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Ollscoil na hÉireann, Corcaigh

National University of Ireland, Cork



Beyond the Tune: New Irish Music

Thesis presented by

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For the degree of

Doctor of Philosophy

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School of Music and Theatre

Head of School: Prof. Jools Gilson

Supervisor: John Godfrey

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Declaration

I, Niall Vallely, declare that this dissertation is the result of my own work, except as acknowledged by appropriate reference in the text. This work has not been submitted for any other degree at National University of Ireland, Cork or any other institution.

Niall Vallely ..... Date.....

List of accompanying musical scores and CD

Scores

The Red Tree
Sondas
Ó Riada Room
Time Flying
Nothing Else (solo violin version)
Nothing Else (trio version)
throughother
Connolly's Chair
Concertina Concerto

CD 1

1. The Red Tree 21'53
   Niall Vallely & The Vanbrugh Quartet with Malachy Robinson
   Recorded live at the Hugh Lane Gallery, Dublin, Nov 2012
2. Sondas 10'28
   Kate Ellis
   From *Jump* (Dublin: Diatribe Records, 2014)
3. Ó Riada Room 11'23
   Niall Vallely & The Vanbrugh Quartet with Malachy Robinson
   Recorded live at the Hugh Lane Gallery, Dublin, Nov 2012
4. Nothing Else 8'29
   Niall Vallely, Kate Ellis and Kenneth Edge
   Recorded live at Fuaim, Aula Maxima, University College Cork, March 2015
5. Time Flying 23'40
   Niall Vallely and Crash Ensemble
   Recorded live at Cork Opera House, March 2014

CD 2 – Midi versions of unrecorded pieces

1. Connolly's Chair 7'45
2. throughother I 11'34
3. throughother II 5'50
4. throughother III 6'14
5. Concertina Concerto 19'41

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I wouldn't be doing any of this if it hadn't been for my parents and the opportunities they provided me with growing up and the constant support they have shown throughout my career.
Thanks to all the musicians who've been involved in performances of these pieces over the years.
I'd also like to acknowledge the encouragement and inspiration I've received from Mícheál Ó Súilleabháin and Mel Mercier since I arrived in Cork and set out on this path as a musician and composer almost thirty years ago.
Most importantly I'd like to thank my wife Karan. Without her this definitely wouldn't have happened. Thanks also to Áine and Muireann for their forbearance, they'll be happy when this is over.

Preface

The Irish musician is in an interesting position in relation to other post-colonial world cultures. As a colonised nation we have much in common with other colonised or formerly colonised peoples but we are also a first world country firmly ensconced as part of the "Western World". As an Irish traditional musician first and foremost, I often feel a close affinity, both musically and politically, with other traditional musics from around the world, but I have also had a long relationship with Western Art Music. While I haven't always felt "at home" socially with classical music[1], I have ended up composing music which draws to a great extent on my classical music education along with elements of Irish traditional music and other traditional musics. This synthesis of elements is at the crux of the music that I compose and it is this aspect that I intend to explore most in this thesis.

I am going to begin with an auto-ethnographic discussion of my background as a musician and the various strands that have come to have importance for me as a composer. This will be followed by a look at the idea of cross-cultural composition and its particular influences on my own work. Finally, I will discuss a selection of my compositions and how they relate to this paradigm.

[1]I use the term "classical music" in its broadest sense. I feel that it doesn't have the same notions of superiority that terms like "art music" or "serious music" might have.

Chapter 1

Introduction and Background

My work as a composer has grown from an early interest in composing traditional style dance tunes. While many have viewed Irish traditional music as almost by its nature being "anonymous", there is a long and increasingly visible practice of composing new tunes. As a young traditional musician I was always keen to expand my repertoire, and particularly once I started to learn new material from recorded sources, I became increasingly interested in the origins of the tunes. Like many traditional musicians it hadn't really occurred to me that someone must have composed all these tunes at some stage. The source of the music in terms of who was playing it was always the important thing. Paddy Fahy was probably the first traditional musician I became aware of as a composer. The fact that he titled his compositions simply as "Paddy Fahy's Jig" or "Paddy Fahy's Reel" contributed to our awareness of him as a composer (Holohan 1996)[2]. When I came across Brendan McGlinchey's tunes that seemed to bring me a bit closer to this world of tune composition. Like Fahy he had a very recognizable and individual style, but had grown up in my home-town of Armagh. My teenage years were probably my most voracious tune-learning period and increasingly names like Charlie Lennon, Liz Carroll, Finbarr Dwyer, Josephine Keegan and Ed Reavy came more to the fore. Eventually I decided I would attempt to compose some tunes myself. My early efforts weren't particularly successful, leading to tunes that at best were half-remembered versions of previously existing traditional tunes. The difficulty for the composer of tunes is balancing the need to produce something that satisfies the norms and strictures of the traditional style yet retains some sense of individuality. For many the idea of fitting into the tradition and retaining some level of anonymity is important but the composers who have achieved the greatest acclaim and had their compositions most widely performed manage to use this seemingly limited form to express themselves in unique ways. My principle aim in composing tunes initially was to create something that I would enjoy playing myself. The tunes I composed would ultimately feed into creating a repertoire for public performance and recordings by various ensembles that I was

[2] Indeed, Fahy did this deliberately so that people would always know that he had composed this music (Holohan 1996, 104-105).

involved in. Gradually through my twenties I became more successful at this - composing several tunes that I recorded and performed regularly. In the following decade my output increased and my tunes started to make their way into the repertoires of other musicians. The types of tunes that I would compose were intrinsically tied up with my style of playing and the way that I would approach other traditional tunes. I'll talk in more detail later about the process of composing tunes but it's appropriate to note here that my compositional style gradually shifted from trying to write tunes that would be acceptable as part of the traditional repertoire to writing tunes that were more representative of my own individuality as a composer.

I grew up in a household that was not alone immersed in Irish traditional music but that had dedicated itself to the promotion of the music. In 1966, four years before I was born, my father was the prime mover in founding an organisation called the Armagh Pipers Club. Along with his brother and cousin, and later joined by my mother, he set out with the aim of promoting the playing of the uilleann pipes in particular and Irish traditional music in general (Vallely and Vallely 2012). Since then they've gone on to provide an education in traditional music to thousands of young people in Armagh and surrounding counties as well as producing tutor books, records and CDs, organising festivals, summer schools, concerts, international exchanges, instrument-making workshops and more. My early musical experiences were thus almost exclusively within the realms of Irish traditional music.

Education

When I went to secondary school I was presented with the opportunity to start learning the trumpet through the local area Education Board's peripatetic music scheme. Although I was dubious at first, this was the beginning of a parallel musical life. Involvement with the local Youth Orchestra brought me into my first serious contact with any other type of music and set me off on an educational path that ultimately led to me going to study for a music degree in University College Cork. Discussions of the idea of bi-musicality as described by Mantle Hood tend to focus on exponents of Western Art Music learning other musics rather than traditional musicians picking up new musical languages (Hood 1960). This bi-musicality has become an increasingly common feature of Irish traditional music but in Armagh in the 1980s this was still relatively unusual.

I'll discuss at more length in the next chapter the relationship between classical and traditional music in Ireland but here I'd like to talk about how this affected me. Growing up in Armagh I wasn't aware of any classical music culture locally. In a place that was divided along class, political and religious lines, classical music was something that was most definitely

"other" to me. Living in a working class, republican, Catholic area, I not alone didn't relate to classical music, I more often felt a resentment toward it as part of a culture that was imposed on us. In terms of social class Chan and Goldthorpe assert that "music has often been seen as having special significance in regard to the social stratification of cultural style" and quote Bourdieu as saying that "nothing more clearly affirms one's 'class', nothing more infallibly classifies, than tastes in music" (Chan and Goldthorpe 2007, 4) (Bourdieu 1984, 18). In the north of Ireland in the 1970s and 80s we were further distanced from the elite classes by being part of a community that was strongly opposed to the British presence in Ireland. Citing a personal communication with traditional music archivist and musician Jackie Small, Rebecca Draisey-Collishaw states that:

> "'classical' music has had definite class associations in Ireland that continue to this day. It is considered the music of the 'propertied and professional classes' whereas traditional music, until relatively recently, was considered an inferior, low-brow form of entertainment. 'Ownership' of musical genres is of extreme significance – particularly when one considers the long history of colonial occupation and sectarian violence in Ireland." (Draisey-Collishaw 2012, 77)

Ironically I had the good fortune to be one of the beneficiaries of a state-run scheme to provide free tuition and the loan of an instrument for free through my school. The fact that my mother shifted from being the Irish teacher to becoming the music teacher in the secondary school I went to around this time is also relevant. Although she had come from a very strong traditional music background – several generations of fiddle players in south west Donegal – my mother had a broad musical education and had developed a quite systematic way of teaching traditional music that put an emphasis on developing skills in music notation as well as aural learning. I had learned to read music at a very young age as well as developing very good aural skills, so I was able to adapt to the classical music education quite easily and my mother was particularly encouraging in this regard.

Playing in the local area youth orchestra both broadened my musical horizons and brought me into contact with people from different backgrounds. If I didn't come to love the music we played – there was a bit too much Johann Strauss for my liking! – I certainly came to enjoy the feeling of playing in an orchestra. Although the repertoire at the youth orchestra was somewhat limited my teacher was happy for me explore the more adventurous parts of the Associated Board exam syllabus. As well as enjoying some Baroque trumpet music I got to play some more modern music including Peter Maxwell Davies, Malcolm Arnold, Alexander

Autjunjan, Bohuslav Martinu and Paul Hindemith. When I decided to continue my musical studies at university level, playing the trumpet remained an important part of what I did for several years. That I was never totally passionate about playing any of this music is best exemplified by the fact that shortly after I finished college I stopped playing. In the years after finishing my BMus I started to tour extensively with the traditional band Nomos that I had formed as a student and this made it increasingly difficult to find the time to play the trumpet. While never actually playing Jazz on the trumpet I did begin to listen to a lot of recordings of trumpet players and inevitably this lead to listening to a lot of Jazz. At times Jazz has been the music that I would listen to more than any other genre.

