en Irlande: An Irish Journey to La Beauce, Quebec,” with Noémie Beck in Máirtín Ó Catháin (ed.) *Seeking the Fair Land: Irish Migrants in New Communities*, (Lanham: Lexington Books, 2014).

“Démon violoneux et prêtres vociférants: espace musical et hégémonie morale dans les campagnes irlandaises et québécoises,” in Linda Cardinal, Simon Jolivet and Isabelle Matte (eds), *Le Québec et l’Irlande: Culture, Histoire, Identité* (Sillery: Éditions du Septentrion, 2014).

“The Stranger’s Land: Historical Traditions and Postmodern Temptations in the Celtic Soundscapes of North America,” in Michael Newton (ed.) *The Celts in the Americas* (Sydney: University of Cape Breton Press, 2013).

“The Past and Future Celt,” with Michael Newman and Robert Dunbar in Michael Newton (ed.) *The Celts in the Americas* (Sydney: University of Cape Breton Press, 2013).

“Irish Music in North America,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“The Great Famine and Irish Traditional Music,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“The Concertina in Irish Traditional Music,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“William J. Mullaly: Irish Recording Pioneer,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“Chris Droney of Bellharbour,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“Noel Hill of Caherea,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“Elizabeth Crotty: Ireland’s First Lady of Concertina,” in Harry White and Barra Boydell (eds), *The Encyclopedia of Music in Ireland*, (Dublin: University College Dublin Press, 2013).

“Irish Traditional Music in the American West” in Fintan Vallely (ed.) *The Companion to Irish Traditional Music*, Second Edition, (Cork: Cork University Press, 2011).

“The Clare Concertina” in Fintan Vallely (ed.) *The Companion to Irish Traditional Music*, Second Edition, (Cork: Cork University Press, 2011).

“Dance Halls of Romance and Culchies in Tuxedos: Irish Traditional Music in America in the 1950s,” in James Rogers and Matthew O’Brien (eds) *After the Flood: Irish America 1945-60*, (Dublin: Irish Academic Press, 2009).

‘Old Age Pipers and New Age Punters: Irish Traditional Music and Musicians in San Francisco 1850-2000,’ in Donald Jordan and Timothy O’Keefe (eds), *The Irish in the San Francisco Bay Area: Essays on Good Fortune*, (San Francisco: Irish Literary and Historical Society, 2005).

‘The Great Famine: A Catalyst in Irish Traditional Music,’ in Arthur Gribben (ed.) *The Great Famine and the Irish Diaspora to North America*, (Amherst: University of Massachusetts, 1999).

‘Irish Traditional Music on the American West Coast’ in Fintan Vallely (ed.) *The Companion to Irish Traditional Music*, (Cork: Cork University Press, 1999).

‘Irish Traditional Music among Native Americans Performers: The Athabaskans in Alaska and the Yukon,’ in Fintan Vallely (ed.) *The Companion to Irish Traditional Music*, (Cork: Cork University Press, 1999).

### ***Peer Reviewed Articles***

“[Doolin Dischord: Musical Devolution in an Irish Micro Soundscape](#),” *Béascna: Journal of Folklore and Ethnology, Iris Bhéaloideasa agus Eitneolaíochta*. Vol. 8, (2013).

‘[Soundscape of the Wintermen: Irish Traditional Music in Newfoundland](#),’ *Canadian Journal of Irish Studies: Revue canadienne d’études irlandaises*, (Volume 34 / Number 2, Winter 2008), pp. 33-46.

‘[Clare: Heartland of the Irish Concertina](#),’ in Allan Atlas (ed), *PICA: Papers of the International Concertina Association*, Vol. 3, (New York: CUNY, 2006), pp. 1-20.

‘[Dancing on the Hobs of Hell: Rural Communities in Clare and the Dance Halls Act of 1935](#),’ *New Hibernia Review*, Vol. 9, Number 4, Winter 2005, (St. Paul: University of St. Thomas Press), 9-18.

‘[Amhrán an Ghorta: The Great Famine and Irish Traditional Music](#),’ *New Hibernia Review*, Vol. 3, Number 1, Spring 1999, (St. Paul: University of St. Thomas Press), 19-44.

### ***Encyclopedia Entries***

‘Traditional Music in Early Modern Ireland 1500-1800,’ in James Donnelly (ed.) *Encyclopedia of Irish History and Culture: Volume One, Nations of the World*, (New York: Macmillan USA, 2004).

‘The Concertina in Irish Traditional Music History’ in Brian Lalor (ed), *The Encyclopedia of Ireland*, (New Haven: Yale University Press, 2003).

### ***Forewords to Academic Publications***

Dennis C. Winter, 'A Memoir for All Seasons,' *Over Hills and Mountains and to Americkay*, (Kingston, NY: Winter, 2012).

Michael Breen, *The Influence of Mass Media on Divorce Referenda in Ireland*, (Lewiston & London: EMP, 2010).

Grey Larsen, *The Essential Guide to Irish Flute and Tin Whistle*, (Pacific: Mel Bay, 2003).

### ***Ethnographic CD Recordings***

*La musique irlandaise au Québec. Irish Traditional Music in Quebec*. An ethnographic recording, (forthcoming: 2018).

*Douglstown: Music and Song from the Gaspé Coast*, (Gaspé: Douglstown Community Centre, 2014). Consultant Ethnomusicologist.

*The Celts Play Connecticut (with Randal Bays)*, (Fairfield, CT: Shamrock Traditional Irish Music Society, 2009).

*Mélange with Canadian Grand Master Pierre Schryer*, (Thunder Bay: New Canadian Records, 2008).

*Paddy Murphy: In Good Hands: Field Recordings from a Pioneer of the Irish Concertina*, (San Francisco: Celtic Crossings, 2007).

*The Independence Suite: Traditional Music from Ireland, Scotland and Cape Breton Island*, (San Francisco: Celtic Crossings, 2004).

*There's a Spot in Old Ireland*, (Ennis, Co, Clare, Ireland: Cois na hAbhna Traditional Music Archive, 2003).

*Tracin' - Traditional Music from the West of Ireland*, (San Francisco: Celtic Crossings, 1999).

*Gearóid Ó hAllmhuráin: Traditional Music from Clare and Beyond* (San Francisco, Celtic Crossings, 1996 / 2005).

*Daniel Kobialka: Celtic Quilt*, (with David Grisman and members of the San Francisco Symphony Orchestra), (Daly City, CA: Li-Sem, 1996).

*The Kilfenora Céili Band: Traditional Music from Ireland's Number One Céili Band.* (Galway: GDT, 1993).

*The Humours of Clare: Music and Song from Clare FM,* (Clare FM Radio: Ennis, Co. Clare, Ireland, 1991).

*Loose the Head: Garry Shannon & Orfhlaith Ní Bhriain,* (Brick Missing Music, Ruan, Co. Clare, Ireland, 1989).

*Snakes Alive: St. Patrick's Night in Paris,* (Live recording, L'Association Irlandaise, Paris 1988).

*Disirt Tóla: Traditional Music from Clare and Dublin,* (Windmill Lane Studios, Dublin, 1983).

*St. Flannan's College Céili Bands Reunion: Centenary Issue,* (Cultúrlann na hÉireann, 1981).

### ***Reviews of Academic Publications***

'The Clare Set: Monumental but Hardly Definitive,' in Allan Atlas (ed), *PICA: Papers of the International Concertina Association*, Vol. 5, (New York: CUNY, 2008).

*Passing It On: The Transmission of Music in Irish Culture,* by Marie McCarthy, (Cork University Press, 1999), *New Hibernia Review*, (St. Paul: University of St. Thomas Press, Spring 2001).

