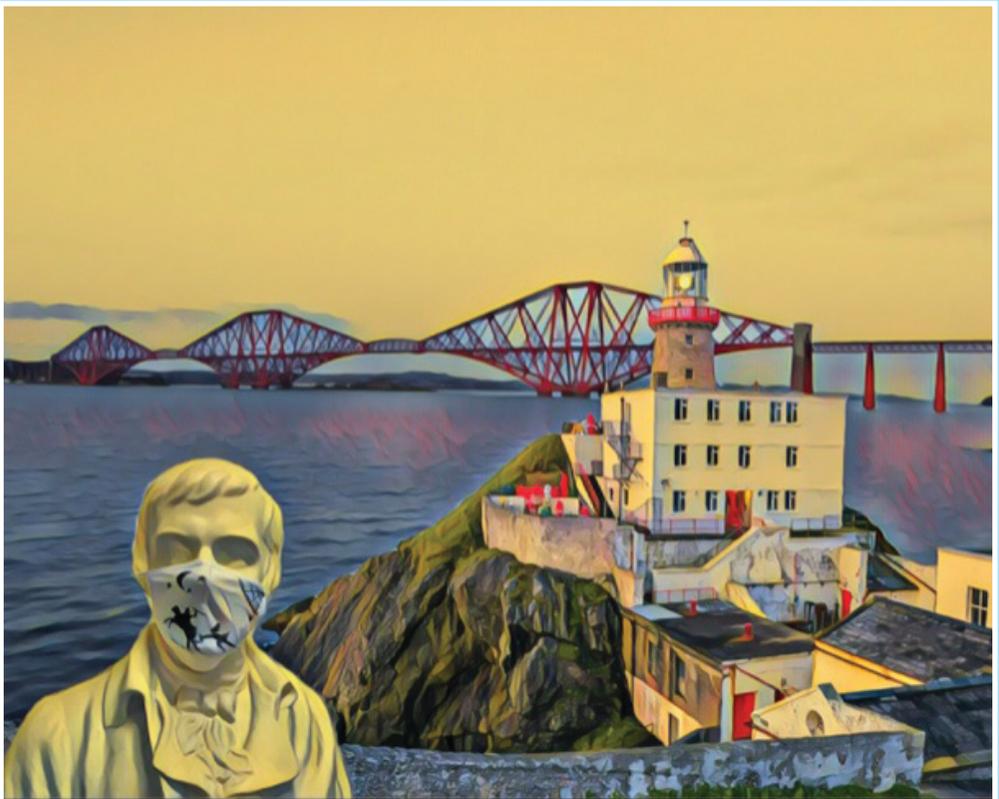




HOWTH BURNS NIGHT 2021

'The Warld O'er...'



Saturday 23 January

The
Abbey Tavern



The World's Room



St Lawrence Howth Pipe Band pipe in the haggis at Howth Burns Night.



Edinburgh Folk Club Burns Supper.

The World O'er – Howth Burns Nicht 2021



Left to right: Regular Scots visitors Janet Weatherston, Orcadian Billy Jolly, Morag Dunbar & Kathy Hobkirk; Dàimh; and HSC President Willie O'Connor (RIP).

Once it was accepted that the Covid Pandemic would prevent us holding the usual Burns Nicht in the Abbey Tavern, we approached John Barrow of Edinburgh Folk Club and David Francis of The World's Room, Edinburgh's singers' club, to discuss the possibility of a jointly hosted event. Agreement was reached instantly. When considering what to call the night, 'The World O'er ...' suggested itself in the spirit of internationalism, hope and, of course, Burns's great sentiments in 'A Man's a Man For A' That'.

Written in 1795, a year before his death when Burns was thirty-six, Maureen McKendry, Media Volunteer with the Scottish Refugee Council, notes that 'A Man's A Man ...' was voted the greatest Scots song of all time, a tribute to an inherent strength in the Scottish character – and one that appeals to the Irish – that appreciates that Burns was 'a humanitarian who often addressed class and gender inequalities in his work and pushed the boundaries for social change'. In 'The Slave's Lament' which he wrote in 1792 as he pondered travelling to Jamaica to work as a bookmaker for a slave-trader, Burns wrote 'It was in sweet Senegal that my foes did me enthrall / Torn from that lovely shore, and must never see it more, / And alas! I am weary, weary O!' As refugees and asylum seekers fleeing persecution and starvation arrive on Scottish and Irish shores over two hundred years later from their home countries they are unlikely to see again, Burns's words are still as relevant. In 'Address of Beelzebub', written in 1786, Burns examines the migration of impoverished Highlanders to Canada in hopes for a better life. Once London learned of their plans, fearing economic loss and a threat to British security, they raised the cost of the journey, resulting in overcrowded townships and miserable living conditions in the Highlands. Damning their actions, Burns wrote from the perspective of the devil, congratulating the lords responsible for the actions: 'What right have they / To meat, or sleep, or light o' day / far less to riches, pow'r, or freedom / But what your lordships PLEASE TO GIE THEM?'

As we experience the pandemic, poverty and inequality, environmental destruction and climate change all threaten humanity. We do well to remember, as we celebrate Burns's life tonight that 'That Man to Man, the world o'er, Shall brothers be for a' that'.