As a student at UCC there were a few things that were to have a lasting importance in terms of my later turning to composition. Most important was getting the opportunity to hear a broad variety of live music performances. For a number of years I went to listen to every sort of music that I could. This was really the first time that I had an opportunity to listen to lots of different sorts of classical music. One of the most frequent performing groups was the Vanbrugh String Quartet. When I later started to compose I was very much drawn to the string quartet and I also ended up performing quite a bit with the Vanbrugh. In terms of classical music, the other major influence from my college years was hearing the music of Philip Glass and Steve Reich for the first time. I'll discuss later in more detail the specific influences from the world of Minimalism.

Perhaps the strongest and most enduring influences I had as a student came through my contact with Mícheál Ó Súilleabháin and Mel Mercier, both as musicians, composers and educators. Before coming to college the only other traditional music that I had any great knowledge of would have been the music of Brittany in the west of France.[3] Through Mícheál I had an introduction to North Indian Classical music and then with Mel an introduction to the music of Ghana and Java. This came at a time when I was reaching out for other traditional

[3] Ireland and Brittany have long been seen as being closely connected through their shared Celtic heritage, but there have been particularly strong links through music since the revival of interest in Irish traditional music in the 1960s and '70s. The Chieftains had released an album of Breton music in 1987 entitled *Celtic Wedding* (The Chieftains, 1987) while Breton harpist Alan Stivell enjoyed a deal of popular success in Ireland in the 1970s. This exchange increased during the 1990s with many young Irish musicians having their formative international concert appearances at the Festival Interceltique in Lorient.

musics and working my way through the record collections of UCC Library and Cork City Library. As mentioned I became interested in Breton music, particularly after hearing a band called Kornog (Kornog, 1985) at the Folk Club in Armagh, and also in Balkan traditional music.[4] I'll talk more later about how these had specific effects on my music. What was perhaps more immediately important was that Mícheál fostered an atmosphere of creativity around traditional music. He didn't portray the music in a purely academic way that might have focussed on preserving the past glories of the tradition, rather he saw what we were all doing as part of a vital and living music. I was involved in performances of new music by Mícheál from his albums *Oileán/Island* (Ó Súilleabháin 1989) and *Casadh/Turning* (Ó Súilleabháin 1990) as well as music for the Theatre Omnibus production of *Johnny Patterson's Travelling Circus.* In 1989 I was part of a recording project with both Mel and Mícheál which produced a piece of music entitled *Eklego.* This was my first exposure to what might be called "new music" utilising as it did chance procedures in the style of John Cage alongside traditional-style material to create what remains a quite unique piece of music.

Performance

In 1990 I formed a band called Nomos along with fellow UCC students Liz Doherty and Frank Torpey as well as Antrim-born bouzouki-player Gerry McKee and later Cork singer-songwriter John Spillane (Nomos 1995, 1997). This was very much a band in the tradition of the great bands from the 1970s such as The Bothy Band and De Danann (The Bothy Band 1975, De Danann 1975). We explored a repertoire of old and new music from the Irish tradition as well as the related traditions of Scotland, Shetland, Nova Scotia and Quebec and for the first time I had started to compose some tunes myself that I was happy to get a chance to perform. We recorded two albums and toured throughout the world from the early 1990s through to 2001. The 1990s saw a particular upsurge in the fortunes of Irish traditional music all over the world and we reaped some of those benefits. Public attention in Ireland had been focussed on traditional music partly as a result of two major media events in 1994 and '95. *Riverdance* started out life as a piece of interval music for the Eurovision Song Contest in 1994, went on

[4] Planxty member Andy Irvine travelled in Eastern Europe in the late 1960s and brought back a store of tunes and a love of the music of Bulgaria, Macedonia and Romania. Planxty subsequently recorded a number of these, most notably *Smecono Horo* on their *After the Break* album in 1979 (Planxty 1979).

to top the Irish Charts for 18 weeks and ended up as a stage show which has been seen by millions of people worldwide (Whelan 1994). *A River of Sound – The Changing Course of Irish Traditional Music* was a seven-part TV series commissioned by RTE and BBC with an accompanying CD and Video (to which I contributed a track) and presented by Mícheál Ó Súilleabháin (Various 1995). Traditional music was more visible than ever before in the Irish media and although there was an amount of criticism and controversy around issues of authenticity, there was a positive commercial impact on many musicians like ourselves.[5] In terms of how this was to ultimately affect my music the main impact probably came from travelling to festivals and getting a chance to hear a broad variety of musicians from different parts of the world. This rise in the fortunes of Irish traditional music also coincided with the creation and subsequent surge of "world music" as a genre:

> "The worldwide interest in Celtic music since the late 1970's has coincided with the rise of the term 'world music'. Celtic music is in reality its own genre, but has been made a part of the world-music oeuvre, which loosely includes indigenous, traditional, and folk music from all cultures." (Nidel 2005, 113)[6]

We played at festivals alongside musicians from all over the world, playing styles of music ranging from traditional and folk musics, to blues, jazz, country, pop, hip hop and all sorts of

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[5] For more on issues surrounding *A River of Sound* and *Riverdance* see (McCann, 2002) (Vallely, et al., 1999)

[6] The use of either the terms "World music" or "Celtic music" are somewhat problematic as they are really marketing terms more than anything else. World Music was launched as a genre as part of a marketing idea by a group of UK record companies in 1987 (Anderson, 2008). One of their early press releases defined it as "…practically any music that isn't, at present, catered for by its own category e.g.: reggae, jazz, blues, folk. Perhaps the common factor unifying all these world music [record] labels is the passionate commitment of all the individuals to the music itself." (Goddard 1998). "Celtic Music" is generally defined as the music of Ireland, Scotland, Wales, Brittany, the Isle of Man, Galicia and Asturias although according to Lois Kuter "no scholar has established a set of sonic traits that can qualify or disqualify music as Celtic." (Kuter 2000)

mixtures of these. We mixed with musicians from the more closely related traditions of the various Celtic nations, bluegrass and old-time musicians from the US, musicians from different regions in Canada as well as from Africa, Eastern Europe and Asia. African musicians that made a particular impact included Senegal's Baaba Maal and Youssou n'Dour; Mali's Rokia Traore, Oumou Sangare, Toumani Diabate, Ali Farka Toure and Tinariwen; Miriam Makeba from South Africa; Thomas Mapfumo from Zimbabwe; Femi Kuti from Nigeria; Hassan Hakmoun from Morocco; and Anouar Brahem from Tunisia. Others included Muzsikás from Hungary; Huun-Huur-Tu from Tuva; Americans Béla Fleck, Jerry Douglas, Bill Frisell, Tim O'Brien, Dirk Powell; Capercaillie from Scotland; Kepa Junkera from the Basque Country; Carlos Nunez from Galicia; Tejedor from Asturias; La Bottine Souriante from Quebec.

Impact of cross-cultural influences

This has been an attempt to bring together the various strands that have contributed to my musical personality and that have impacted on my composition. Some of these influences have been somewhat subliminal and others I have actively pursued. Generally speaking I haven't undertaken an in-depth study of these different musics. I did have lectures on North Indian classical music, Ewe drumming and Javanese gamelan while a student but mostly it's been a case of more intensive listening than deep analysis. I can identify with Ned Rothenerg when he says:

> "…at the time that I first heard these recordings I purposely did *not want to understand* the music from a technical viewpoint. I felt strongly that there was no way I was going to find what moved me so much through analysis and transcription...Although it never occurred to me to draw directly from any of this foreign music, the simple act of *intensive*, focussed listening allowed me to *emotionally* digest it, so the influence on the work I was creating at the time was undeniable." (Rothenerg 2007)

I have also performed with musicians from many different backgrounds. These collaborations have happened at various different levels of engagement. For example, a recording with bluegrass musician Tim O'Brien involved us both playing an Irish tune as well as me playing concertina on an Old-time American song, so there was a genuine exchange between the two musics (O'Brien 2001). On the other hand, a collaboration with jazz musicians in New York mostly involved me playing traditional music and them playing jazz and by the time it felt as though we were starting to communicate in a meaningful way the project came to an end (Nash and O'Rourke 2001). Other cross-cultural performances have often been with

musicians from the other Celtic nations, with musicians like Jose Manuel Tejedor from Asturias, Kepa Junkera from the Basque Country, Jean-Michel Veillon, Jacky Molard and Gilles LeBigot from Brittany and many musicians from Scotland. It hasn't felt that difficult to find repertoire from our respective traditions that we can share and whatever about the historical connections between these cultures there has been a significant amount of musical contact over the last 40 or 50 years.

Many of the festivals I've performed at involve some sort of collaboration which is usually un-rehearsed and often feels like a clash rather than a meeting. These tend to favour musicians who can improvise well and although this isn't a major part of Irish traditional music it's something that I've tried to improve at over the years. Sometimes these type of collaborations while not producing fantastic results at the time give a hint of things that could be good, given time. A good example of this was a performance with Hassan Hakmoun from Morocco at a festival in Canada. Others have been more memorable for their oddity value than their musical significance, such as one at the same festival involving a saw and a theremin!

I'll talk later about the role that improvisation plays in my compositional process, but in terms of my performance it's something that has become increasingly important. The performance of Irish traditional dance music allows the player a certain amount of freedom which can vary from simply adding their own ornamentation on one end to more radical variations on the melody of the tune.[7] In recent decades there have been musicians who push the boundaries of what might be acceptable within a tune, but it is still within a somewhat strict framework. My first attempts at improvising were in an ensemble called Ripe Cherries put together by Mel Mercier at UCC while I was a student. This involved new compositions by Mel some of which demanded an amount of improvisation largely influenced by Indian music. As well as listening to traditional musics which involved improvisation I also listened a lot to jazz, blues and bluegrass and gradually developed a yearning to do more of this myself. Within the world of Irish traditional music, the main area where there would be an opportunity to improvise would be in accompanying songs. In my early days with Nomos I found it difficult to find a place to use the concertina with the songs but later, particularly when I started performing with Karan Casey (later to become my wife), I found myself expanding greatly on

[7] For more details on this see (Ó Súilleabháin, 1990)

what I could do with the instrument. In my work with Karan and with Buille[8] improvisation has taken on a more central role alongside my composition and in a recent project with Jazz singer Cassandra Wilson I found myself much more capable of contributing as an improviser. These experiences have all had an impact on how I have ended up composing.