*The Keeper's Recital: Music and Cultural History in Ireland 1770-1970,* by Harry White, (Field Day Monographs VI, Cork University Press, 1998), published in the *Journal of Interdisciplinary History*, (Cambridge, MA: MIT Press, Fall 2000).

### ***Documentary Films (Film Maker / Consultant)***

Producer/Director: *Ghost of the Carricks: A Bilingual documentary film on the Irish Famine Ship Carricks of Whitehaven,* (Produced in association with Seabright Films, NS. Forthcoming: 2018).

Music consultant/performer: *The Famine Irish & Canada's First Responders—Consortium of Canadian Religious Congregations & Foundations.* (Producer, Kevin Moynihan for KM, 2017).

Consultant/contributor: *Puc na nGael: Scéal Tionchar na nGael i gCeanada.* "The Puck of the Irish:" The Irish Influence on Canadian Ice Hockey, (Produced by Samuel Kingston & FOCUS Films for TG4 Irish Language Television Service: 2017).



Consultant/contributor: *An Tulla: Sixty Years of the Tulla Céili Band*, (Produced and directed by John O'Donnell and Jackie Larkin for TG4/Súil Eile. Irish Language Television Service: 2016).

Consultant/contributor: *Ceol ón Chlann: Muintir Shannon*, (Produced by Stirling Film and Television Productions, Belfast for TG4/Súil Eile. Irish Language Television Service: 2016).

Music consultant/contributor: [\*Your Rivers have Trained You: Irish Poet Éamonn Wall\*](#). Produced and directed by Paul O'Reilly (2014).

Irish language consultant for: [\*Remembering a Memory: The Celtic Cross in Grosse-Île\*](#) Producer: Ronald Rudin. Director: Robert McMahon (2010).

[\*'In The Blood' 100 Years of The Kilfenora Céili Band\*](#), (RTE Ireland/Newgrange Films, 2009).

*Live at the Celtic Roots Festival: Vol. 3*, (Goderich, Canada: Celtic Roots Festival, 2005). (Aired on PBS and CBC).

*For the Love of the Tune: Irish Women and Traditional Music*, (Portland, OR: Spellman Productions, 2002).

*Photos to Send: Dorothy Lange's Ireland*. A documentary on the US photographer's visit to Ireland in 1955, (San Francisco: Lynch Productions, 2001). Produced & directed by Deirdre Lynch, KBHK-TV. Winner of the documentary category at the Galway International Film Festival 2001. Nominated for a HBO *Frame by Frame Award* 2002.

[\*Long Journey Home: The Story of the Irish in America\*](#). Emmy Award winning historical documentary, (Los Angeles: PBS Television and Disney Productions Inc, 1998).

*Through the Eyes of a Poet*. Documentary on Irish poet, Desmond Egan, Director, Gerald Manley Hopkins Summer School, (Kansas: Washburn University, 1998).

*Buddy MacMaster: Master of the Cape Breton Fiddle*, (Antigonish, Nova Scotia: Produced by Peter Murphy for Seabright Productions, 1993).

### ***Commercial CD Liner Essays***

*The Connemara Stockings*. American Sean Nós Dance Master Shannon Dunne, (Washington, DC, Shannon Dunne Dance, 2016).

*Peter O'Loughlin: A Musical Life*, Irish Grand Master Peter O'Loughlin, Irish Uilleann Pipes, Flute and Fiddle, (Kilmaley, Ireland: O'Loughlin Music, 2016).

*Tuille agus Trá: The Flowing Tide*, Mícheál Ó hAlmhain, Irish Concert Flute Master, (Dublin: Gael Linn, 2016).

*Mélange*. Canadian Grand Master Pierre Schryer, (Thunder Bay: New Canadian Records, 2008).

*Reed Only*. Irish Uilleann Pipes and Concertina - Brian McNamara & Tim Collins, (Dublin: Croisín Music, 2007).

*Dancing on Silver*. Tim Collins - Irish Concertina Master, (Dublin: Croisín Music, 2004).

*An Trí is a Rian*. John Weir, Eithne Ní Dhónaile and Claire Keville, (Dublin: Tubber Music, 2004).

*Celtic Quilt*. Daniel Kobialka - San Francisco Symphony, (San Francisco: Li-Sem Music 1996).

*Micho Russell: Traditional Music from Doolin, Co. Clare*, (London: Free Reed Music 1977).

### ***Arts Journal Publications***

‘Traditional Music and Society in Post Famine Clare,’ *Aisling: Journal of the Goodman Society III*, (Tralee: Goodman Society, 1992).

‘Irish Traditional Music in France: An Exported Anomaly,’ *An tÉireannach, Journal of the Irish Association in France*, (Paris: Irish Association, 1988).

‘Ceol agus Cultúr an Chláir,’ *Comhar - Irish Language Arts Journal*, (Dublin: Comhar, 1979).

‘Senán of Inis Cathaigh: Mediaeval Hagiography and Ecclesiastical Politics in the West of Ireland,’ *Dal gCais: Journal of Clare and its People*, Vol. IV, (Shannon: Dal gCais, 1978).

‘The Festival of Lughnasa: A Regional Survey of Celtic Folklore and Oral History,’ *Dal gCais: Journal of Clare, its People and Culture*, Vol. III, (Shannon: Dal gCais, 1977).

## SELECT ACADEMIC CITATIONS

David Akombo, *The Unity of Music and Dance in World Culture*, (Jefferson: McFarland 2016).

Ruth Barton, "Jimmy's Hall: Irish Cinema and the Telling of History," *RISE: Review of Irish Studies in Europe*, Vol. 1.1, (2016), pp. 93-106.

Geraldine Cotter, *Transforming Tradition: Irish Traditional Music in Ennis, County Clare 1950-1980*, (Ennis: Cotter Publishing, 2016).

Étienne Bours, *La musique irlandaise: Les chemins de la musique*, (Bruxelles: Librairie Arthème Fayard, 2015).

Roy Johnston and Declan Plummer, *The Musical Life of Nineteenth-Century Belfast: Music in Nineteenth-Century Britain*, (Farnham Ashgate, 2015).

Verena Cummins, *Scoil Samhraidh Willie Clancy: Transmission, Performance and Commemoration of Irish traditional music, 1973-2012*, Unpublished Ph.D. dissertation, National University of Ireland-Galway, 2014.

Mark Fitzgerald and John O'Flynn (eds), *Music and Identity in Ireland and Beyond*, (Farnham: Ashgate, 2014).

Susan H. Motherway, *The Globalization of Irish Traditional Song Performance*, (Farnham: Ashgate, 2013).

Barbara O'Connor, *The Irish Dancing: Cultural Politics and Identities 1900-2000*, (Cork: Cork University Press, 2013).

Olaf Zenker, *Irish/ness is All Around Us: Language Revivalism and the Culture of Ethnic Identity in Northern Ireland*, (Oxford: Berghahn Books, 2013).

Grey Larsen, *150 Gems of Irish Music for Flute*, (Pacific: Mel Bay, 2013).

Deirdre Hawkins, *In Search of Hannah*, (Palmer Higgs: Bayswater, 2013).

Renée Critcher Lyons, *The Revival of Banned Dances: A Worldwide Study*, (Jefferson: McFarland, 2012).

Sean Williams and Lillis Ó Laoire, *Bright Star of the West: Joe Heaney, Irish Song Man*, (New York: Oxford University Press, 2011).

George Bornstein, *The Colors of Zion: Blacks, Jews and Irish 1845-1945*, (Harvard: Harvard University Press, 2011).

Williams, Sean, "The Visiting Artist as Culture Broker: Joe Heaney and the Negotiation of Identity," in Timothy Rice (ed.), *Ethnomusicological Encounters with Music and Musicians: Essays in Honor of Robert Garfias*, (Farnham: Ashgate, 2011/2014).