Is there for honest Poverty
 That hings his head, an' a' that;
 The coward slave-we pass him by,
 We dare be poor for a' that!
 For a' that, an' a' that.
 Our toils obscure an' a' that,
 The rank is but the guinea's stamp,
 The Man's the gowd for a' that.

What though on hamely fare we dine,
 Wear hoddin grey, an' a that;
 Gie fools their silks, and knaves their wine;
 A Man's a Man for a' that:
 For a' that, and a' that,
 Their tinsel show, an' a' that;
 The honest man, tho' e'er sae poor,
 Is king o' men for a' that.

Ye see yon birkie, ca'd a lord,
 Wha struts, an' stares, an' a' that;
 Tho' hundreds worship at his word,
 He's but a coof for a' that:

For a' that, an' a' that,
 His ribband, star, an' a' that:
 The man o' independent mind
 He looks an' laughs at a' that.

A prince can mak a belted knight,
 A marquis, duke, an' a' that;
 But an honest man's abon his might,
 Gude faith, he maunna fa' that!
 For a' that, an' a' that,
 Their dignities an' a' that;
 The pith o' sense, an' pride ' worth,
 Are higher rank than a' that.

Then let us pray that come it may,
 (As come it will for a' that,)
 That Sense and Worth, o'er a' the earth,
 Shall bear the gree, an' a' that.
 For a' that, an' a' that,
 It's coming yet for a' that,
 That Man to Man, the warld o'er,
 Shall brothers be for a' that.



Ireland & Robert Burns

There has always been a huge interest in Robert Burns in Ireland. One of the first Burns monuments outside Scotland was erected in Dundalk where the local newspaper held a vote to name a new cigarette produced by Carroll's and it was called Sweet Afton. Burns's sister Agnes and her husband Thomas Gault lived in Stephenstown, near Dundalk, where Thomas constructed ponds and acted as estate manager. Agnes & Thomas's cottage can be visited and they are buried in Dundalk.

In 1859, Belfast Corporation were divided over whether to celebrate Burns' Centenary. Some argued against as they considered him a licentious drunk with suspect politics, while others hailed him as a great bard of the people – indeed the celebrations held by the 'working classes' were better attended than those by the Corporation. Commemorations were also held in Armagh, Bandon, Dublin, Dundalk, Gort, Limerick, Newry, and Tralee. There were strong connections between rural Ulster Presbyterians and Burns with some of the 'rhyming bards' and ministers visiting Burns in Ayrshire and Galloway.

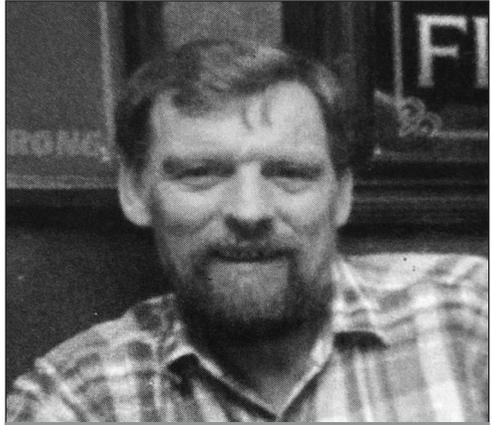
The Irish Transport & General Workers' Union devoted the front page of their weekly newspaper, the *Irish Worker*, to Burns in January 1912, hailing him for his republicanism, internationalism and being the voice of the common man. The article's author, Andrew Patrick Wilson, an actor and playwright, was key contributor to the *Irish Worker's* considerable literary content and member of the Workers' Dramatic Group. On returning to Scotland, Wilson founded the country's first National Theatre and became a well-known figure in theatre and radio.

In Howth, Findlater's gastro-pub was once one of a chain of wine merchants in Dublin owned by Thomas Findlater, so, a grandson of Alexander Findlater, Burns's superior in the Excise service and a prominent defender of his reputation after the bard's death. The Howth Burns Night developed from the fact that most traditional singers in Ireland have at least some Burns songs in their repertoires. Many identify with Burns's Scottishness and his ability to express the natural worlds of people, creatures and crops through his poems and songs. His rebelliousness against authority appeals to the Irish character.

Howth Burns Night is thus a celebration of Burns, his politics and his art, Scottish and Irish culture and tradition, a coming together of friends to celebrate all that is good in life through music, song and festive fare. It is a night of internationalism when anyone will tak an gie a hond o thine. In short, it revels in the best of humanity and, in particular, one man's genius in being able to express that in poetry and song.

Howth Singing Circle 2000-2020

Founded in honour of local fisherman and balladeer Brendan 'Bull' Moore, Howth Singing Circle this year celebrates its twentieth season. Its early days in the Pier House Bar were exciting, packed occasions although most nostalgic views forget the pall of smoke at nostril height! After some years in the Sea Angling Club, the Abbey Tavern is now home to the Club as it has been for the Howth Burns Nicht for the last twelve years. In addition to the monthly sessions where two different people manage the night, usually on a theme, the Howth Singing Circle has engaged in many other activities. These include Singing the Fishing, an annual Saturday afternoon session that raises funds for St Francis Hospice; Sutton Methodist Church Singathon, another Hospice Fund Raiser; shanty singing at the Howth Prawn Festival and Dún Laoghaire Vinyl Festival; and various other charity events. The Club has had two Young Singers/Musicians in Residence – Ruth Clinton and Cathal Caulfield, both of whom produced publications/recordings of their research projects. Last but not least have been the five Fiddle Buses organised by the Club in association with Paul and Shona Anderson in Tarland and Dublin-based fiddle players John Kelly and Liam O'Connor. The Fiddle Bus has visited Antrim, Donegal and North Dublin as well as two trips to Scotland.