In looking at the individual compositions later I'll examine how specific influences have manifested themselves. It's important to stress that throughout all of this time I've been playing traditional music in various forms, from pub sessions through to stage performances. Even if at times my music listening has been weighted more heavily in favour of jazz or other genres it's always with a background of Irish traditional music and this tends to colour whatever I try to do.

[8] Buille is a band I formed with my brother Caoimhín Vallely in 2005 and has released 3 albums since then (Buille 2007, 2009, 2015).

Chapter 2

Context and Influences

In order to get an understanding of how my own compositions use elements of music from various different traditions, in this chapter I'm going to take a look at other manifestations of cross-cultural composition in Ireland as well as in other parts of the world. I will concentrate on the music that has actually affected me while attempting to give an overview of this area of composition.

> "Cross-cultural composition has been defined as the creation of a cultural synthesis of the old and new, traditional and foreign into philosophical, artistic, stylistic and aesthetic product that communicates to various audiences." (Musungu 2010)

Seán Ó Riada

The first music that I was exposed to that revealed the possibility of traditional music mixing with other types of music was that of Seán Ó Riada. Ó Riada's band Ceoltóirí Chualann had played an important role in my father's conversion to traditional music in the early 1960s and thus held an exalted place in our household. With Ceoltóirí Chualann, Ó Riada had pioneered a way of presenting traditional music on stage (both in terms of the arrangement of the music and its visual presentation) that had an immediate impact on the revival of traditional music as well a long-lasting influence on Irish musicians for decades afterwards (Ó Riada 1970). Members of the band including Paddy Moloney were involved in forming The Chieftains who went on to become the world-wide face of Irish traditional music for many years and the first band that I actively listened to on record and went to see in concert. Ó Riada's other major achievements in relation to traditional music were his score for the film *Mise Éire* released in 1959 and his liturgical music written for Cór Chúil Aodha, the choir he founded in West Cork (Ó Riada 1960, 1971). *Mise Éire* was a film directed by George Morrison and created using archival film footage from the 1916 Rising. For the score Ó Riada used a number of quite well known traditional songs of a nationalistic nature and his colourful and stirring orchestral settings caught the popular imagination in a way that Irish contemporary composers had never previously achieved (Morrison 1981). This music had a particular resonance in the years leading up to the 50th anniversary of the Easter Rising in 1966 and for me this was echoed in my youth during the political upheaval of Armagh in the 1970s and 80s. Ó Riada wasn't the

first composer to use Irish traditional melodies in an orchestral setting but he was certainly the first to make an impact on traditional musicians.

> "Previous orchestral adaptations of traditional melody had been sweet or airy or even condescending: the music for *Mise Éire* was felt to be respectful of the source on which it drew; it seemed to project pride as well as pain." (Ó Séaghdha 2004)

Ó Riada's liturgical music also played a part in my musical upbringing. His first setting of the Mass, *Ceol an Aifrinn,* gained popularity throughout Ireland in the 1970s, "For the next few years, no church occasion was complete without the 'Ó Riada Mass'." (McDonnell 1981, 111) While in school I was involved in singing it many times for a monthly Mass in Irish and various First Communions, Confirmations and Funerals. The music of Ó Riada's first Mass has become sufficiently ubiquitous that many people presume it to be traditional, but to me the exciting thing about this music was that it felt new and traditional at the same time. As a result, some of my earliest attempts at composition involved liturgical settings. This was undoubtedly more a case of trying to emulate Ó Riada than out of any great spiritual motivation.

Shaun Davey

Although Shaun Davey's *The Brendan Voyage* wasn't necessarily the first piece of music that combined an Irish traditional instrument with orchestra, it was certainly the first that made a significant impact on both traditional musicians and the general public. Davey's piece for uilleann pipes and orchestra composed in 1978 and released by Tara Records in 1980, was a musical interpretation of Tim Severin's 1976 attempt to recreate St Brendan the Navigator's 6th century crossing of the Atlantic in a small leather-covered boat (Davey 1980). When I first saw a live performance of *The Brendan Voyage* at Belfast's Ulster Hall in 1985 there was a large proportion of traditional musicians in the audience and there was a palpable feeling that the presence of Liam O'Flynn playing the pipes on stage with the Ulster Orchestra represented some sort of validation of traditional music in general. Tara Music's website describes it as "an emotive, symbolic work, seeming to answer a need in the Irish people to recognise and prove that a soloist representing an aural tradition can hold the stage on equal footing with members of a symphony orchestra." (Tara Music 2016). It could be argued that a significant part of the revival of Irish traditional music from the 1950s through to the end of the 20th century involved a process of increasing people's self-esteem and pride with regard to their own music. The musicians themselves were more aware of its worth but this was not necessarily the case for a

significant section of Irish people who needed to see the music presented in the way people like Shaun Davey or Seán Ó Riada did:

> "The extent of his simultaneous involvement, in both Irish and European fields, raised the standing of traditional music in the eyes of many people who, up to then, had been blissfully ignorant of the music in their own back garden. It is indicative of the low standing traditional music had at the time in the media and in the eyes of much of the public that Ó Riada found it advantageous on occasion to ask Ceoltóirí Chualann to appear in formal dress." (Ó Súilleabháin 1977)

For my 15-year-old self, the performance in the Ulster Hall was incredibly exciting and whatever about this aspect of pride, the purely musical fact of the pipes combining with the power of the orchestra made an important and lasting impact on me. Although he wasn't a traditional musician himself Davey did work closely with Liam O'Flynn and it would appear likely that O'Flynn may have had an important influence in ensuring that the tunes while challenging to play on the pipes still sounded idiomatic. Many composers that have tried to use traditional music in an orchestral setting have either utilized traditional melodies or pastiches of traditional melodies. An important part of Davey's achievement in *The Brendan Voyage* was the fact that he composed melodies that were very convincing as traditional-style tunes but at the same time fitted into his own musical style. While Davey's tunes have not ultimately been assimilated into the tradition they did make occasional appearances at sessions over the subsequent years.

Mícheál Ó Súilleabháin

My first encounter with the music of pianist and composer Mícheál Ó Súilleabháin was his 1981 album *Cry of the Mountain* (Ó Súilleabháin 1981). This album featured arrangements of traditional tunes that were very much in the style of Ó Riada's Ceoltóirí Chualann or the earlier Chieftains albums, with a prominent use of the harpsichord giving a somewhat Baroque feel in places. The centrepiece of the album was a piece entitled *Concertino for Fiddle* which was an extended arrangement of the traditional air *Seán Ó Duibhir an Ghleanna*. This album also hinted at broader cross-cultural influences with the use of instruments like the mbira and berimbau alongside Irish percussion instruments the bodhrán and bones. An appearance by Ó Súilleabháin on RTE's 'Late Late Show' performing the track *Oíche Nollag* from his album *The Dolphin's Way* was another pivotal moment in my early musical development (Ó Súilleabháin 1987). Hearing someone play a reel on a grand piano in itself was pretty unusual

at the time and immediately suggested to me a classical music element alongside the more overt jazz-inspired aspects of the arrangement such as the walking bass and an improvised solo section. Pianos in traditional music up until this point had mostly been associated with playing an accompanying role in Céilí Bands and generally an upright piano would be used.

I've already mentioned some of my involvement with Mícheál as a performer and the effect this had on me at the time. His actual compositions have also been important to me. Pieces such as his flute concertino *Oileán/Island* (Ó Súilleabháin 1989) and some of the music for piano and strings suggested ways of using traditional or traditional-sounding material and instruments in an orchestral setting that showed a deeper understanding and appreciation of the intricacies of the tradition as well as a spirit of adventure. The influence of Ó Riada on his music is palpable, including that of Ó Riada's less overtly Irish-sounding pieces such as *Nomos No.1* (Ó Riada 1969). Ó Súilleabháin's rhythmic inventiveness is certainly something that became an influence on my own music, from the way he plays with the rhythm of traditional tunes such as *Merrily Kiss the Quaker* (Ó Súilleabháin 1987) to the irregular metres in pieces such as *Heartwork* (Ó Súilleabháin 1989).

Although Harry White states that "…the greater number by far of Irish composers disdain any direct engagement with traditional music" (White 2003, 28), the reality is that many composers over the past couple of centuries have attempted to involve some element of Irish traditional music in their compositions. The fact that almost none of them made any impact on the world of traditional music or gained any degree of regard among traditional musicians is in my opinion evidence of their lack of understanding of what is important about the music. For example, when Alex Klein claims that the music of Herbert Hughes "does show that folk song and sophisticated art music can be successfully blended" (Klein 2003, 173), to the traditional ear these arrangements sound as though there is a distinct lack of knowledge of the actual sophistication of traditional music. In this context the music of Ó Súilleabháin stands out as approaching this mixing of traditional and art music from the perspective of someone who actually understands traditional music from the inside, even more so than Ó Riada did.

In terms of my own engagement with a process of cross-cultural composition it is important to note that I didn't really set out with the aim of creating some sort of fusion of traditional and classical musics in the way that I feel Ó Súilleabháin did. My initial impetus was to expand my composition beyond the scope of the tunes that I had been writing. To do this I drew on various other influences as well as the example of composers like Ó Riada, Davey and Ó Súilleabháin. I've spoken earlier about the influences from other traditional musics such as that of Brittany, Bulgaria and various parts of Africa. In addition to these I

became increasingly interested in how composers from other cultures have approached the idea of cross-cultural composition, both from the viewpoint of composers from traditional backgrounds reaching out to the world of Western art music and vice versa.