Cathal Brennan, "The Anti-Jazz Campaign," *The Irish Story - Irish History Online* (2011).  
<http://www.theirishstory.com/2011/07/01/the-anti-jazz-campaign/> - .WH0TFGXGJFI

Donna Potts, *Contemporary Irish Poetry and the Pastoral Tradition*, (Columbia: University of Missouri Press, 2011).

Mary McLaughlin, *Singing in Irish Gaelic*, (Pacific: Mel Bay, 2011).

James Leary, *Polkabilly: How the Goose Island Ramblers Redefined American Folk Music*, (Oxford: Oxford University Press, 2010).

Gaétan Morissette, "Les tambours à mailloche de Portneuf," *Bulletin Mnémo*, 12: 4, automne 2010.

Paul Burgess and Peter Herrmann, *Highways, Crossroads and Cul de Sacs: Journeys Into Irish Youth & Community Work*, (Hamburg: Books on Demand, 2010).

Martin Dowling. 'From Vernacular to 'Traditional': Music in Post-Famine Ireland,' in Michael De Nie and Seán Farrell (eds), *Power and Popular Culture in Modern Ireland: Essays in Honour of James S. Donnelly, Jr.*, (Dublin: Irish Academic Press, 2010).

Sean Williams, *Irish Traditional Music: Focus on World Music Series*, (New York & London: Routledge, 2010).

Adam R. Kaul, *Turning the Tune: Traditional Music, Tourism and Social Change in an Irish Village: Dance and Performance Studies, Volume 3*, (New York & Oxford: Berghahn Books, 2009).

John O'Flynn, *The Irishness of Irish Music: Ashgate Popular and Folk Music Series*, (Farnham & Burlington: Ashgate, 2009).

Harry White, *Music and the Irish Literary Imagination*, (Oxford: Oxford University Press, 2008).

Helen O'Shea, *The Making of Irish Traditional Music*, (Cork: Cork University Press, 2008).

Seán Crosson, *The Given Note: Traditional Music and Modern Irish Poetry*, (Newcastle upon Tyne: Cambridge Scholars Publishing, 2008).

Niall Keegan, "Traditional Music in County Clare," in Matthew Lynch and Patrick Nugent (eds), *Clare: History and Society: Interdisciplinary Essays on the History of an Irish County*, (Dublin: Geography Publications, 2008).

Christina Smith, 'Crooked as the Road to Branch,' *Newfoundland and Labrador Studies*, Vol. 22, No. 1 Spring 2007.

Daithí Kearney, '(Re)locating Irish Traditional Music: Urbanising Rural Traditions,' *Critical Public Geographies* (Cork: UCC, 2007).

Lillis Ó Laoire and Seán Williams, 'Singing the Famine: Joe Heaney, 'Johnny Seoighe' and the Poetics of Performance,' in Anne Clune (ed.) *Dear Far-Voiced Veteran: Essays in Honour of Tom Munnely*, (Miltown Malbay: The Old Kilfarboy Society, 2007).

Harry Long, *Walton's Guide to Irish Traditional Music*, (Dublin: Walton's Music, 2005).

Irene Whelan, *The Bible War in Ireland: The 'Second Reformation' and the Polarization of Protestant-Catholic Relations, 1800-1840*, (Dublin: Lilliput Press, 2005).

John Koch, *Celtic Culture: A Historical Encyclopedia*, (Santa Barbara: ABC-CLIO, 2005).

Virva Basegmez, *Irish scene and sound: Identity, authenticity and transnationality among young musicians*, (Stockholm: Universitet Stockholms, 2005).

Sally K. Sommers Smith, 'Interpretations and Translations of Irish Traditional Music,' in Maria Tymoczko and Colin Ireland (eds.) *Language and Traditions in Ireland: Continuities and Displacements*, (Amherst: University of Massachusetts & ACIS, 2004).

Kerry Sheridan, *Bagpipe Brothers: The FDNY Band's True Story of Tragedy, Mourning and Recovery*, (New Brunswick, NJ: Rutgers University Press, 2004).

Dorothea E. Hast & Stanley Scott, *Music in Ireland: Experiencing Music, Expressing Culture*, (Oxford: Oxford University Press, 2004)

Susan Gedutis, *See you at the Hall: Boston's Golden Era of Irish Music and Dance*, (Boston: Northeastern University Press, 2004).

Judith A. Coe, *Traditional Music and the Interface with Popular Culture: Continuity and Change*, (Cyberspace Music: University of Colorado, 2003).

Anthony McCann, *Beyond the Common: The Elimination of Uncertainty and the Politics of Enclosure*, (Ph.D. Limerick: University of Limerick, 2003).

Gilbert Carrère, *Les Maîtres du Concertina Anglo-Irlandais*, (Paris: l'Association Française du Concertina, 2003).

Victor Coelho, *The Cambridge Companion to the Guitar*, (Cambridge: Cambridge University Press, 2003).

Margaret Farrell, *Who Owns the Tunes? An Exploration of Composition Ownership in Irish Traditional Music*, (New York: CUNY, 2003).

Geoff Wallis and Sue Wilson, [\*The Rough Guide to Irish Music\*](#), (London: Penguin Press, 2001).

June Skinner Sawyers, *Celtic Music: A Complete Guide*, (London: Rough Guides, 2001).

Tom Hayden, *Irish on the Inside: In Search of the Soul of Irish America*, (New York: Verso, 2001).

Sally Sommers Smith, 'Irish Traditional Music in a Modern World,' *New Hibernia Review* Vol. 5, Number 2, summer 2001, (St. Paul: University of St. Thomas Press).

Kenny Mathieson, *Celtic Music*, (San Francisco: Backbeat Books, 2001)

Barry Foy, *Field Guide to the Irish Music Session*, (Boulder: Roberts Rinehart Publishers, 1999).

Marie McCarthy, *Passing It On: The Transmission of Music in Irish Culture*, (Cork: Cork University Press, 1999).

Fintan Vallely, 'Annotated Discography and Bibliography,' in Fintan Vallely (ed.), [\*Companion to Irish Traditional Music\*](#), (Cork: Cork University Press, 1999).

Alan Ng, 'An Irish Tunography' in *Irish Traditional Music for Adult Students*, an internet-based program directed by the Department of Continuing Education in Music at the University of Wisconsin-Madison since 1998.

Chris Keane, *The Tulla Céili Band 1946-1997: A History and Tribute*, (Shannon: McNamara Press, 1998).

Harry Hughes & Éamonn McGivney, 'Playing It Solid and Straight,' *Dal gCais: The Journal of Clare*, Number 11, 1993, (Miltown Malbay: Dal gCais Publications).

***NB: In addition to academic citations, there are over 7,500 internet references to my music and published work.***

## CONFERENCE PRESENTATIONS

*Conteur de la Grande Famine: Francophone Memories of Ireland's Great Famine on Quebec's Gaspé Peninsula*, First International Conference on the Global Irish Diaspora. **Clinton Institute, University College Dublin, Ireland**, (August 2017).

*The Carricks of Whitehaven: Irish Famine Dinnsheanchas in the New World*," UNISCAPE International Space-Place Conference, *Landscape Values: Place and Praxis*, Galway: Centre for Landscape Studies, **National University of Ireland-Galway**, Ireland, (June 2016).

*Beyond the Body Politic of Musical Diaspora: Navigating the Liminal and Hybrid Spaces of Canada's Celtic Soundscape*, UNESCO's International Council for Traditional Music World Conference, **National University of the Arts**, Astana, Kazakhstan, (July 2015).