Brendan 'Bull' Moore

Managed by a Committee of ten, Howth is run in a very open fashion and publishes accounts of its finances. It has never sought or received outside funding and manages to run its programme, including the now celebrated Burns Nicht, from within its own resources. Each Nicht is attended by a sell out audience of 180 and guests have included Paul & Shona Anderson; Dáimh; Loïc & Guènahel Denis; The Friel Sisters; Handsworth Longsword Dancers; Kathleen MacInnes, Sineag McIntyre & Laoise Kelly; Siobhán Miller; Fred Morrison & Steve Byrne; Robyn Stapleton; The Tannahill Weavers; and Derek Wiliamson.

Howth Singing Circle thanks everyone who has attended and supported our Club since its foundation and looks forward to being able to share songs and music together with you again.

Edinburgh Folk Club

Avibrant and central part of the city's traditional culture, the Edinburgh Folk Club was founded in 1973 on the initiative of Kenny Thomson, *Daily Record* journalist, first EFC Chair, great songwriter and singer; Ian Green from Forres and founder of Greentrax; John Barrow, a post-graduate physics research student; and Sid Kyman. They met in Sandy Bell's [then the Forrest Road Bar]. Starting in the Edinburgh University Catholic Chaplaincy Centre, 23 George Square, the EFC quickly gathered a large following. Lesley Hale, June Green and Hilda Scott were early activists. As with any Club, fortunes and venues varied but the EFC overcame any difficulties. In 2002, Radio 2's Folk Awards proclaimed it as Folk Club of the Year. By now, Eberhard 'Paddy' Bort was a key figure, his legacy much-cherished and reflected in the creation of the Paddy Bort Fund commenced in his honour after his death in 2017 – This Fund and its related activities have sustained many musicians and performers during the current Covid crisis and readers are asked to check it out www.efc1973.com/paddy-bort-fund-and-carry-on-streamin

EFC Burns Nichts have never been conventional although Hamish Henderson's lengthy 'Immortal Memory' once appeared to try the patience of all concerned. Henderson's death in 2002 was a huge loss and has been commemorated with the EFC's annual The Carrying Stream Festival each autumn around the date of his birth, 11 November 1919. As with all Clubs, Covid has restricted EFC activities in 2020, but The Carrying Stream Festival was broadcast through Zoom and electronic media and videos of various performers have sustained the otherwise unfulfilled appetite for music and song.

Taken from Jean Bechhofer, 'Edinburgh Folk Club 40th Anniversary', October 2013, updated 2015 – www.efc1973.com/efc-history



Roddy Macdonald
addresses the haggis.



Gary West delivers 'The Immortal Memory'
at an EFC Burns Nicht.

The World's Room

The World's Room is a club dedicated to solo, unaccompanied singing in the traditional manner. It was started in 2012 by Steve Byrne and Chris Wright to give a platform to Scots, English and Gaelic song. Early events featured two guest performers, Gaelic and Scots/English. The format of an evening at the World's Room features the guest performing three songs at the start and end of each half, with the time in between filled with contributions from the floor, either from regulars or from visitors. You never know what to expect or who might turn up. The aim is to provide a convivial evening of song and craic, with ballads, chorus songs, comic songs all featuring. Almost every well-known name in Scots traditional song has featured at one time or another, with a decent showing from England and Ireland too. The club has moved around since its inception, and is currently housed (or was until the pandemic struck) in the cosy confines of the upstairs room of the Waverley Bar in Edinburgh's Old Town, a pub with a folk music pedigree going back to the very early days of the revival. The World's Room is now part of the remit of the Traditional Music Forum, Scotland's traditional music network. Plans were afoot to expand the World's Room to other parts of Scotland, and indeed an inaugural night in Aberdeen was ready to go before it fell victim to Covid.



www.theworldsroom.org

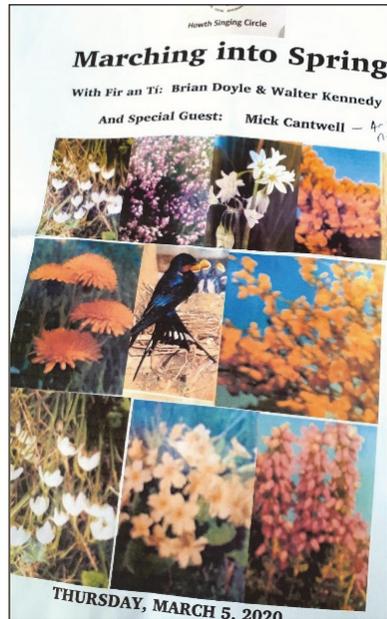


A collage of The World's Room guests and above, the late Edith Lewis, sadly missed by all.