Other Composers

As a concertina player I've had an interest in the music of other free reed instruments from around the world and this has led me to listening to accordion players like Klaus Paier and Kimmo Pohjonen and bandoneon players like Astor Piazzolla and Dino Saluzzi, all of whom have reached out from their cultures to embrace some form of cross-cultural composition. I found the music of Austrian accordionist Klaus Paier particularly inspiring. Although he's not strictly from a traditional or folk music background Paier's way of combining elements of central European traditional music with jazz and classical music had a strong effect on me. While some pieces reflect one genre more strongly than the others he manages to produce a coherent style that doesn't feel like a self-conscious fusion. The music of Argentinians Astor Piazzolla and Dino Saluzzi may have its origins in tango music but ultimately each of them created their own style of composition of which tango is only a part. In many ways I've been less interested in the detail of their music than in the sonic combinations they've created with their instruments. As well as these four musicians all playing free reed instruments the other connection between them is that they have all recorded music with string quartet. As mentioned earlier, since attending many concerts of the Vanbrugh String Quartet as a student I have had a particular interest in the string quartet. Projects such as Saluzzi's with the Rosamunde Quartet and Paier's with the radio.string.quartet.vienna showed interesting ways of using this combination of instruments. Pohjonen's *Uniko* album with the Kronos Quartet is one of several projects involving Kronos that have affected me. Kronos have engaged with traditional music and musicians from many parts of the world and it has been instructive for me to see how this has worked in various ways. Albums like *Floodplain* and *Caravan* cover a broad of variety of musics from Eastern Europe, the Middle East, Central Asia and various parts of Africa and varying approaches to arrangement and composition. It's interesting to see the differing levels of interaction between the classical and folk traditions occurring in these collaborations. While I felt that their work with the Malian musicians on *Ladilikan* or on Rokia Traore's *Bowmboï* was really effective, I wasn't so impressed with their collaboration with Irish accordionist Tony McMahon. It seems to me that in an effort to be respectful of the traditional element of the music they missed the opportunity to engage with the music on anything other than a shallow level. I realise that I'm inevitably going to have a

more critical assessment of the music that I know the best and this potentially calls into question my judgement on some of the other cross-cultural collaborations that I've been listening to. Ultimately my concern here isn't with authenticity. In fact, it's possible that at times an effort to try to be authentic with a music other than your own could be more of a hindrance. I end up judging these projects purely on the basis of what I hear rather than from a broader cultural viewpoint.

The connections between Irish traditional music and American bluegrass and old time musics have been well documented and like many Irish musicians I've listened extensively to the many different shades of this music. Over the past thirty years I've been particularly interested in the more progressive side of bluegrass music, particularly artists such as Béla Fleck, Mark O'Connor, Dave Grisman, Chris Thile, Jerry Douglas and others who have expanded the improvisational side of the music in the direction of Jazz. In recent years, banjo-player Béla Fleck, mandolinist Chris Thile and fiddler Mark O'Connor, as well as playing transcriptions of classical music composed for other instruments, have all composed concertos for their respective instruments. While the style of these compositions has not always been the thing that has interested me, their path from the traditional forms through the freer improvised work to these large scale pieces has been intriguing to follow. I feel that Fleck, Thile and O'Connor have all been keen to prove their abilities at actually playing Jazz or Classical music, or indeed other world musics, and at composing within those styles. The results appear to me to sometimes veer dangerously close to pastiche and lack some of the originality of the music that they started out playing. Stylistically O'Connor places himself in a tradition of American Classical music as typified by Aaron Copland while Thile owes more to Bartok and Fleck show the influence of both Copland and Bartok.

Other musicians from a traditional or folk music background to follow this path have included Tunisian oud players Anouar Brahem and Dhafer Youssef and Indian sitarist Ravi Shankar. With these musicians the challenge has been in finding ways to rationalise the improvisational nature of their own music with the more formalised elements of Western art music. To me Shankar's sitar concertos and his Symphony for Sitar and Orchestra feel more like a bringing together of disparate elements. Each tends to stay in its own world rather than some sort of new language being created. On the other hand, the music that Youssef or Brahem compose appears more fully realised in terms of seamlessly combining the various ingredients into a coherent whole.

I have focussed here on the composers whose work has affected my own composition rather than giving an overview of all the composers who have worked to create combinations of traditional and classical musics. What all these composers have in common is in seeing traditional music of one sort or another as an important and creative resource, the opposite of what Harry White describes as "the dead weight of tradition" which "imprisons the compositional spirit in Ireland" (White 1998, 136). For Laurent Aubert "…tradition represents either a heavy weight whose effect is to crush individual freedom, or, on the contrary, a body of knowledge whose application can contribute to individual liberation and creativity" (Aubert 2007, 18). For all of these composers and myself, traditional music represents a liberating force.

Beyond Genre

In general, the composers who have affected me most have been the ones who have moved beyond the strictures of tradition or genre.

> "It's not about mixing genres, it's about that person and their musical experience and where they come from and being honest about that. I think when the press writes about it, often [they] get it wrong because the focus is all about these hybrid genres. That's not what it is…it's about each person being an individual island and having the right to create the kind of music that they want to create." (Welch 2016, 1)

This quote from composer William Britelle is from a thesis on the idea of "post-genre" music written mostly from a contemporary classical music perspective. In many ways an openness to non-Western musical perspectives was an important factor in the development of the Minimalist music of composers like Steve Reich, Philip Glass, La Monte Young, and Terry Riley and these in turn created a broadening in perspective among subsequent composers. Steve Reich believed "…that non-Western music is presently the single most important source of new ideas for Western composers and musicians" (Reich 2002, 70). Many of the features of Minimalism created this situation of greater fluidity of genre:

> "…minimalism owes more to non-Western music, jazz and rock than to 20th-century Modernism or any other Western art music, at least that since the Baroque period. Openly seeking greater accessibility, it is tonal or modal where Modernism is atonal, rhythmically regular and continuous where Modernism is aperiodic and fragmented, structurally and texturally simple where Modernism is complex." (Potter 2002)

These aspects of Minimalism referred to by Potter are all features which made it much more approachable for me as a traditional musician than other forms of contemporary classical music. The fact that it can be "tonal or modal", "rhythmically regular and continuous" and "structurally simple" all appealed greatly to me. Along with its repetitive nature, these features of Minimalist music made it very accessible to someone from a traditional music background. Similar to the way I have allowed the African or Eastern European influences in my music to be expressed, the influence of minimalism has been more in the "sound" of it than in its processes or structures. This is the complete opposite of the way Reich talks about the non-Western influences in his music:

> "…one can create a music with one's own sound that is constructed in the light of one's knowledge of non-Western *structures*…This brings about the interesting situation of the non-Western influence being there in the thinking, but not in the sound." (Reich 2002, 71)

I'm happy for my thinking to remain dominated by my own music but to let in the sounds from other sources. The minimalist influence on my compositions has largely lain in allowing myself to emphasise the repetitive features of traditional music rather than concerning myself with the developmental nature of Classical music.

> "The music of the American composers of repetitive music can be described as non-narrative and a-teleological. Their music discards the traditional harmonic functional schemes of tension and relaxation and (currently) disapproves of classical formal schemes and the musical narrative that goes with them (formalizing a tonal and/or thematic dialectic). Instead there appears non-directed evolution in which the listener is no longer submitted to the constraints of following the musical evolution." (Mertens 2005, 307-8)

While many of these features of Minimalism have been attractive to me, ultimately my love of melody has always pulled me back from delving deeper into this style of music. Even where I have engaged in processes that could be described as Minimalist I've always tended to come back to a strong melodic element. Perhaps this fits more closely with Gann's description of Post-Minimalism:

> "…the style I call postminimalism: a reliance on minimalism's steady beat, diatonic tonality, and even formal archetypes, but an inclusiveness bringing together ideas from a daunting array of musical sources." (Gann 2001)

Overall I have striven not to be bound by the strictures of any particular style or genre and see all these various musics as opportunities to enhance my own creativity.

Chapter 3

Artistic Statement

My compositional language grows out of my experience as an Irish traditional musician. It builds on my composition of tunes in traditional structures and reflects a desire to create music that reaches beyond the boundaries of traditional dance music. These compositions have constituted a sustained effort on my part to work at finding ways to bring together all the diverse aspects of my musical identity and to challenge pre-conceptions of what a musician from an Irish traditional music background might create.

My music has been written for various combinations of traditional and classical musicians or for musicians who have experience of both genres. It reflects my mixed musical upbringing as well as the music from around the world that I have been exposed to over the years. I have seen this music as very much occupying a liminal space outside of the major spheres of traditional and classical music. Since I also perform Irish traditional music I haven't felt the need for my compositions to struggle with issues of authenticity in the way that a composer from outside of the tradition may. Equally, I'm not trying to create or add to an "Irish Art Music" in the way that Ó Riada, for example, did. While borrowing freely from various different musical traditions I've never thought of this music as a fusion but rather as an expression of my own musical personality at a given moment. I have tended to treat Irish traditional music as the accent that I speak in while addressing diverse musical ideas and have avoided using actual traditional material in any of these pieces. There has been a long tradition of using traditional or folk melodies in classical composition in Ireland as well as throughout Europe but I have generally found this to be of limited interest. My music goes in the opposite direction – rather than viewing traditional music through a classical music prism I have been looking at other sorts of music from a traditional music perspective. In terms of process I have striven to keep the improvisatory approach I had used in my more traditional-style compositions and the structures tend also to at least refer to the cyclical nature of traditional music performance.

Compositions

The eight compositions that I have chosen to submit and discuss here were composed over a period of about nine years from *The Red Tree* in 2009 to my *Concertina Concerto* in 2017 and '18. I had previously written a large body of tunes in a more or less traditional style[9]. In the early 2000s I decided to try composing music that would go beyond the scope of the forms that Irish traditional music is usually presented in. My first larger scale work, *The Singing Stream* (Vallely 2002), was written for four sets of uilleann pipes. This was followed in 2006 by my first piece that involved a mixture of traditional and classical players, *Imeacht-Flight* (Vallely 2006). This piece started out as music for a TV documentary which I subsequently arranged for an ensemble of traditional musicians (concertina, uilleann pipes, flute, bodhrán and bones) along with piano, strings and French horns. Another important piece for me, composed before *The Red Tree,* was *Rakish* (N. Vallely 2008). This was a piece I put together using ProTools and was based on a recording made in 1947 of a travelling piper named Johnny Doran along with a poem by Gearóid MacLochlainn.