**Plenary Address:** *Rhizomes, Hybrids and Prosthesis: Irish Diasporic Space and Music Memory in Québec*, Lifeworlds: Space, Place and Irish Culture International Conference, **National University of Ireland-Galway**, Ireland (March 2014).

*Irish World Music Capital: Packaging an Irish Town as a Site of Musical Pilgrimage*, Congrès annuel de la SOFEIR: Société d'Etudes Irlandaises, **Université de Strasbourg**, France (March 2013).

Panel Chair: *Global Irish Language: Questions of Translation & the Commercial*. Annual conference of the International Association for the Study of Irish Literature (IASIL), **Concordia University**, Montreal, Canada, (Aug. 2012).

Panel Chair: *Ireland-Quebec Connections: Literary & Folkloric Currents*. Annual conference of the International Association for the Study of Irish Literature (IASIL), **Concordia University**, Montreal, Canada, (July 2012).

*Cultural Survival without Cultural Brokers: Sustaining Irish Musical Culture in Quebec*, presented at 'Culture and Contexts in Ireland's Diasporas,' annual conference of the Canadian Association for Irish Studies, **University of Ottawa**, Canada, (June 2012).

*Musical Devolution in an Irish Micro Soundscape*, presented at 'Cyclical Patterns in Contemporary Ireland: Cultural Memory, Literature and Society,' second annual conference of the Italian Association for Irish Studies, **Università degli Studi di Trieste / University of Trieste**, Italy, (May 2012).

*The Precarious Periphery of the Phantasmagoric: Performing Ireland in Rural Quebec*, presented at the biannual conference of the Association for Canadian Studies in Ireland (ACSI), John Hume Institute for Global Irish Studies, **University College Dublin**, Ireland, (May 2012).

Panel Chair: *Irish Identities in 19th and early 20th-century Montreal / Les identités irlando-montréalaises au 19<sup>e</sup> siècle et au début du 20<sup>e</sup> siècle*. **Canadian Association for Irish Studies Conference**, Concordia University, Montreal, QC, Canada (July, 2011).

Panel Chair: *Irish Language Forum: Todhchaí na Gaeilge sa 21ú Aois: Fíorais agus Dúshláin / The Future of Irish in the 21st Century: Facts and Challenges*. Canadian Association for Irish Studies Conference, **Concordia University, Montreal, QC, Canada** (July 2011).

Panel Chair: *Ethnographic Studies in Irish Music and Dance*. Canadian Association for Irish Studies Conference, **Concordia University, Montreal, QC, Canada** (July 2011).

**Plenary Address:** (Televised by Vision TV Network): *'The Stranger's Land': Musical Traditions and Postmodern Temptations in the Celtic Soundscapes of North America*. The Celts in the Americas International Conference, **St. Francis Xavier University, Nova Scotia**, (June 2011).

*Espace musical et hégémonie morale: enjeux de luttes dans les campagnes irlandaises et québécoises*. [Congrès ACFAS - L'Association francophone pour le savoir](#). Forum: *Origines et appartenances: l'identité irlandaise du Québec*. **Bishop's University, Lennoxville**, (May 2011).

*'An Poc ar Buile' meets 'Le Rêve du Diable' - Contesting Music Space and Moral Hegemony in Rural Ireland and Rural Quebec in the early twentieth century*. Annual conference of the International Association for the Study of Irish Literature (IASIL), **National University of Ireland-Maynooth, Co. Kildare, Ireland**, (July 2010).

*Fiddling Devils Ranting Priests: Contesting Musical and Moral Space in Ireland and Quebec*. Canadian Historical Association Conference, **Concordia University, Montreal**, (June 2010).

*German girls are grand but they're very crabbit: Doolin Devolved - A Case Study in Musical Discontent*. Conference of the Canadian Association for Irish Studies, **St. Mary's University, Halifax**, (May 2010).

*Le patriote, le touriste et le magnat: Promouvoir et préserver la musique traditionnelle irlandaise à l'ère de la mondialisation*. Congrès ACFAS: Association francophone pour le savoir, **Université de Montréal**, (Mai 2010).

*Forgotten Soundscapes: Irish Traditional Music in Québec*. Irish Studies Symposium, **Bibliothèque et Archives Canada - Library and Archives Canada, Ottawa**, (November 2008).

**Plenary Address:** *The Green Fields of Canada Forgotten: Irish Traditional Music in Canada*. Celtic Studies Conference: Traditional Irish and Scottish Music in Canada. **University of Toronto, Canada**, (November 2008).

**Plenary Symposium:** *Media and the Oral Tradition in Music*. Conference on New Media and the Global Diaspora, **Roger Williams University, Bristol, Rhode Island**, (October 2008).

*The Patriot, the Tourist, and the Mogul: Packaging Irish Traditional Culture in an Age of Globalisation*. Conference of the Canadian Association for Irish Studies, **University of Toronto, Canada**, (June 2008).



*Sonorités Oubliées: La musique traditionnelle irlandaise au Québec.* Congrès ACFAS - Association francophone pour le savoir, Institut national de la recherche scientifique, **Université du Québec**, (Mai 2008).

**Plenary Address:** *Beyond the Cold Embrace of Queen Victoria: Irish Traditional Music in Canada.* Conference of the Canadian Association for Irish Studies, **Memorial University of Newfoundland**, Canada, (June 2007).

*Wintermen, Pioneers, and Patriots: Irish Traditional Music in Atlantic Canada.* American Conference for Irish Studies, Graduate Center, **City University of New York**, (April 2007).

*Germans in the Alcove: The Concertina in the Traditional Music of Clare.* First Galway Conference on Orality, **National University of Ireland-Galway**, Ireland, (June, 2006).

*Jazz, Flappers and All that Foreign Depravity: Controlling Dancing in Ireland in the 1930s.* Irish Studies Symposium, **National University of Ireland-Galway**, Ireland, (December 2005).

*Dancing on the Hobs of Hell: Traditional Music and the Dance Halls Act 1935 - Ethnographic Evidence from Clare.* American Conference for Irish Studies, **University of Notre Dame**, Indiana, (April 2005).

*Ar Scáth a Chéile: Irish Folk Music - A Community Bond.* **Ohio State University**, Bowling Green (April 2005).

*From Kitchen Cuaird to Global Stage: The Changing Role of Women in Irish Traditional Music.* Canadian Irish Studies program, **Concordia University**, Montréal, Canada, (March 2005).

*Music: The Sovereign Ghost of the Irish Literary Tradition*, lecture and performance of Irish music presented at the **University of Wisconsin-Milwaukee**, in association with Irish poet Éamonn Wall, (October 2004).

*Memory, Identity and Imagination: Growing up with traditional music in the West of Ireland.* Irish-American Crossroads Symposium, Koret Auditorium, **City Library San Francisco**. (March 2004).

*The Patriot, the Tourist, and the Mogul: Packaging Irish Culture in an Age of Globalisation.* Global Collaborative - University of Toyo, Japan; **UM-St. Louis**, USA & Université Marc Bloch, Strasbourg, France, (March 2004).

*Beyond the Kitsch: The Role of the Traditional Music Maker in Irish Culture.* UFR des Langues Vivantes, **Université Marc Bloch, Strasbourg**, France (October 2003).

*Handel to Napoleon: Musical Culture in late Eighteenth Century Ireland*, presented with Irish poet Desmond Egan at **Riverside Arts Center, Newbridge, Co. Kildare, Ireland**, (June 2003).

*Friend of Yeats, Fiddler of the People: Homage to Music Educator Jack Mulkere*, presented with

Senator Labhrás Ó Murchú, Director General of Comhaltas Ceoltóirí Éireann, **Crusheen Arts Center, Co. Clare, Ireland**, (May 2003).

*From the Gaspé to the Sierras: Irish Music History in North America.* **Illinois Wesleyan University**, (March 2003).