Howth Singing Circle 2020

Our year started with Tony McGaley and Gerry O'Connor 'Spilling the Behans', a tribute to the song-writing and singing contribution of Kathleen Behan and her boys, Brendan, Brian and Dominic. The Three in a Row heard Macdara Yeates sing 'Easy & Slow', 'The Patriot Game' and the squib 'Cheer Up Russell Street'. After the Burns Night, described in full below, February saw Daire Ó Baoill lead our Oíche Gaelach with Aoi Speisialta the acclaimed sean-nós singer, Máire Ní Choilm from Míin an Iolair, Doirí Beaga, Dún na nGall. Máire won the prestigious Corn Uí Riada at Oireachtas na Samhna in 2019. She was a wonderful guest, her engaging personality and songs from Gaoth Dobhair and Toraigh captivating everyone. March turned out to be our last hurrah session before Lockdown, a small intimate session on a wet night hosted by Brian Doyle and Walter Kennedy.

On Wednesday and Thursday, 29-30 January, the Howth Singing Circle singers performed sea shanties to the Green Schools National Marine Environment Conference in the Marine Hotel, Dún Laghnaire arranged by Chloe Devlin and Caoimhe O'Brien Moran from An Taisce's Environmental Education Unit. Each day over 300 National School students from Waterford to Donegal, Mayo to Dublin spent their morning learning about the threats to their environment and what role they and their schools could play in averting



Máire Ní Choilm with our host for the night Daire Ó Baoill and Ann Riordan and March's colourful poster.



Tom Finn leads the crew in 'Billy O'Shea' – note that, at the Organisers' request, we all had to 'drink tea' rather than 'get drunk'.

disaster. After lunch, the HSC crew had the job of holding their attention as their thoughts turned to the – in some cases – long bus ride home. The shanties were an instant success with many students, when given the roving microphone, only too keen to answer the call. The 'Star Wars Shanty' proved most popular while a PowerPoint production threw up images of seafarers hauling sails and sheets, tall ships and whalers, as well as the words the students could sing. Caoimhe O'Brien Moran forwarded a video of the Dún Laoghaire events with a brief reference to the shanty singers: www.youtube.com/watch?v=6Mt9aIEilxo&feature=youtu.be



A memory of our last Burns Nicht with Tony Fitzpatrick leading the Howth Singing Circle Choir in 'The Greenland Whale Fishery'. (Left to right), Brenda Ní Riordain, Manus O'Riordan, Úna Kane, Fergus Carey, Helen Lahert, Finola Young, Tom Finn, Diarmuid Ó Cathasaigh, Niamh Parsons, Paddy Daly, Antoinette Daly, Gerry O'Connor, Edie Phillips, Francy Devine.

After Lockdown, the Howth Singing Circle were initially reluctant to take the Zoom route and began, cautiously, with private, invitation only sessions involving regulars. They proved a steep learning curve but one that informed us when it was decided to open up the sessions in September and celebrate our Twentieth Season on the theme of 'Autumn Harvest', Ann Riordan managed the technology while Gerry O'Connor and Helen Lahert hosted singers from California to Cork, Chicago to Cullybackey! Máiríde Woods provided Three In A Row'.

In November, Laurence Bond hosted the launch of Howth Young Singer/Musician in Residence Cathal Caulfield's pamphlet *Tales of Humour, Wonder & Woe* and recordings of comic songs in the Munnelly Collection. Cathal sang three of the songs – 'Old Brobston Brown', collected from Patsy Johnston; Micho Russell's version of 'The Wonderful Nose' with fiddle accompaniment; and Rose Daly's 'The Neat Little Window'. Críostóir Mac Carthaigh, National Folklore Collection (NFC) University College Dublin and Liam O'Connor, Director, Irish Traditional Music Archive (ITMA), spoke about the work of Tom Munnelly and congratulated Cathal on his work. Finally, Annette Munnelly expressed her delight at the project. The HSC thanked Annette and her brother Jerry O'Reilly for their assistance with the project; Alan Woods and Brian Doyle in the ITMA for recording the songs which are available through info@itma.ie; and the NFC and their staff for their encouragement and support throughout. Christy Hammond (CRM Design & Print) produced an attractive publication. Our biggest thanks of course are to Cathal Caulfield who proved a wonderful Young Singer in Residence, bringing humour, considerable talent and an ever-willing contribution to our activities.

Note that you can access Cathal's recordings of the songs in the pamphlet on this Bandcamp site – with thanks to the ITMA: <https://cathalcaulfield.bandcamp.com/album/tales-of-humour-wonder-woe-a-selection-of-comic-songs-collected-by-tom-munnelly>



Cathal Caulfield – photograph taken from the Zoom recording – and Annette & Tom Munnelly at the launch of a collection of essays in Tom's honour a few years back.