My compositional process is often an outgrowth from the way I would compose tunes. This involves a form of improvisation which Colin Quigley has dubbed "melodizing", in order to distinguish it from "the standard generative models of improvisation and composition". (Quigley 1987, 158). Quigley's use of a distinct term to describe this process is appropriate because the improvisation that is involved is of a very specific kind; it generally involves ideas and motifs from within the particular tradition in question and is aimed specifically at the composition of a tune. It isn't merely a random free improvisation and the fact that the composer intends the end product of the improvisation to be a complete melody in a specific form, such as a reel or a jig, places certain constraints on what is actually played. The aim, generally, appears to be the locating of some sort of motif on which a tune can be built, followed by a period of "working out" through which this idea is extended into a complete tune. While I may work at the melodic elements of the pieces in this way on the concertina, or occasionally the piano or whistle, when working at these larger scale pieces I tend to start using notation early in the process. This almost always involves using the computer notation program Finale.

[9] These are documented in my book *Malfunction Junction – 101 Tunes* (Vallely 2015) and to date have been recorded on almost 80 albums by a diverse range of artists.

Trying to scale up my compositions from short monophonic tunes to longer polyphonic pieces forced me to address issues to do with harmony that I had previously mostly ignored. The tunes undoubtedly contain harmonic implications and would usually end up being played in arrangements involving chordal instruments, but more often than not I would leave that aspect of arranging to someone else. The new pieces tend to use the same modal tonalities that are a feature of the traditional tunes. Drones are a common feature in Irish and other traditional musics, particularly those that have bagpipes of some sort. In these pieces I often use drones or sections of music that imply droning by emphasising a certain pitch over a period of time. Other ways of not explicitly using harmony include the use of canons and echo effects to build up a polyphonic texture. When I do use harmony it's usually similar to the type of diatonic harmony that is used to accompany traditional tunes. Generally speaking the music is dominated by melodic or rhythmic concerns. The particular scales or motifs that start off a piece tend to dominate the whole piece. There are sometimes shifts in key that are similar to the way that traditional musicians might change key in the middle of a set of tunes. In the commentaries below I'll discuss specific examples of these features in the pieces.

The Red Tree

2009. 22'00. [Concertina and String Orchestra/String Quintet] Commissioned by RTE LyricFM

Premiere Performance at Cork Folk Festival, Aula Maxima, University College Cork, October 2008

Performances at Celtic Connections Festival, Glasgow Royal Concert Hall, January 2009

Kaleidoscope at Odessa, Dublin, January 2011
Douglas Hyde Gallery, Dublin, November 2012
Aula Maxima, UCC, Cork, September 2013

Broadcast throughout Europe as part of the European Broadcasting Union's "Folk Music Influences on Classical Music" series – including RTE Lyric FM, December 2012, DR2 (Denmark), January 2013, P2 (Sweden) January 2013, Klassikaraadio (Estonia) February 2013, Antena 2 (Colombia) February 2013, ORF (Germany) June 2013.

The Red Tree was commissioned by RTE Lyric FM in 2008 for a performance in the Aula Maxima of UCC as part of the Cork Folk Festival in October of that year. It was written for solo concertina and string orchestra but after a couple of performances has mostly been

performed by myself and a string quintet. My motivation was to build on the work I had done with *Imeacht – Flight* in terms of combining my background in traditional and classical musics as well as finding new ways of using the concertina.

In the first half of the 19th century, the concertina was primarily associated with classical music and it was only later in that century when the instrument became less expensive that it became almost exclusively used in various forms of folk music. Among the composers who wrote music for concertina in this period were Bernard Molique, Joseph Warren, Sir George Alexander Macfarren, J. F. Barnett, Julius Benedict and Edward Silas, but foremost in popularising the instrument was Giulio Regondi (1823-1872), a virtuoso performer and composer (Doktorsi 1998). Regondi was a frequent visitor to Ireland between 1834 and 1861, playing 59 concerts in 1834 and '35 alone (Lawrence 1999). It is important to note that these early composers were writing for a different type of instrument to that which later became more popular in Irish traditional music circles. The English Concertina was more suitable for chromatic and polyphonic or chordal music while the German and Anglo-German or Anglo-Chromatic[10] was somewhat more restricted (Atlas 2010). By the 1860s both instruments were being played in Ireland but the German and Anglo-Chromatic concertinas were becoming more widespread and a broad spectrum of music was being played, from classical music through Victorian Music Hall popular music to traditional or folk music (D. Worrall 2007). In almost every sort of music the concertina was eventually eclipsed by the accordion and by the time of the revival of Irish traditional music in the 1950s and 60s it was at a pretty low ebb. The instrument does appear to have undergone somewhat of a mini-revival in classical music circles in the 1980s with pieces being composed by the likes of Rien Snoeren, Alla Borzova and Alastair Anderson (Atlas 2009). One intriguing use of the concertina in experimental classical music involves John Cage playing the instrument in a performance of *Swarm,* a piece for concertina and bowed saw by Gordon Mumma (Mumma 2010). Despite this evidence of the use of the concertina in classical music in the past, for me the idea of placing the concertina in the context of classical string players was a novel one and this was an important part of my motivation.

I didn't want this piece to feel like an arrangement of traditional music for concertina and strings or even of new traditional tunes. During 2008 I had recorded an album with *Buille* which involved arrangements of tunes I had composed for concertina, guitar, percussion and

[10] Generally, this type of concertina is referred to now as an Anglo concertina.

string quartet (Buille 2009). I wanted this new piece to be substantially different from that material. In trying to find a different voice for the concertina in my improvisations, I found myself drawing on the sounds of South African concertina playing that I had been listening to sporadically since the middle 1990s. According to Worrall, "The German concertina was used by an astonishing array of ethnic groups in sub-Saharan Africa from the late nineteenth through the twentieth centuries…[including]…among others, the Khoi, Zulu, Sotho, and Xhosa in South Africa." (D. Worrall 2009, 41). There is also evidence of concertina playing in Madagascar, Ghana, Malawi, Cape Verde, Congo, Kenya, Zambia and Angola (D. Worrall 2009). I had been particularly interested in an album of vintage recordings of Zulu and Sotho concertina players entitled *Squashbox* (Various 1993). After initially trying to learn to play some of this music I soon realised that although they used Anglo concertinas of a similar type to those played in Ireland in the past they had changed the layout of the reeds (Scurfield 2005). These South African concertina players generally played 2-row concertinas which limited the range and scope of the instrument and necessitated an entirely diatonic palette. The way in which their concertinas were set up helped facilitate a style involving a lot of droned notes. This limited number of pitches and the predominance of drones was a feature that I latched onto immediately. It is interesting to note that Kevin Volans's string quartet *White Man Sleeps* was influenced by some of the same South African concertina music that I had been listening to: "The fifth movement was inspired by the 2 alternating chords (in/out) that seemed to form the basis of all Basotho concertina music" (Volans n.d.). For my own part I concentrated on utilizing some of the sound quality of the concertina playing whereas Volans was more directly using the content of the music itself by transcribing actual performances.

In order to emulate the sound of the South African concertinas, which tended to have double reeds tuned an octave apart, I would play in octaves – a style that was also popular in Ireland in the past. These factors contributed to the opening section of *The Red Tree.* I started off by creating the concertina part at bar 16. Playing in octaves led me to this hexatonic scale and a restricted range of an octave:



My improvisations in this scale culminated in a part that moves incessantly around the same group of notes and seems very repetitive while not actually having a lot of direct repetition.



This piece of improvisation was the starting point for the whole piece. I tend to have an improvisational approach to the structure as well in that I generally start out composing from the beginning and work my way through the piece rather than having a structural overview in mind or putting a scaffolding in place at the outset. Each change that happens is a reaction to the preceding material and I'll often refer back to earlier events as the piece progresses. This mightn't necessarily create a structure that is very different to what would occur if I did plan it out in advance, but in my own head I like the idea that I am composing in the moment and that hopefully this contributes to a sense of spontaneity.

For the opening of the piece I wanted the strings to create a droning background for the concertina part that would also be rhythmic. To do this I borrowed and adapted a technique I had used in my earlier piece, *Rakish* (N. Vallely 2008). Using ProTools I would often take small audio segments, loop them, sometimes pitch-shift and/or reverse them and then combine multiple instances that would move in and out of sync with each other. In *The Red Tree* I used a similar technique but using the notation software Finale rather than ProTools. I would copy, paste, manipulate and loop small groups of notes, usually using the concertina part as source material. This results in parts that are constantly moving using the same limited scale that the concertina uses and without any deliberate shifts in harmony. The opening 2 bar phrase of the 1st violin part is looped 4 times then this shifts a crotchet beat later. This is the initial phrase:



This is the shifted version:



This phrase has been extracted from the concertina part in bars 18 starting on the 3rd quaver for the first 6 notes and then then a section beginning on the 2nd quaver in bar 19 in reverse:



Phrasing on the concertina is largely dictated by bellows direction, with some notes being played when the bellows are pushed and others when they are pulled. I have tried to replicate the way this type of phrasing works in the bowing of the strings:



Since the beginnings of the looped phrases in each part don't line up and are shifted around every few bars, this adds to a very mobile sense of metre and rhythm.

While I often start out a section by using a somewhat mechanical process like looping groups of notes I rarely stick to this in a dogmatic way. I'll try out various versions of the idea and then move things around, change some of the notes in the loop or add notes into some of the repetitions. Towards the end of this section the looped phrases get shorter and shorter building into what I feel is a controlled sense of abandon leading into the next section.