*Forgotten Cousins: Musicians in Irish Rural Communities in the American Midwest.* Music Symposium presented to the **McLean County Museum of History**, Bloomington, Illinois, (October 2002).

*Haste to the Wedding: Match Making and Other Folk Customs in the Irish Music Calendar.* Leslie Williams Memorial Lecture, **Cincinnati Folklife Heritage**, (September 2002).

*Irish: A Living Language.* Four lectures presented at the **Goderich Celtic College**, Ontario, Canada (August 2002).

*The Poor Cousin: Free Reed Instruments in the Music of the Irish Diaspora.* **Texas Folklife Forum**, International Accordion Symposium, San Antonio, Texas (September, 2001).

*Gaelic Songs and Folklore from the West of Ireland*, a series of four lectures, presented at the **Goderich Celtic College**, Ontario, Canada, (August 2001).

*Traditional Music in Gaelic-speaking Ireland, Scotland and Cape Breton Island, Canada.* Five ethnomusicological seminars presented at **Warren Wilson College**, Asheville, NC, (July 2001).

*Old Age Pipers and New Age Punters: Irish Music and Musicians in the San Francisco Bay Area since the Gold Rush.* American Conference for Irish Studies, **Fordham University**, New York, (June 2001).

*From Indigenous Traditions to MTV: Children, Education and Music in Modern Ireland.* Presented with the children of St. Louis Irish Arts School at the State of the World Conference, **University of Missouri-St. Louis**, (April 2001).

*Uses and Misuses of Irish Traditional Music by Corporate Culture: An Ethnomusicological Roundtable.* American Conference of Irish Studies: Midwest, **Oakland University**, Detroit, MI, (October 2000).

*The Role of the Traditional Music Maker in Irish Folklife.* **New Amsterdam Arts Council**, New York, (July 2000).

*Traditional Music and Music Makers in Irish Society*, a series of five seminars presented to the Departments of Music, History, Folklore, Anthropology and Education at the **University of Wisconsin-Madison**, (April - May 2000).

*The Great Famine and the Irish Diaspora in North America: A Catalyst in Irish Traditional Music and Folklife.* **Brown University**, Providence, RI, (October 1999).

*Inventing and Reinventing Tradition: Traditional Music and Modern Ireland.* **Boston College**, MA, (October 1999).

*Music and Music Makers in Irish Rural Communities*, a series of five illustrated seminars presented at the **University of Wisconsin-Milwaukee**, (August 1999).

**Plenary Address:** *Turmoil in the Gemeinschaft: The Irish Traditional Music Maker in Post Famine Ireland.* American Conference of Irish Studies: Midwest, **University of St. Thomas**, St. Paul, Minnesota, (October 1998).

*The Stranger's Land: The Great Famine and the Irish Music Diaspora to North America.* **University of Fairbanks**, Alaska, (November 1997).

*The Stranger's Land: The Great Famine and the Irish Music Diaspora to North America.* **University of Winnipeg**, Manitoba, Canada, (October 1997).

*Music in Early and Medieval Ireland.* American Conference for Irish Studies: West, **University of San Diego**, CA, (October 1997).

*The Great Famine: A Catalyst in Irish Traditional Music.* American Committee of Irish Studies: West, **San Francisco State University**, CA, (October 1996).

*The Great Famine: A Catalyst in Irish Traditional Music.* Irish Cultural Association, **Stanford University**, Palo Alto, CA, (November 1995).

*Clients of God and Earthly Heretics: Art and Learning in Early Christian Ireland.* **University of Prince Edward Island**, Canada, (March 1993).

*Drawing Rooms and Wild Mountainy Places: Irish Music Collecting and Antiquarianism in the Nineteenth Century.* Conference of the Canadian Association for Irish Studies, **Bishop's University**, Lennoxville, Québec, Canada, (March 1993).

*The Long Frolic to a Global Stage: Traditional Music on Cape Breton Island.* Annual Conference of the Atlantic Association of Sociologists & Anthropologists, **St. Francis Xavier University**, Nova Scotia, Canada, (March 1993).

*Beyond the Duanaire: Music and Music Makers in Mediaeval Ireland.* Annual Conference of the Celtic Studies Association of North America, **St. Francis Xavier University**, Nova Scotia, Canada, (May 1992).

*The Regional Dimension in Irish Music.* **Catholic University of America**, Washington, DC, (February 1992).

## CREATIVE WORK FOR RADIO & TELEVISION

Discussion with *Rolling Wave* presenter, Peter Browne on the publication of *Flowing Tides: History and Memory in an Irish Soundscape*, **RTÉ Radio 1, Ireland**, (March 2017).

*Music and the History of Irish Radio 1926-2016*, A series of six radio documentaries, *The Rolling Wave*, **RTÉ Radio 1, Ireland**, (January-March 2017).

*The Clare Tracin' Ensemble performs traditional Music from Ireland and Canada*, **Clare FM Radio**, Ireland, (August 2016).

*Léirmheas leis an údar: Critique of Flowing Tides: History and Memory in an Irish Soundscape*, **RTÉ - Raidió na Gaeltachta, Ireland**, (July 2016).

*La fête de Saint Patrick en Irlande*, **ICI Radio Canada, Îles-de-la-Madeleine**, interview with Véronique St-Onge, (17 March 2014).

*Ar Imirce Arís: Contemporary Irish Emigration to Canada*, *Adhmhaidin*, **RTÉ - Raidió na Gaeltachta, Ireland**, (May 2012).

*La fête Saint-Patrick à l'étranger*: **RCI: Radio Canada International**, Montreal, (March 2012).

TV History Forum: Vox TV, Montreal, Canada. *Au tour de l'histoire*. Une série d'émissions sur l'histoire du Québec avec Jean Barbe et Éric Bédard en discussion avec Gearóid Ó hAllmhuráin, Isabelle Matte, Simon Jolivet, et Suzanne Aubry. Emission sur le thème de l'histoire de l'Irlande et des Irlandais au Québec. (Épisode 9). (Nov. 2011).

Televised Plenary Address: '*The Stranger's Land*': *Musical Traditions and Postmodern Temptations in the Celtic Soundscapes of North America*. The Celts in the Americas International Conference, St. Francis Xavier University, Nova Scotia. Televised by [Vision TV Network](#), Nova Scotia/PEI, Canada, (June/July 2011).

*An Ghaeilge i Quebec*. Consultant for French language documentary on teaching Irish in Quebec. In association with journalist, Émilie Dubreuil (Prix Lisette Gervais), **Club Social, TV5**, Montreal, Canada. Aired: Oct. 8, 2010.

*A Century of Music: The Kilfenora Céilí Band - Ireland's Oldest Traditional Music Ensemble*. **RTE Irish Public Television / Newgrange Film Productions**, Ireland, (March 2009).

*The Celtic Fiddlers of Clare*. The Celtic Shores, **KOHM South Plains Public Radio**, Texas, USA, (Sept. 2008).

*Clare's Legacy of Concertina Music.* Interview on 'Cuisle an Cheoil,' **Clare FM - Community Radio, Ireland**, (July 2008).

*Ceol ó Scoil Shamhraidh Willie Clancy.* Interview and performance on **RTE - Raidió na Gaeltachta, Ireland** (July 2008).

*Music and Musicians of Ireland and Newfoundland.* Interview and performance on Jamie Fitzpatrick's 'The Performance Hour,' **CBC Radio Newfoundland**, (June 2007). Broadcast from coast to coast in Canada, (Winter 2007).

*Celebrating St. Patrick's Day: An Irish American Legacy.* Interview on **NPR National Public Radio**, (March 2006).

*Reflections on Irish Music in America.* Interview on **PBS - TPT, Twin Cities Public Television**, (August 2005).