Diarmuid Ó Cathasaigh

The saddest moment of the year came with the passing of our Uachtarán, Diarmuid Ó Cathasaigh, on Saturday 14 November. His funeral was a moving tribute to him with friends playing beautiful music and delivering thoughtful and wonderfully considered orations. Despite Covid, many attended outside the church, while many more followed the live stream of the funeral mass. Diarmuid was known



and respected throughout Ireland and beyond in the worlds of traditional music, song and lore; Irish language publishing and arts; story-telling and local history; not to mention his hundreds of friendships. Howth Singing Circle sang 'The Parting Glass' as Diarmuid left the chapel and we were joined by others who felt moved to join this choral tribute to a friend. Howth Singing Circle salutes you Diarmuid and extends condolences to Áine, his children and grandchildren and their extended families, and his countless friends. We will miss someone whose contribution has been immense and irreplaceable.



Diarmuid in full flow with the Harvest Basket in the Pier House, c2002, and at a recent Burns Nicht (photograph by Colm Keating).

You can read a tribute to Diarmuid in the latest online edition of *Fonn*, 'Ómós Diarmuid Ó Cathasaigh'
<https://fonn.online/ms-diarmuid-cathasaigh-p848-215.htm>

Howth Burns Nicht 2020

Howth Burns Nicht 2020 provided another action-packed weekend of song, poetry, music, dance and fun. The excited mood of the sell-out crowd was set by the display of flags and Burns's portrait tastefully decorating the hall thanks to the hard work of visitors John Bentham (Loughborough) and Dave McCracken (Tarset, Northumbria). Daire Ó Baoill and Gerry O'Connor ran a fast-paced programme of songs, poetry, music, dancing, piping and great fun. The night began with regular visitor Janet Weatherston (Dalkeith) singing 'The Sodger Laddie', Helen Lahert delivering Ewan MacColl's moving Spanish Civil War anthem 'Jamie Foyers', and Gerry O'Connor and Éamonn Hunt performing a harmonic 'Dumbarton's Drums'.

Ba é an chéad chuid eile den chlár ná amhráin agus dánta i nGaeilge. Léigh Úna Kane dán John O'Donoghue 'Beannacht' agus léigh Eileen Clancy dán Sheáin Uí Ríordáin 'Oíche Nollag na mBan' ('The Night of Women's Christmas'). D'imir Diarmuid Ó Cathasaigh sraith foinn Albanacha ar an harmonica, an lucht féachana ag canadh agus ag bualadh. Ansin labhair Brenda Ní Ríordáin leagan álainn de 'An Raibh Tú ar an gCarraig?'

Our 'Resident Band' – John Kelly (fiddle), Larry Egan (box) and Mick Mullen (guitar) – played some stunning sets of tunes. The numbers up dancing showed how much they were appreciated, although they do not always get the credit they deserve for their high class playing. George Duff from Edinburgh, a new voice to the audience but one they immediately responded to, began with 'Aye Waukin O' and held the crowd in his palm. The Tannahill Weavers – Roy Gullane (vocals, guitar), Phil Smillie (strings, whistles, bodhrán), Malcolm Bushby (fiddle) and Fraser Fifield (Highland pipes and whistles) – then played their first set in lively, up-tempo style, engaging the audience who gave them a great reception.



A full blown Fraser Fifield and Úna Kane reading beautifully.



George Duff in full flow.

Pipe Major Noel Kelly led the St Lawrence Howth Pipe Band in ahead of the haggis carried by Club regulars Myles and Isla Fitzgerald. Morag Dunbar did her rousing 'Address Tae the Haggis' as ainly she can and 'The Selkirk Grace' was spoken by the kilted David McCall. Noel's lament, 'Tommy Tully's Air', was again a poignant and moving reflection on those no longer with us

The mood was immediately lifted by the Howth Singing Circle Shanty Singers who delivered 'Billy O'Shea' led by Tom Finn, 'The Greenland Whale Fishery' led by Tony Fitzpatrick, and the lively 'Star Wars Shanty'. There were over twenty singers and this new development on the night was listed as many folks' highlight. Sheinn Máire Ní Bhaoill 'Pilleadh chun Oileáin', amhrán a scríobh a hathair Pádraig, agus thug Daire Ó Baoill léiriú álainn ar 'Griogal Cridhe'. Ba bhuaicphointí na hoíche iad an dá léiriú seo. Niamh Parsons and Graham Dunne completed this section with their jazzy, much-loved version of Burns's 'The Slave's Lament'. John Kelly, Larry Egan and Mick Mullen returned, their sets sharp, tight and irresistible. George Duff guested with them and sang 'A Man's a Man'. The raffle – as one person said, 'the fastest I have ever seen' – had over twenty prizes including attractive hampers, CDs, calendars, books, and whisky. The Tannahill Weavers rounded off the night before a finale of George singing 'Sae Will We Yet' with the Tannies, John Kelly and others providing orchestral accompaniment; The Tannahill Weavers led 'Will Ye Go Lassie Go' before 'The Parting Glass' signalled the end of another enjoyable Nicht.