The next section is in 6/8 with a feel that is somewhat like an African-influenced jig. I had been drawn to tracks like *Bonde* from Ali Farka Touré and Ry Cooder's *Talking Timbuktu* album (Farke Toure 1994) or *Khedou Khedou* from Tinariwen's *The Radio Tisdas Sessions* (Tinariwen 2001), whose groove felt to me like a very relaxed version of a jig. Here the rhythm is created by the combination of the three lower pizzicato interlocking string parts in an hocketing style that I would associate with some of the West African drumming I was exposed to in college[11]. Above this the concertina and violins engage in call and response phrases. This

[11] There is further discussion of this technique in the paragraph below on *Time Flying*.

is a feature of many different musical traditions but here it references a style particularly popular in sub-Saharan Africa. Speaking of repetitive forms in African music Kevin Volans states:

> "One of the simplest is a call and answer type of antiphony – one person calls, the other answers, more often the two phrases overlap each other in some way. In this way the cadential feeling at the end of each phrase is suspended and theoretically the piece could go on endlessly in these cycles. There is no concept of pause in the music." (Volans 1986)

Throughout the piece (and in most of my work) I have notated the concertina part in a "bare-bones" fashion. Most traditional music notation presumes that the player will interpret the music by adding their own ornamentation and phrasing. While I would expect a performer to play the notes as written I would also expect them to add some amount of ornamentation – most traditional players will do this anyway, whether you want it or not. Bar 147 is the first place where the concertina is heard without the octave doubling and in performance this tends to result in a more traditional-sounding style of playing, because there has not been so much scope for ornamentation in the previous section of octave playing. For example, a phrase such as this:



would probably be played like this:



Initially I intended the melody of the slow section to be basically an elongated version of the concertina melody in the first section but gradually it changed into something that I felt was more tuneful. This section has an ABCBA melodic structure and is the first place where I use any actual harmony, although I initially use canon techniques to build up a texture without committing to specific harmonies. The 1st violin and viola parts are transposed up a 5th from the concertina melody so we get four overlapping versions of the main melody. Overall this

section has shifted away from the African influences of the opening movement and brings us more into the sound-world of the final and longest part of the piece. Rather than have a clear move to a third large section here I decided to gradually work my way into it. The melody at bar 428 is half-way between the material in the slow section and the more irregular theme that we get to in the final section. Again I have used a canon over a drone before we get to a harmonised version of the melody. At bar 531 we get to the more irregular metres that characterise this section. There is a definite Balkan dance music influence on the rhythms of this part although I don't use any specific dance rhythms. It alternates between 7/8 and 4/4 before settling into 7/8, while later we have another 2-part tune in 7/8 with a bar of 11/8 in the middle. While having an interest in Balkan traditional music for quite some time before composing *The Red Tree,* this was one of the first of my compositions to use these irregular metres extensively and this was to become an important feature of much of my subsequent work.[12]

From bar 628 to 683 I've built a more process-based section during which the violins, viola and cello play rhythmically overlapping looped versions of the hexatonic scale while the bass plays gradually contracting versions of the scale until they all come together in a unison restatement of the main melody over a drone. For the final part of this section in B the concertina plays what sounds like an improvisation on the melody which also includes elements of the melody from the opening of the whole piece. For the end I've gathered together elements from different sections of the piece. I was trying here to emphasise how all the disparate elements of the piece were actually drawing from the same melodic pool.

For me *The Red Tree* was very much about trying to find a way to integrate the concertina in this new musical environment. By restricting myself to a limited palette of notes and not a wide range of harmony I could reference various different styles of music while still having one overarching sense of purpose. Within Irish traditional music the concertina has been seen as a somewhat limited instrument and has tended to be used for the most part in a relatively conservative way. From an Irish music perspective, when first performed, *The Red Tree* was unique in terms of using the concertina with a string quintet as well as in its cross-cultural elements. In Dave Flynn's survey of "Contemporary Irish Concert Compositions Which

[12] Previous pieces with irregular metres included *eleven eight* in 11/8 and *Sailing from Rathmullen* in 15/8 (Buille 2007, 2009).

Feature Traditional Irish Instruments and Musicians" there are only three pieces which use concertina at all as opposed to 39 using the uilleann pipes (Flynn 2010, 524).

Sondas

2010. 10'30. [Cello and Tape]
Commissioned by Kate Ellis

Premiere Performance at Kevin Barry Room, National Concert Hall, Dublin, December 2010

Subsequent performances:
Glucksmann Gallery, Cork, March 2011
John Kelly Ensemble Radio Show, RTE Lyric FM, March 2011. Available online at https://youtu.be/_EO2XM8qJII
Dublin Contemporary, September 2011
Kaleidoscope at Odessa, Dublin, March 2012

CD Release:
'Sondas', *Kate Ellis – Jump* (Dublin: Diatribe Records, 2014)

Broadcast on WNYC, New Sounds, July 2016. Available online at http://www.npr.org/podcasts/381443895/new-sounds

Sondas was commissioned by cellist Kate Ellis in 2010. She wanted a piece for solo cello and left it up to me what way I would approach this. This was the first piece of music that I composed for someone who wasn't primarily a traditional musician. I had worked with Kate for several years as part of the Karan Casey Band, so although her background was in classical music she did have some knowledge and experience of traditional music. In actually working at the composition of the piece the issue of the absence or presence of a traditional music element didn't really concern me that much. I generally feel that whenever I write a melody there is a certain amount of "Irishness" involved anyway, whether intentional or not. In this case I didn't make any effort to avoid things that I would perhaps consider more traditional. I was aware that the nature of the performer and the instrument would have an effect on the sound of the piece. If I played some of these parts myself, they would probably come out sounding as though there is more of a traditional influence. In many ways Kate represents exactly the sort of musician at which much of my music is aimed. I am drawn to musicians from any background who have strong abilities on their instruments along with an interest in performing a broad range of other musics. In the ensemble pieces I like to be able to engage with the musicians in the way I would with the members of a band, offering them the

opportunity to bring their own interpretation to the music and not being too prescriptive in what I present them.

Sondas was composed for six cellos with Kate overdubbing all the parts for the recording (Ellis 2014). The initial recording of the tracks gave me a way to interact with Kate's performance beyond the level of delivering the parts to be played. In live performance she plays her own choice of these parts along with the recording. The idea to write for multiple cellos was undoubtedly influenced by Steve Reich's *Cello Counterpoint* (Reich 2006) and his other pieces involving multiple instances of the same instrument. As mentioned previously I've been strongly drawn to Reich's music since first hearing it. His technique of looping small rhythmic cells always seemed to be something that I could relate back to traditional music. The repetitive aspect of his music connects it to dance music of various sorts but with a greater level of rhythmic complexity that I found appealing. His use of various canonic techniques suggested a way of building up contrapuntal textures that was less based on chords and emphasised melody and rhythm.

The opening of the piece is primarily drone-based and I was focussing here on texture more than anything else, creating a contrast between the earthiness of the lower drones and the harmonics in the upper parts. Echo effects are another major component of this piece. Rather than actual canons I tend to more subjectively use echoes much in the way that an electronic delay unit might work. With the parts being notated I can vary the length and timing of the echoes in a more flexible way than a delay unit would. The idea here was to have something that felt rhythmic, with a sense of movement but without any clear meter. Even when the music becomes more rhythmic at bar 146 there is still a sense of ambiguity about the meter. When the first melodic theme enters at bar 170 Kate uses some traditional-style ornamentation which is not notated and she plays the part in an appropriately free way. I wasn't trying to produce a particularly Irish or traditional style melody here but more continuing with the mood that had been created in the opening section. The interlocking rhythms in this section draw from the same techniques used in *The Red Tree* but in a less overtly African-sounding way. The final section of the piece begins with the drone figures from the beginning but moving at a faster pace and in a time signature of 10/8. As well as being fond of playing in irregular meters myself I was aware that Kate had played quite a bit of Eastern European traditional music with the band Yurodny and that this was a strong feature of her playing.

Ó Riada Room

2011. 11'30. [Concertina and String Quartet]
Commissioned by University College Cork to commemorate anniversary of Seán Ó Riada's death

Premiere performance with Vanbrugh Quartet at Glucksmann Gallery, University College Cork, January 2011

Subsequent performances:
Aula Maxima, UCC, Cork, June 2012
Douglas Hyde Gallery, Dublin, November 2012
Triskel Christchurch, Cork, March 2014
Bandon Arts Festival, September 2015
Live at St Luke's, Cork, November 2015

Broadcast throughout Europe as part of the European Broadcasting Union's "Folk Music Influences on Classical Music" series – including RTE Lyric FM, December 2012, DR2 (Denmark), January 2013, P2 (Sweden) January 2013, Klassikaraadio (Estonia) February 2013, Antena 2 (Colombia) February 2013, ORF (Germany) June 2013.

Ó Riada Room was commissioned by the Music Department in University College Cork in 2011 to mark the 40th Anniversary of the death of composer Seán Ó Riada. The piece was written for concertina and string quartet and performed by myself and the Vanbrugh String Quartet. I mentioned earlier the importance of Ó Riada in the revival of Irish traditional music in the 1950s and '60s and particularly in his bringing together of classical and traditional musics. In setting out to compose this piece in his memory I initially started out trying to find a way to directly reflect his influence through some means such as quotation. This made me question what exactly Ó Riada's influence on me had been. I came to the conclusion then that there were few direct musical influences on my style of composing or playing and that it would make little sense to include literal references to his work. On the other hand, Ó Riada's indirect influences on me have been hugely important. His spirit has hung over a huge amount of the Irish music of the last 60 years. Without the impact he had on my father I doubt whether I would be involved in this music today. As a student in UCC I was of course aware of the fact that he had lectured there and it was indeed this connection that suggested the title of the piece. Many of my lectures had taken place in The Ó Riada Room under the gaze of his death mask,

and I chose to reference this and the wide array of musical insights that I gained there, particularly from Mícheál Ó Súilleabháin who had been a student of Ó Riada's.

I set out with the intention of this being a fairly simple piece with a strong melodic element. It has an overall fast-slow-fast structure. For the introduction I've created a rhythmic drone based around D leading up to the main melody on concertina in G. Similar to *The Red Tree* I've used a "cutting and pasting" technique to create what appear to be looped segments but which actually are constantly changing and overlapping. When the concertina enters we have more of a straightforward melody and accompaniment with a simple chord structure. Rhythmically this is in 4/4 but split into a 3+3+2 pattern which gives it a more irregular feel. The slow section has the feel of a song. It is all based on a 24 bar chord sequence which is repeated five times. Very much like a song it is an enclosed structure itself within the larger piece. Rather than having a development within this section, the sequence is repeated and the concertina plays what has the appearance of an improvisation over the top of the melody and accompaniment. The final section sees a return to the opening melody and a closing section which combines elements of the slow theme with the opening material.