*Truths and Lies about St. Patrick.* Interview on **NBC - KSDK TV**, Channel 5, St. Louis, MO, USA, (March 2004).

*Shamrock Rocks: The Americanization of St. Patrick's Day.* Interview on **ABC NEWS**, USA, (March, 2002).

*A Critique of Celtic Music and Musicians in Northern California.* Interview and performance on Sedge Thomson's 'West Coast Live' - San Francisco's Live Radio Show to the World, **KALW Radio**, San Francisco, (October 1998).

*Long Journey Home: The Story of the Irish in America.* Historical Documentary, **Disney & PBS Television**, (1998).

*La Musique Irlandaise au Québec.* Performance and interview on **CBC Radio**, Quebec City, Canada, (July 1996).

*Irish Music in the Canadian Maritimes.* **CBC Radio** Interview, Prince Edward Island, (1993).

*Festival de Musique Traditionnelle Irlandaise avec Alan Stivell*, **TF1 Télévision**, Paris, France, (September 1985).

*Ceol na gCloch: Dísirt Tóla* plays music from the Burren region of northwest Clare on Peter Canning's 'Anything Goes,' **RTE Irish National Television**, Dublin, Ireland, (March 1985).

*The Music of Dísirt Tóla:* Performance with the Clare-Dublin ensemble Dísirt Tóla, on Tony MacMahon's 'The Mountain Lark.' **RTE Irish National Television**, Dublin, Ireland, (1984).

*Music and Dancing from West Clare.* Performance with West Clare fiddler Junior Crehan on Tony MacMahon's 'Bring Down the Lamp,' **RTE Irish National Television**, Dublin, Ireland, (1974).

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## **MUSIC PROFILE - PRESTIGIOUS AWARDS & PERFORMANCES**

### *World Championship Awards*

- 1993** All-Ireland Senior Céilí Band Championship, Kilfenora Céilí Band, Co. Clare.  
Fleadh Cheoil na hÉireann, Clonmel, Co. Tipperary, Ireland
- 1982** All-Ireland Senior Concertina Champion. Traditional Dance Music Contest  
Fleadh Cheoil na hÉireann, Listowel, Co. Kerry, Ireland
- 1980** All-Ireland Solo Uilleann Piping Champion. Traditional Slow Airs Contest  
Fleadh Cheoil na hÉireann, Buncrana, Co. Donegal, Ireland
- 1979** All-Ireland Solo Uilleann Piping Champion. Traditional Slow Airs Contest  
Fleadh Cheoil na hÉireann, Buncrana, Co. Donegal, Ireland
- 1972** All-Ireland Céilí Band Championship, St. Flannan's College Céilí Band, Co. Clare  
Fleadh Cheoil na hÉireann, Coláiste Mhuire, Dublin, Ireland

## CELTIC CONCERT SERIES DIRECTOR

Since 1985, I have produced, promoted and/or directed concerts for the following Celtic musicians from Ireland, Scotland, Cape Breton, Quebec, France, the US and Denmark:

***In France 1985-1991:*** Paddy Murphy (concertina), Peadar O'Loughlin (fiddle/flute), Paddy Canny (fiddle), Vincent Blin (fiddle), Hervé Cantal (flute), Mickey Gallanagh (guitar), Michel Ferry (fiddle), Gilles Poutoux (accordion), Sophie Bardou (fiddle), Austin Dawe (fiddle).

***In Nova Scotia 1991-1993:*** Buddy MacMaster (fiddle), Dr. Angus MacDonald (Highland pipes), Denis Ryan (singer), Stan Chapman (fiddle), Junior Fraser (guitar), Nathalie MacMaster (fiddle), Rodney MacDonald (fiddle/dance), Goiridh Dòmhnallach (Gaelic singer), Dougie MacDonald (fiddle), Ashley MacIsaac (fiddle), John Pellerine (fiddle/dance), Larry Foley (singer), Mary Elizabeth MacMaster (piano), Pat Phee (dance), Allan Dewar (piano), Iain MacInnes (Highland pipes).

***In California 1993-2000:*** Joe & Maureen Murtagh (fiddle & concertina), Daria d'Andrea (viola), Bill Dennehy (fiddle), Vincey Keehan (mandolin), Kenny Somerville (guitar), Cormac Gannon (bodhrán), Kristoph Klover (guitar), Cónal Ó Raghallaigh (uilleann pipes), Kyle Alden (guitar).

***In St. Louis 2000-2009:*** Peadar O'Loughlin (fiddle), Barbara MacDonald Magone (piano), Kilfenora Céilí Band, Martin Hayes (fiddle), Dennis Cahill (guitar), Lúnasa, Dervish, Mícheál Ó hAlmhain (flute), Dale Russ (fiddle), Johnny Connolly (accordion), Navan (Celtic a cappella ensemble), Mick O'Brien (uilleann pipes), Robbie O'Connell (singer/song writer), Tommy Peoples (fiddle), James Kelly (fiddle), James Keane (accordion), Áine Meenaghan (*sean nós* singer), Brian Conway (fiddle), Myron Bretholz (bodhrán), Randal Bays (fiddle), Jimmy Crowley (singer), Larry Kirwin (singer), Máirtín de Cógáin (singer), Ronan Browne (uilleann pipes), Tim Collins (concertina), Claire Griffin (accordion), Jean Denney Grotewohl (dancer), John Whelan (accordion), Patrick Ourceau (fiddle), Tara Lynch (accordion), Paul Brock (accordion), Enda Scahill (banjo), Manus McGuire (fiddle), Peter Sørensen (fiddle), The Pierre Schryer Band (Pierre Schryer, Ian Clark, Julie Schryer, and Pat O'Gorman).

***In Montreal 2009-2014:*** Pierre Schryer (fiddle), Michael Tubridy (flute/dance), Martine Billette (piano/dance), Gilles Losier (piano), Nathalie Haas (cello), Jean Duval (flute), Chris Crilly (fiddle), Reinhard Goerner (guitar).

## *National & International Arts Administration Projects*

**2008-Present** Advisory Board: **Cuimhneamh an Chláir**: Oral History Project, Ireland.

**1995-2009** Director: Irish Concertina, **Catskills Irish Arts Week**, New York, USA.

**1996-98** Musical Director: **Éigse Mrs. Crotty** Irish Music School, Clare, Ireland.

**1990-94** Concertina player and music arranger: **Kilfenora Céilí Band**, County Clare, Ireland. The oldest traditional dance band in Ireland (founded in 1909), Kilfenora competitive and professional standards are rigorous and exceptional. In 1996, the ensemble won its seventh World Championship - an unprecedented achievement in Irish music history.

**1992-93** Musical Director of **Oidhreacht: Traditional Performers of Atlantic Canada**. This ensemble of musicians, signers and dancers comprised of sixteen folk artists of Gaelic origin from Cape Breton Island, Nova Scotia and Newfoundland including Cape Breton fiddler Natalie Mac Master and Canadian Irish singer Denis Ryan.

**1981-91** Co-director: **Dísirt Tóla** Irish Traditional Music Cooperative, Clare, Ireland. This ensemble toured North America, France, Germany, the Netherlands and Russia.

**1980-81** Founding Director: **Éigse na Laoi**, Irish Traditional Music Festival, University College Cork. (First Auditor/Chairman: **Irish Traditional Music Society**, UCC).