Sunday's Fare Thee Weel Session was gently managed by Niamh Parsons and Northumberland visitor Dave McCracken. George Duff sang 'The Rigs o Rye', his Dufferised

version of 'The Grey Funnel Line' and a stout-hearted condemnation of scabbery with 'The Blackleg Miner', his own colliery days informing the song's sentiments. He completed his sets with 'The Baron's Heir' and, appropriately for the Hamish Henderson centenary just past, 'Freedom Cam Aa Ye!' George proved to be a much-appreciated guest. Other performances included Corinne Male (Ibstock), 'The St Pancras Rent Strike'; Antoinette Daly, 'Maggie Pickens'; Seán Ó hÉarchain, 'Hame o Mine'; Helen Lahert, 'Ballyshannon Lane'; Eugene McEldowney, 'When the Breaker Goes Back on Full-Time'; Jane Considine who read Dermot Bolger's 'The Frost is All Over'; Fergus Carey, 'I'm Leaving the Fishing'; Ciarán Ó Maoiléoin, 'Baith Sides o the Tweed'; and Eddie Phillips, 'Away From the Roll of the Sea'. Fiana Ní Chonáill, Irish harp, and Anthony, guitar, provided some lovely tunes.

Weekends like Burns Nicht do not just happen. Our thanks to the Tannahill Weavers, George Duff and the John Kelly Band; Richard Tobin, Allison O'Rourke and Abbey Tavern staff; Chris Boland on sound; Ricky Higgins, Higgins Family Butchers, Sutton Cross, for the haggis; Christy Hammond, CRM Design & Print for the superb ticket and brochure; Colm Keating for his wonderful photographs; Morag Dunbar, David McCall, Myles & Isla Fitzgerald for attending the haggis; John Bentham & Dave McCracken for decorating and, with some assistance, undecorating the hall; Noel Kelly & the St Lawrence Howth Pipe Band; our Fir an Tí Daire Ó Baoill & Gerry O'Connor with Niamh Parsons & Dave McCracken on the Sunday; all who helped run the raffle and to those who donated prizes – Brian & Mary Doyle, George Duff, Úna Kane, Jack McGinley (Umiskin Press), and Finola Young.



*A packed house with the Tannahill Weavers –
all pictures from Colm Keating's excellent photographic record of the night.*

Tonight's Programme

Welcome from Dublin & Edinburgh,
Francy Devine & David Francis

Gilly Hewitt, 'A Rosebud By My Early
Walk/The Silver Tassie'

Highland (Donegal tune) or tune
contemporary to Burns,
Liam O'Connor, fiddle

Niamh Parsons & Graham Dunne,
'The Slave's Lament'

Songs from the Provinces:
Leinster, Dave O'Connor,
'Hannah Healy,
The Pride of Howth'

Paul Anderson, fiddle tune
contemporary to Burns, 'Major Graham
of Inchbrakie' (the original tune for
'My Love Is Like A Red, Red Rose'),
'The Rothiemurchus Rant' (tune of
'Lassie Wi the Lint White Locks') and
'My Love She's But a Lassie Yet'

Kirsteen McCue, 'Corn Rigs'

Songs from the Provinces:
Connacht, Caoimhe Hogarty, 'Dónal Óg'

Jimmy Hutchison, 'The Soldier's Return'

Helen Lahert, reading Robert Burns,
'Sweet Afton'

Piping in of the haggis, Noel Kelly,
St Lawrence Pipe Band, Howth &
Gary West

Address Tae the Haggis, Morag Dunbar

Selkirk Grace, David Francis

Lament: Noel Kelly, 'Tommy Tully's Air'

Set of tunes –
Reels 'Last Night's Fun',
'The Wind That Shakes the Barley'
John Kelly (fiddle),
Larry Egan (box),
Mick Mullen (guitar)

Ann Riordan, reading Séamus Heaney,
'The Given Note'

Carole Prior, 'The Carl o Kellyburn
Braes'

Songs from the Provinces:
Munster, Tim Dennehy, 'Between the
Mountains & the Sea'

Shona Donaldson, 'Ye Banks & Braes'

Songs from the Provinces:
Ulster, Daire Ó Baoill,
'Gleanntáin Ghlas' Ghaoth Dobhair'

Steve Byrne & Francy Devine,
'Gulabein'

Scott Gardiner, 'Rantin, Rovin Robin'

Alan Prior, 'Westlin Winds'

Final Songs & Farewell

Mairi Campbell, 'The Parting Glass.'
Mairi Campbell & David Francis,
'Auld Lang Syne'

Tonight's Performers

Paul Anderson from Tarland, is an outstanding fiddle player and composer of works for solo instrument or orchestral arrangement. He has issued many recordings and his interpretations of the dozens of tunes of Neil Gow, Scott, Skinner, William Marshall and others can be followed at <https://www.facebook.com/paulandersonfiddler/>

Shona Donaldson Anderson, from Huntly, is a former Scottish Traditional Singer of the Year and Bothy Ballad Champion. A beautiful singer, she is an accomplished fiddle player and, with Katie McKenzie recorded *Púr, The Lassies' Reply*, a collection of Burns songs,

Steve Byrne from Arbroath, a singer [most well-known with Malinky], multi-instrumentalist, folklorist and musicologist, was Scottish Traditional Singer of the Year 2019, www.stevebyrne.co.uk

Mairi Campbell, beginning as a viola player, her musical questing has taken her to folk song, traditional fiddle, composition, song-writing, improvised sounding to her present creative place which blends and transcends the skills she has acquired in all of these areas.