Time Flying

2014. 23'00. [Concertina, Strings, Flute, Clarinet, Trombone, E. Guitar, Piano, Marimba]

Premiere performance at Cork Opera House, March 2014 featuring the Crash Ensemble

Time Flying was commissioned by the Cork Opera House to be performed by myself and the Crash Ensemble in early 2014. This was a more ambitious piece in terms of scale with a duration of 23 minutes and written for the instrumentation of the Crash Ensemble: violin, viola, cello, double bass, flute, clarinet, trombone, piano, electric guitar, marimba and glockenspiel. In the previous two years I had done a lot of work arranging traditional material for orchestra, including a full album for the band Lúnasa (Lúnasa 2013) and some songs for *sean nós* singer Iarla Ó Lionáird, so although this new piece was written for concertina I was trying to produce something that didn't necessarily have a strong traditional feel to it. My experience with the orchestral arranging also opened me up to using a wider palette of sounds. Another important factor was that in writing for the Crash Ensemble I felt that the musicians

would be well disposed to dealing with some more complicated rhythmic writing. I also set out to write a more challenging part for the concertina.

I initially intended for the concertina to be more part of the ensemble in this movement, but as the piece progresses it assumes more of a soloistic role. The opening of the 1st movement is based around this pentatonic phrase, which we initially hear in canon. Elements of this phrase provide melodic material which we will also hear in the later movements.



At bar 50 the concertina shifts to a much more disjointed theme. I was trying here to distance myself further from the type of traditional-influenced melodies that I am accustomed to writing.

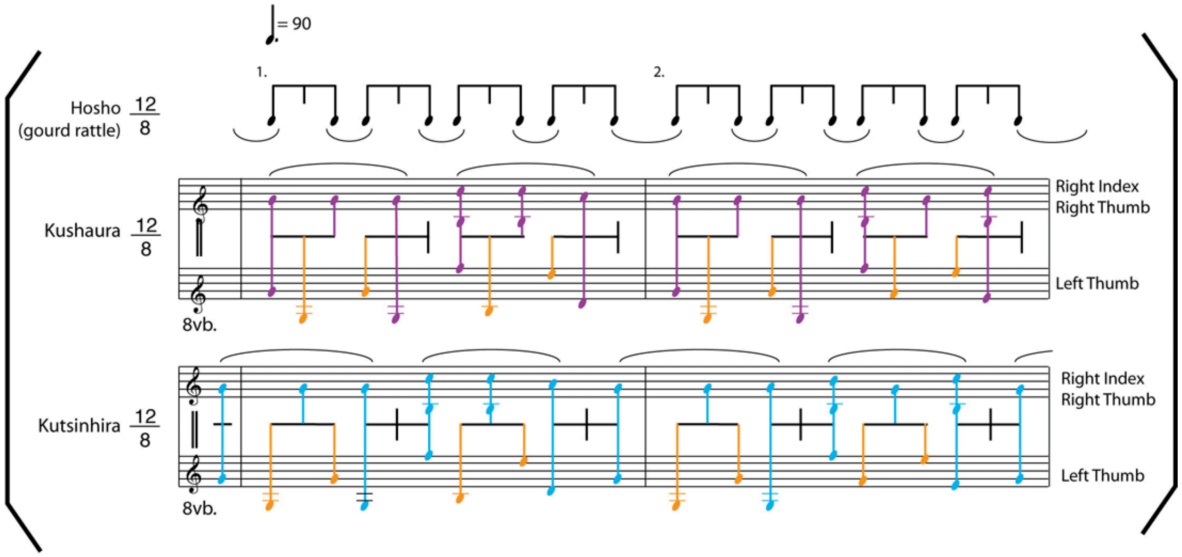


The spiky melody is not actually difficult to play on the concertina but it certainly lacks the lyrical feel that traditional dance music tends to have. In this movement I progress through a series of overlapping themes. Often the melodic material from one section becomes the accompaniment for the next with the eventual aim of bringing together several different elements at the end. There is little harmonic movement in this section and everything tends to relate to the pentatonic theme at the beginning. I like to use the notes of the melody part to generate an accompaniment in various ways. For example, from bar 50 the lower instruments simply double some of the melody notes to create a rhythmic accompaniment. Every time there's a B or an E in the melody they double it, producing a fairly random-sounding rhythm.

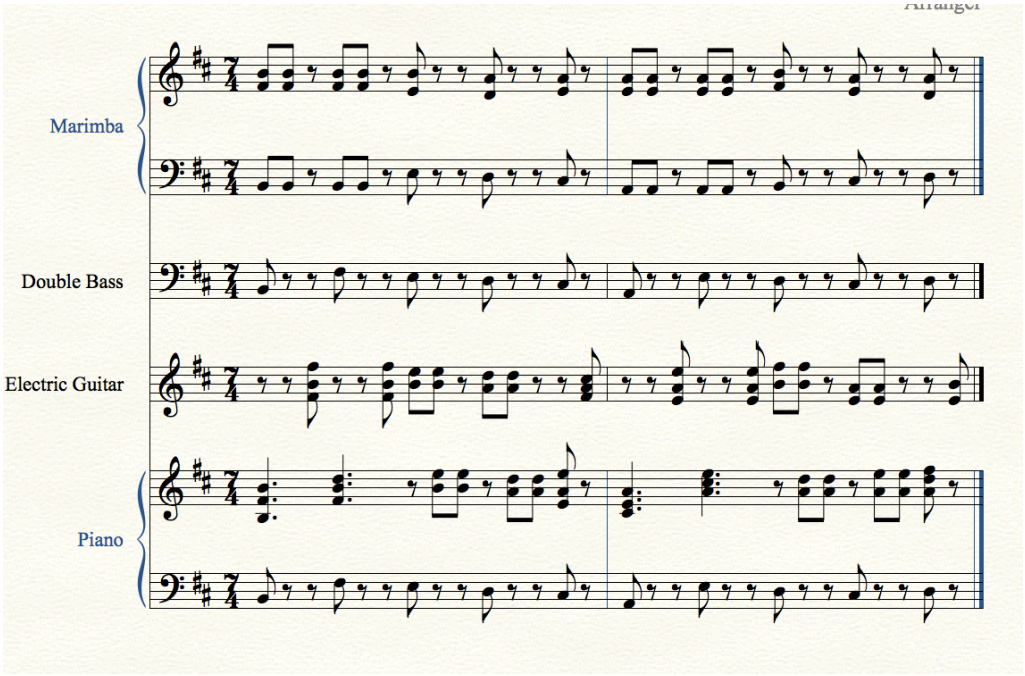
The 2nd movement is intended as a peaceful respite after the more intense feel of the 1st movement. It uses a version of the same melodic material played over a descending 4 bar chord sequence that repeats throughout the movement. This chord sequence is simply repeated with varying textures and the melody is transformed into something much more lyrical. The concertina is particularly well suited to these lonesome sounding melodies but in order to introduce some more tension into the part I used some chordal playing here as well. I've never tended to use many chords on the concertina either in my playing or composing but it seemed

like the part needed something grittier here and these chords with some dissonance help with that.

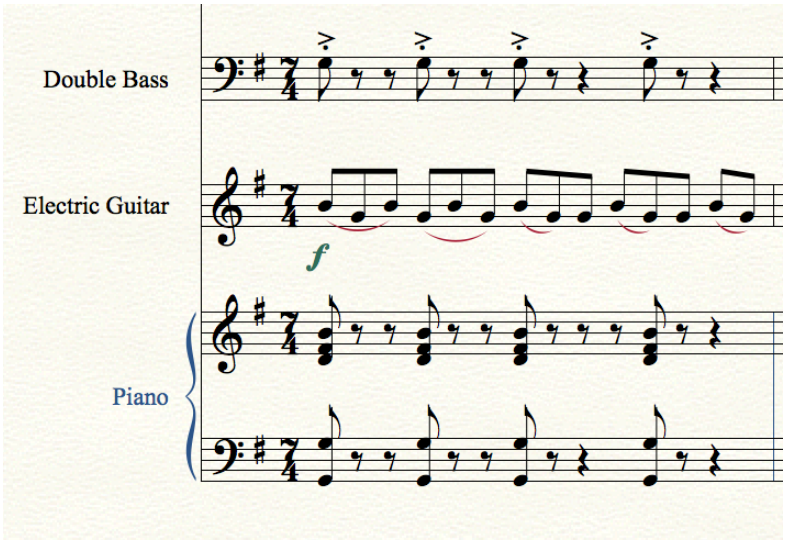
The final movement uses both the irregular meter and the interlocking rhythms that I am often drawn to. As mentioned previously the use of this method of creating interlocking rhythmic patterns is a feature of traditional music in many parts of Africa. I first encountered this in lectures on Ewe drumming from Ghana by Mel Mercier. I was also able to watch Mel put this technique into action while recording with him for several of his own composition projects. These interlocking rhythms are also an important part of the mbira music of Zimbabwe, and the way I have used them with pitched instruments in this (and other pieces) owes something to that style of music. Below is a transcription of an mbira piece entitled *Nyamaropa* showing how the interlocking parts are combined to create a particular resultant rhythm (Burns 2010).



I enjoyed very much being able to score the marimba for this piece and it's involved in creating a lot of the rhythmic impulse for this movement. The 7/4 time signature is divided into 3+3+2+2+2+2 and 3+3+3+3+2 rhythmic patterns. The marimba, electric guitar, double bass and piano combine throughout most of the movement with this type of interlocking pattern:



As the movement progresses the two rhythmic patterns are pitted against each other:



The more triplet-based rhythm (3+3+3+3+2) eventually wins out and we shift into a section in 12/8 that has more of the feeling of a jig. There is also a cross-rhythm involved here with the piano playing a duple feel against the rest of the ensemble's threes. The movement finishes with a reiteration of the ending from the first movement.