*\* Over 1,000 Public Performances & 400 Music Clinics presented since 1974 \**

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## **SELECT CONCERT PERFORMANCES**

Fleadh Cheoil na hÉireann, Ireland (1980)  
Oireachtas na Gaeilge, Ireland (1980, 1981)  
Aula Maxima, UCC, Cork, Ireland (1981)  
An Cultúrlann, Dublin, Ireland (1980, 1981)  
Old Trafford, Manchester, UK (1981, 1982)  
Anglo-Irish Club, London, UK (1982)  
Liberty Hall, Dublin, Ireland (1983)

Winnipeg Irish Festival, Canada (1996)  
University of Manitoba, Canada (1996)  
Festival d'Été, Québec City, Canada (1996)  
Oatlands Celtic Festival, Virginia (1997)  
Lÿn Arts Center, Siegen, Germany (1997)  
Juno, Fairbanks, Anchorage, Alaska (1997)  
Nevada City Celtic Festival, CA (1998)



National Ballroom, London, UK (1982, 1983)  
 Civic Auditorium, Glasgow, Scotland (1983)  
 Trinity College Dublin, Ireland (1983, 2017)  
 Columbia University, New York (1983)  
 Harvard University, Cambridge, MA (1984)  
 Foxboro, MA (with The Chieftains) (1984)  
 Fordham University, New York (1984, 2001)  
 Université de la Sorbonne, France (1984)  
 An Fhleadh Nua, Ennis, Ireland (1985, 1989)  
 Aran Islands, Galway, Ireland (1985, 2003)  
 University College Dublin, Ireland (1985)  
 Le Festival Irlandais, Paris, France (1985)  
 Marymount School, Paris, France (1986)  
 Massachusetts Senate, Boston, MA (1986)  
 Åarhus Folk, Jutland, Denmark (1986)  
 Flemish Center, Bruxelles, Belgium (1987)  
 Collège des Irlandais, Paris, France (1987)  
 Armenian Society, Moscow, USSR (1988)  
 Hagia Musika, Tbilisi, Georgia, USSR (1988)  
 La Mission Bretonne, Paris, France (1989)  
 Le Festival Irlandais, Douai, France (1989)  
 Irish Music Society, Amsterdam, NL (1990)  
 Loch Ness Club, Étampes, France (1990)  
 Queen's University, Belfast (1991)  
 Halifax Irish Society, NS, Canada (1991)  
 Mabou, Cape Breton, NS, Canada (1992)  
 Bishop's University, Québec, Canada (1992)  
 Broadcove Festival, NS, Canada (1993)  
 St. Mary's Cathedral, San Francisco (1994)  
 Ritz Carlton, San Francisco, CA (1994)  
 Catskills Irish Festival, NY (1995-2002)  
 Stanford University, Palo Alto, CA (1995)  
 Milwaukee Irish Festival, WI (1998, 1999)  
 Maritime Festival, San Francisco, (1998)  
 New Orleans Celtic Nations Festival (1999)  
 Goderich Celtic Festival, Canada (1999-02)  
 Sacramento Irish Festival, CA (1999)  
 Broward Center, Fort Lauderdale, FL (1999)  
 Brown University, Providence, RI (1999)  
 Irish Arts Center, New York City (2000)  
 University of Wisconsin, Madison (2000)  
 Sheldon Concert Hall, St. Louis, MO (2001)  
 Freight and Salvage, Berkeley, CA (2001-2007)  
 Swannanoa Gathering, North Carolina (1999, 2000)  
 Irish Arts Festival, East Durham, NY (1995-2002)  
 Texas Folklife, San Antonio / in association  
 with the Smithsonian Institute (2001)  
 Guest Soloist: Sir Charles Wheatstone  
 Bicentennial, GSM-CUNY, New York (2002)  
 St. Francis Xavier University, Nova Scotia (2003)  
 Glór Arts Center, Ennis, Clare (2003, 2015, 2016)  
 Université Marc Bloch, Strasbourg, France (2003)  
 Koret Auditorium, San Francisco, CA (2004)  
 Concordia University, Montréal, (2005, 2008, 2012)  
 Glucksman House, New York University (2008)  
 CBC Radio Canada, St. John's, NFD (2007)  
 University of Oregon-Eugene (2007)  
 University of Washington-Friday Harbor (2007)  
 Carrefour Mondial, Montmagny, Québec (2008)  
 St. Michael's College, Univ. of Toronto (2008)  
 Library & Archives Canada, Ottawa (2008)  
 Siamsa Irish Music School, Montreal (2009)  
 Douglastown 'Semaine irlandaise,' Gaspé (2010)  
 Festival Chants de Vieilles, Québec (2011)  
 Oscar Peterson Concert Hall, Montreal (2012), Cork Opera House, Ireland (2012)  
 Music Arts & Dance Week, Washington, DC (2014, 2015, 2016, 2017)  
 The Embassy of Ireland, Washington, DC (2014, 2015, 2016, 2017)  
 American Folklife Centre, Library of Congress, Washington, DC (2017)

## SELECT NEWSPAPER & PERIODICAL ARTICLES

*The Johnson Family: Six Generations Later*, **Fundamentals**, Canadian Irish Studies Foundation, (Montreal: Winter 2016/2017).

*Irish Travelers: A Misunderstood Class in American Society*, **St. Louis Post Dispatch**, (St. Louis, Missouri: October 2002).

*From Kerry Patch to the US Congress: Irish Traditional Music in St. Louis*, **Treoir: Irish Music Journal**, (Dublin, Ireland: Autumn 1999).

*The Irish Language: Cultural Resource or Political Fossil*, **San Francisco Gael**, (San Francisco, May 1999).

*St. Patrick was a Gentleman*, **The Irish Echo**, (New York: March 13, 1996).

*St. Patrick's Confession: Revisiting the Message*, **San Francisco Examiner**, (San Francisco, March 15, 1996).

*An Gael sa Ghael*, **San Francisco Gael**, (1994 - 1999). Irish language current affairs column.

*From Hughdie's to the Latin Quarter: A Tribute to Concertina Player Paddy Murphy*, **Treoir: Irish Music Journal**, (Dublin, Ireland, 1993).

*An Irish Observer Speaks to Gaels*, **The Clansman**, 6:1 (Cape Breton, Nova Scotia), March 1992.

*Un Plaisir Rare d'Authenticité: Paddy Murphy, Peter O'Loughlin et Paddy Canny invités au Festival de Ris-Orangis*, **Trad Magazine**, (May 1991, Paris, France).

*An Introduction to French Civil Administration and Social Security*, **Fáilte à Paris: A Handbook for Irish Immigrants in France**, (Co-Editor, Dublin, Ireland, 1991).

*Seán Reid: The Diary of a Cultural Radical*, **Treoir, Journal of the Irish Traditional Musicians Association**, Vols. I, II, III & IV, (Dublin, Ireland, 1978/1979).

## SELECT PUBLIC LECTURES

*The Green Fields of Canada—Forgotten: Irish Traditional Music North of the Hudson*, The Botkin Lecture, **American Folklife Centre, Library of Congress**, Washington, DC, (July 2017).

*Ghost of the Carricks: Tracing the Journey of an Irish Famine Ship*, **Irish Heritage Quebec**, Quebec City, Canada, (May 2017).

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## TEACHING PHILOSOPHY, INTERESTS & ACHIEVEMENTS

### *Teaching Philosophy*

I began teaching Irish and European History at University College Cork in October 1978. Most of my professional career in the interim has been spent in classrooms in insular and mainland Europe, and across the North American continent from Nova Scotia to California. I have taught grade school children and high school students, university undergraduates and college graduates, post doctoral fellows, teachers, administrators, musicians, retirees, and countless other cohorts in what has been a voyage of remarkable discovery—both of myself and of the world around me. Fluent in three languages, I have worked with students of different ages, creeds and ethnicities in small rural classrooms, inner city ghettos, sprawling suburban campuses, and ivy league lecture halls. My classroom career has brought me into contact with the mundane and the extraordinary, the famous and the infamous, the anonymous and the unforgettable.