Tim Dennehy, from Kerry and living in Clare, was a founder member of An Góilín – Dublin's famous singers' club now in its forty-first year. A wonderful singer and songwriter, many of his songs have entered the tradition and can be sourced through his website, www.sceilig.com

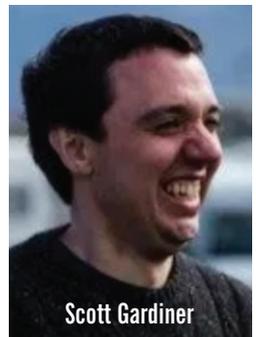
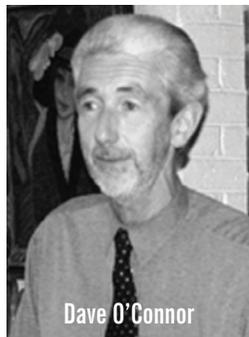
Francy Devine has recorded two CDs with Steve Byrne & Friends, *My Father Told Me* (2014) and *An Ownerless Corner of Earth* (2020), <https://francydevine.bandcamp.com>

Morag Dunbar, a founding member and Convenor of Balerno Folk Club, was inducted into the Traditional Music Hall of Fame in 2020 for Services to the Community.

Graham Dunne is an outstanding guitar player who has long accompanied Niamh Parsons with elegant and sensitive arrangements, <https://niamhparsonsandgrahamdunne.ie>

Larry Egan, from outside Shillelagh, County Wicklow, has a growing reputation as a fine box player and his driving style has thrilled Howth Burns Nicht audiences.

David Francis is a songwriter, lyricist, storyteller and guitarist, and the regular compere at Edinburgh Folk Club and the World's Room. In a parallel life he is a 'folk bureaucrat', serving as Director of Traditional Arts and Culture Scotland, which promotes knowledge of, access to and the practice of traditional music, dance and storytelling.



Scott Gardiner from Forfar, Angus, is best known for singing the traditional songs and Bothy Ballads of the North-East of Scotland. He enthralled his audiences on his previous appearance at Howth Burns Nicht.

Gilly Hewitt, having grown up near Alloway in Ayrshire, Robert Burns's birthplace, she specialises in Burns's songs, accompanying herself on five-string banjo.

Caomhe Hogarty is a highly-regarded singer and voice coach in the Dublin area and can be heard at <https://caomhehogarty.bandcamp.com/releases/>

Jimmy Hutchison, born at Frobost on South Uist, his mother an islander, his father Glaswegian, he grew up in Perth and carried songs in Gaelic and Scots. A much-respected singer, his CD *Corachree* was hailed by the *Scotsman* as singing 'with a craftsmanship and intensity that make the senses tingle'. Now based in the Borders, he continues another tradition with Newburgh Handloom Weaving.

John Kelly, a member of the celebrated Kelly family from Capel Street, is a highly respected fiddle player, a leading tutor at the Willie Clancy Week, and an ever presence at the Howth Burns Nicht. His daughter, concertina player Aoife, has constructed a website to reveal the family's rich musical legacy www.johnkellycapelstreet.ie

Noel Kelly, Pipe Major, St Lawrence Pipe Band, Howth, was part of Dublin's St Laurence O'Toole Pipe Band that won the World Championship in 2010.

Helen Lahert, an award-winning short story writer, singer and musician, she serves on the Howth Singing Circle Committee.

Kirsteen McCue is Head of Scottish Literature in the School of Critical Studies, Glasgow University; Co-Director of the Centre for Robert Burns Studies; and Co-Investigator in the AHRC-funded project: 'Editing Burns For the 21st Century'.

Mick Mullen, guitar, is an accomplished and a much sought after accompanist, an under-valued skill that he demonstrates to perfection.

Daire Ó Baoill, is amhránaí óg breá é as Gaoth Dobhair, Contae Dhún na nGall, agus ball den Choiste, Ciorcal Ceoil Bheann Éadair

Dave O'Connor is best known for his performance of songs from his native North County Dublin and as a member of the Fingal Mummies. He can be heard at https://www.itma.ie/goilin/singer/oconnor_dave

Liam O'Connor is one of Ireland's most acclaimed fiddle players and is Director, Irish Traditional Music Archive. His most recent CD *The Loom* was released in 2017.