My students have included Parisian celebrities: James Thierry (grandson of Hollywood icon, Charlie Chaplin), Diane Cousteau (daughter of French explorer, Jacques Cousteau), and Vincent Blin (nephew of Roger Blin who first brought Irish Nobel Laureate Samuel Beckett to the attention of world theatre). In Canada, I taught the Honorable Rodney MacDonald (26th Premier of Nova Scotia), when he was a student at St. Francis Xavier University in Antigonish. I have taught refugees who fled war zones in the Middle East, South East Asia, and the Balkans, and whose will to survive for the sake of their families and their futures have taught me much more than I could ever have taught them. My students have included countless numbers of memorable faces filled with a belief that we all belong to a common humanity, that we share the earth for a short time, and that we are called to leave the world a better place in our wake. It is this credo of humanism, fueled by a curiosity for the unknown, and a desire for creativity that has inspired my career.

As a Humanities, Social Sciences, and Business Educator with certified training in pedagogy, linguistics and curriculum development, I am familiar with various schools of educational history, from Lord Stanley's draconian vision of colonial education in Victorian Ireland to Ivan Illich's *Deschooling Society*, a radical discourse on institutionalized education in modern western economies. While most teaching philosophies have evolved along the broad spectrum between these two theoretical poles, there is no denying certain obvious parameters. Irrespective of the

macro political, economic and cultural realities of the *gesellschaft*, the so-called ‘system’ (with its consultants, strategic planners, departmental inspectors, state examiners, evaluation boards, lobbyists, and other sundry gurus), the micro world, or inner *gemeinschaft*, of the classroom can be as enigmatic as the uncharted realms of human memory. Our ability to function effectively as educators is only as good as our ability to navigate discerningly between the “outer world” of the system and the “inner world” of the student, to maintain an unburdened cross-walk between them, and to allow ethical integrity, deft communication and intuitive compassion to guide our footsteps.

While one may aspire to a seasoned set of pedagogical principles, it is impossible to avoid the reality that teaching, like the world around it, evolves (and in some cases, devolves) over time. It will either mature and flourish, or become arid, wither and burn out. Given that new cultural and geographic horizons continue to shape my career, my teaching philosophy and classroom strategies have also evolved over time, becoming mature with age, more discerning with change and more enhanced with technological progress. With all students (irrespective of time and place), I work on the premise that each cohort is different from its predecessor and that each individual within each cohort is different from his or her peers. It is individuality that drives life in the classroom and steers (and at times derails) the learning process. A successful student-teacher nexus thrives in a culture of empathy, on a sense of a mutual respect for professional boundaries, and on precise and meaningful communication to ensure the consistency of values, needs and decorum. While it is exploratory and experimental for some, predictable and pedantic for others, the relationship between teacher and student is a two-way street—where both parties are required to listen and to hear, to be aware of what is said and what is not said, and to bear witness to the wisdom of John Cotton Dana who claimed that: ‘He who dares to teach must never cease to learn.’

While some students, driven by reductionism and marketplace goals, take courses for the mandatory ‘three credits and a grade,’ I believe that the university is still a product of its Latin genesis—a *universitas* that seeks to educate the whole person, rather than training utilitarian functionaries who are then dispatched to single-track corporate, or bureaucratic careers. While all students need to be prepared for society and the workplace, as human beings with higher intelligence, they also deserve a place at the table of cultural and intellectual enrichment. Helping them aspire to such a place (formally and informally) is a prime objective in my teaching mission.



In contrast to the public alchemy of the school and the social arena of the classroom, learning is an intensely private and heteroglossic affair, an *inner event* that takes place in the quiet sanctuaries of the human brain. Hence, there is a mysterious and unpredictable amount of ‘no-man’s land’ between *transmission* and *reception* in the learning process. With this in mind, I begin each pedagogical journey (class, lecture, semester, academic year) with a current roadmap and a working compass—in short, formal lesson plans and syllabi, and validation tools that include class discussions, presentations, quizzes, midterm exams, term papers, and research projects. While the roadmap is sometimes a work-in-progress, the compass invariably needs to point in the ‘right’ direction. In terms of setting short and long-term goals, crafting challenging ‘value added’ curricula, and evaluating progress, I find the timeworn taxonomies of Bloom (1956) and Kirkpatrick (1959)—despite their antiquity—along with Piaget’s research in genetic epistemology and developmental psychology highly instructive. Of more recent vintage, the mind mapping and literacy theories of British educational psychologist, Tony Buzan have been seminal in honing my own teaching and learning skills over the years. Similarly, SWOT analyses from my MBA training, despite their genesis in the corporate milieu, have proven invaluable in the classroom, as well as in evaluating school regulations, departmental policies, university strategies, and state educational systems.

### ***Interests & Achievements***

My interest in teaching was fueled initially by my family background and a few key teachers who guided my path through grade school, high school, and college. Born into a bilingual musical family in Ennis, a small provincial town in the West of Ireland, I grew up in a pre-television milieu of shopkeepers, farmers, factory girls and railroad men, in a town where the emigrant was the norm. Although I attended formal national (grade) school, I was also fortunate to be schooled informally by a generation of older people whose worldview was molded by centuries of Gaelic folk traditions, stories, and song. A product of a bicultural world, I developed an interest in history as a child, largely because my father was a history buff and my mother had a gift for *tracín*, the Irish art of genealogy. In time, I became an historian, language teacher, social anthropologist, and ethnomusicologist, as well as a fourth-generation musician, thanks to my grandmother’s teaching. I have also enjoyed a career in the world of international business, and a secondary career as a professional musician, writer and producer.

History was my first teaching discipline. A multilayered pedagogical palimpsest, history has many denominations—oral, local, cultural, political—as well as disciplinary cousins in Historical Geography and Historical Anthropology. It also interfaces (conceptually and methodologically) with Political Science, Sociology, Economics, Diaspora Studies, Women’s Studies, Media Ecology and Memory Studies. Throughout my thirty-nine-year career in the classroom, I have enjoyed and continue to enjoy interdisciplinary teaching that allows me to fuse History with its corollary disciplines. As a measure of my professional success, my studies have yielded three primary degrees, two masters, and a doctorate. In the world of publishing, my research has produced key monographs in Irish music history and ethnomusicology, scholarly articles, book chapters, reviews, encyclopedia entries and fourteen successful commercial recordings based on fieldwork conducted in North America and the West of Ireland. The ultimate measure of my success as a teacher, however, must rest with the thousands of students who passed through my courses and classrooms since 1978—from working-class ghettos in Dublin to ivy league and contemporary lecture halls in urban North America. While it is impossible to track the career paths of all, the reports that returned in the wake of course and graduations have been rewarding and reassuring.

Since arriving in Quebec from Missouri in 2009, my teaching has returned to a bilingual milieu, a world I am familiar with from my early careers in Ireland (teaching Gaelic and English speakers) and in France (lecturing to francophones, anglophones and speakers of multiple other languages). The readjustment of the pedagogical compass generated by this recent transition has again enriched my career. Since its inception in 2009, the School of Canadian Irish Studies has taught approximately 1000 undergraduate students annually. While our main student body is drawn from anglophone and francophone communities in Quebec, Ontario and nearby US states, I have also taught Irish Studies to Igbo Nigerians, Chinese, Vietnamese, Filipino, Dutch, French, Portuguese, Italian, Polish, Greek, Rumanian, Ukrainian, Armenian, Lebanese and Russian students who have subscribed to our courses in recent years. If the past three decades have taken me through many sea changes in the teaching world, the diversity of the cultural classroom in contemporary Quebec continues to extend the horizons of a career that is driven by an unbroken search for pedagogical excellence and an enduring passion to share knowledge with others.