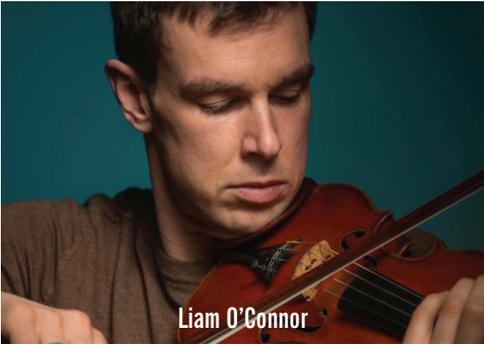
Niamh Parsons & Graham Dunne



Helen Lehert



Ann Riordan



Liam O'Connor



Caoimhe Hogarty



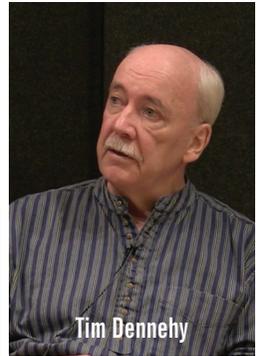
Carole Prior



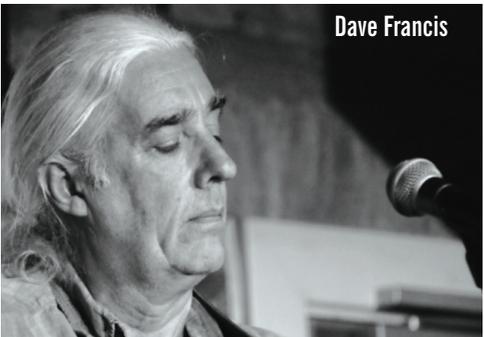
Allan Prior



Paul & Shona Donaldson 'Live From the Lounge'



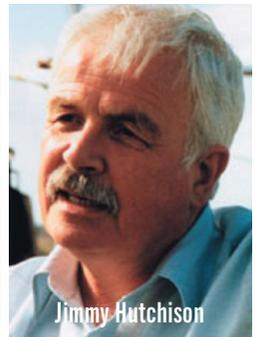
Tim Dennehy



Dave Francis



Mairi Campbell



Jimmy Hutchison

Niamh Parsons has performed across the globe as solo artist and band member and has a significant catalogue of recordings to her name. She is an Executive member, Musicians' Union of Ireland. See <https://niamhparsonsandgrahamdunne.ie>

Alan Prior has a superb tone and his rendition of 'Noo Westlin Winds' is considered a masterpiece. He and his wife Carole made a huge impression on their appearance at a Howth Burns Night.

Carole Prior, a powerful and engaging singer, she is also a noted song-writer of her own songs, like the comic 'Oats' or by adding a tune and arrangement as she did to Violet Jacob's poem 'Baltic Street' which has become a classic.

Ann Riordan was a founder member of the Howth Singing Circle and has been a long-standing member of the Committee.

Gary West, from Pitlochry, Perthshire, played with the Vale of Atholl Pipe Band, Ceolbeg and the Scottish 'supergroup' Clan Alba in 1991. Among many recordings is his solo album, *The Islay Ball* (2001). He is Professor of Scottish Ethnology at the University of Edinburgh, presents the weekly *Pipeline* on BBC Radio Scotland, and in 2020 was inducted into the MG ALBA Scots Trad Music Hall of Fame.

Buíochas Mór

Every Burns Night takes much planning and organisation and is a huge collective effort. Howth Singing Circle thanks everyone involved and in particular acknowledges the contributions of all our performers;

John Barrow & Allan McMillan (Edinburgh Folk Club)

David Francis & Scott Gardiner (The World's Room, Edinburgh)

**Mark Daniel, Christy Hammond & Richard Kelly
(CRM Design & Print) for brochure design**

Colm Keating, photographs

Pipe Major Noel Kelly and St Lawrence Howth Pipe Band

Sandy McGhie (Channel 7A) for technical assistance with the videos

**and finally your Howth Singing Circle Committee –
Laurence Bond, Paddy Daly, Francy Devine, Brian Doyle,
Helen Lahert, Daire Ó Baoill, Gerry O'Connor, Niamh Parsons and Ann Riordan.**



Howth Singing Circle's first guest, Al O'Donnell, with Tom Crean, a club stalwart, and Francy Devine.



John Bentham presents Eddie Phillips his Burns Nicht raffle prize in 2017.



Chris Boland concentrates on the sound.



Jack and Nan Barron who always brought sunshine.



Siobhán Miller delighted to receive a red, red rose at Howth Burns Night 2017.



Northumbrian Dave McCracken & Niamh Parsons at the Fare Thee Weel Session, 2020.

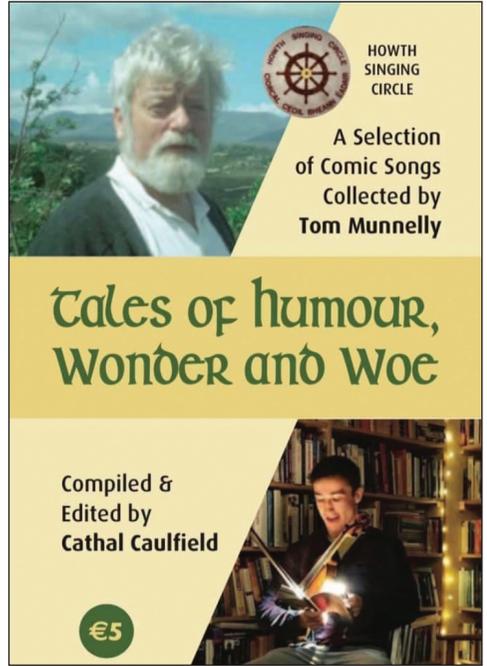
'Les Deux Sonneurs', Bretons Guènahel and Loïc Denis in 2011.



The Tannahill Weavers in 2020 with Fraser Fifield. George Duff, John Kelly & Francy Devine.



Annual Table Dressing for Howth Burns Night.



Young Singer in Residence Cathal Caulfield's pamphlet available through the HSC website.



The First Fiddle Bus arrives at the Hill of Skryne.