Throughother

2015. 12’00. [Uilleann Pipes, Fiddle, Flute, Concertina and String Quartet]
Commissioned by University College Cork as part of Traditional Artist in Residence 2014-15

Performances by Vanbrugh Quartet with Niall Vallely, Mairead Carey, Shane Keating and Breffni Horgan in Cork, Baile Mhúirne, Youghal and Dingle, May 2015.

Throughother was composed during my period as Traditional Artist in Residence at UCC and was written for the Vanbrugh Quartet along with myself and three traditional music students at the college. The instrumentation is concertina, uilleann pipes, fiddle, flute and string quartet. In many respects it’s like a double quartet with the traditional musicians on one side and the string quartet on the other. The parts for concertina, pipes, fiddle and flute are written to be interpreted by traditional musicians in the same way that they would interpret transcriptions of traditional music. At the same time, they don’t play anything that would constitute a traditional tune. Instead the piece is based on fragments of melody which, if used in a different way, could make up parts of a tune. They are like the smallest building blocks of traditional tunes. Performing this piece with traditional musicians who were also university music students meant that I could presume that they would read music sufficiently well to be able to play things that would be unusual for a traditional musician. On a technical level everything is within the capabilities of many traditional musicians, but the reading aspect would be difficult for many. Traditional musicians will almost always play continuous melodies, so the fact that the parts here are broken up with rests presents a challenge.

The first movement of this piece is mostly based around the idea of using these small phrases typical of traditional dance tunes. Repetition is an important part of traditional dance music and in this piece I play around with using these small melodic fragments with a lot of repetition, but with little in the way of actual melody. The phrases around which the opening section is based are influenced to an extent by the traditional music of Brittany in the west of France in a similar way to one of my earliest pieces *The Singing Stream.* In this case the influence is not so obvious particularly because of the 5/4 metre, which is not a characteristic of Breton music. Breton dance music is often very repetitive with melodies that are designed to be played within the limited resources of the bombarde and biniou. After bar 84 when the metre switches to 6/8 there is a much more Irish feel to things. In places the string parts utilize the type of interlocking rhythms that I favour, along with the traditional instruments playing layered fragments of jig-like tunes. I’ve always enjoyed playing around with different ways of dividing up the 6/8 or 9/8 metres. In this case we go from a regular 3+3+3 division of 9/8 to

2+3+2+2. The first movement ends with an extended section of layered up jig fragments on the concertina, pipes, flute and fiddle. All these phrases could be parts of tunes but taken out of context and played together they have quite a different effect.



The slow movement is mostly based around the opening chord sequence. The title of this piece referred in part to a part about my home city of Armagh by W.R. Rodgers:

"There is a through-otherness about Armagh
Of tower and steeple,
Up on the hill are the arguing graves of the kings
And below are the people."

While I never thought of the piece as being particularly programmatic I think this slow movement has a stateliness about it that relates to the "tower and steeple" aspect of the poem.

The final movement refers more to the word "throughother" as having something to do with disorder and untidiness as well as a sense of inter-mingling. Here I've used the notes of the slow movement's melody in a couple of different forms.



The concertina's slow melody becomes a faster motif in the strings which we hear first in unison and then in canon:



Parts of this melody then become a rhythmic backdrop to another transformed version of the same tune. This idea of reshaping the melodic material from one section to provide the raw materials for the next is something I return to quite often. The next section uses a fragment of melody which suggested a pentatonic version of a Lydian mode which I proceed to play about with for a while. The unison strings enhance the Indian flavour that this mode seems to evoke. The call and response sections hark back to the Breton influence I mentioned at the beginning of this piece and we are brought back to the opening material to finish the piece off.

Nothing Else

2013. 8'30. [Solo Violin]
Commissioned by Clíodhna Ryan

Premiere performance at National Concert Hall, Dublin, May 2013

2015. 8'30. [Concertina, Soprano Sax and Cello]
Performed by Niall Vallely, Kate Ellis and Kenneth Edge at Fuaim, Aula Maxima, University College Cork, March 2015. Available online at https://youtu.be/m6LNX2eIHjc

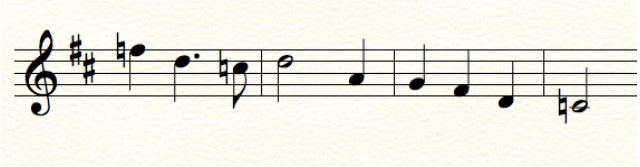
When I started to compose *Nothing Else* I was working at writing music for a documentary about Joseph Campbell (1879-1944), a Belfast-born poet and political activist. Campbell is probably best-known now for having written the song "My Lagan Love". He wrote the words based on a traditional melody collected by another Belfastman, the composer Herbert Hughes, and it has gone on to be extraordinarily successful since its first recording by Count John McCormack in 1910 (McCormack 1910, 1996). Recordings of it have been made by artists as diverse as Sinéad O'Connor, Bryn Terfel, Charlotte Church, Van Morrisson, Margaret Barry, Lisa Hannigan, Dusty Springfield, Tommy Makem, Kenneth McKellar, Sheila Chandra, Mary O'Hara, Lonnie Donegan, the Wolfe Tones and many more. For me the version that made the biggest impact was that recorded by great Dublin fiddle-player Tommie Potts and recently released on a new collection of his recordings by RTE (Potts 2012). Potts was a traditional fiddle-player who throughout his life produced unique interpretations of traditional tunes that incorporated all sorts of influences from other genres that he was interested in. As Mícheál Ó Súilleabháin says in the liner notes to the new release:

> "Tommie's musically uncomplicated viewpoint was of a world of music within which he was a musical creator operating of necessity, if not by choice, within the general cultural parameters of his inherited tradition." (Potts 2012)

In terms of Western art music he expressed an interest in composers such as Bach, Beethoven, Vivaldi, Rachmaninoff and Cesar Franck and performers such as John McCormack, Paganini, Kreisler, Caruso and James Galway.

Nothing Else was commissioned in 2013 as a solo violin piece by Clíodhna Ryan and on setting out as a traditional musician about to compose a piece of music for a "classical" violinist, it struck me that Potts's rendition of "My Lagan Love" represented a particularly appropriate reference point. The tune has started out its life as a traditional song in Co. Donegal but has been mediated through the ears and pen of a Classical composer (Herbert Hughes) and performers such as McCormack. Potts's version has brought it back into the soundworld of traditional music but interpreted in a very personal manner by a performer who has, in a quite different way, incorporated elements of classical music into his style of playing.

The piece uses some elements from Potts's playing of the tune as well as an improvised piece he plays along with it which is listed as "Unnamed (Tommy Potts composition)" on the CD release (Potts 2012). Potts particularly relishes the juxtaposition of the F# and F♮ in phrases such as this:



The second half of this phrase references the same Lydian mode feel that I mentioned in relation to the last movement of *throughother* and these two features form an important part of this piece. Throughout this recording, Potts uses certain phrases that are characteristic of his playing and that are quite unusual melodic shapes in a traditional context. I have focussed on a few of these in my piece. The most obvious examples would include this type of scalic passage:



I have also used this figure in various different rhythmic guises:



It feels as though Potts uses some of these broken chord patterns to imply harmonies that wouldn't otherwise be so explicit in a solo monophonic performance. I have also latched onto his occasional use of double stops to punctuate the rhythm of the piece.

I tend to view this recording of Potts as more improvisatory due to the lack of direct repetition in it. His other performances tend to adhere more closely to the standard traditional forms even if he does sometimes break out of the strict 8-bar structures on occasion. I've adopted this more stream of consciousness style for this piece and it seems to create an air of uncertainty, of not being settled in any one place.

In 2015 I re-arranged the solo version of *Nothing Else* for a trio performance by myself on concertina, Kate Ellis on cello and Kenneth Edge on Soprano Sax. My intention with this was to try to retain a sense of the solo nature of the original piece. There is little chordal playing and I mostly use short bits of canon or echoes between the three instruments. In this way the music moves along at the same pace as the original with the main lines either being swapped around between the instruments or playing in unison.

Connolly's Chair

2016. 8'00 [Uilleann Pipes, Concertina, Piano and String Quartet]

Premiere performance at Liberty Hall, Dublin, April 2016 to mark 100th Anniversary of the execution of James Connolly

Connolly's Chair was written in 2016 to be performed at Liberty Hall in Dublin as part of the commemorations of the 1916 Rising. It was composed for uilleann pipes, concertina, piano and string quartet. This was intended as a relatively simple piece that could be performed without too much rehearsal. It's similar in form to a piece that I had previously written for Buille and a string quartet, entitled *Sailing from Rathmullen.* It begins with a slow section shared between the pipes and concertina which is very much like a traditional slow air. This is followed by a faster section with parts in 15/8 and 7/8. Here I've again created an interlocking

rhythm part between the piano and the strings over which the pipes and concertina play the melody. The piece finishes with the slow tune played over the rhythm parts of the faster section. I've included this piece here mainly because I think it represents a halfway house between my tune compositions as exemplified on the Buille recordings and the other compositions. It very much works as a melody with accompaniment and I have on occasion performed this either with just piano accompaniment or completely solo.

Concerto for Concertina

2018. 21'00 [Concertina and Orchestra]

This is the most recent of my compositions and the largest-scale work to date. I had been thinking about composing a piece for concertina and orchestra for quite a while but several things held me back. The first was the practicality of taking on a major piece like this without a commission. Most of the other pieces have been written for specific commissions and these have proved not alone to be useful incentives to actually complete a work, but also provide me with the financial freedom to concentrate more time on composing than on other aspects of my work, such as performing and teaching. The other factor for my reluctance was a more musical one. I very much like working with small ensembles as a performer. I enjoy music where it's possible to focus on small details in a way that's difficult with something on the scale of an orchestra. Working with the Crash Ensemble on *Time Flying* gave me some experience of working with a more diverse set of instruments and the possibilities of a broader palette of timbres to work with. I had some experience of arranging music for orchestra through projects with Karan Casey and the Boston Pops Orchestra and Lúnasa and Iarla Ó Lionáird with the RTE Concert Orchestra. These gave me a degree of confidence that I could handle the resources that an orchestra offers.

Using the title concerto for this piece undoubtedly places it somewhat in the classical tradition. This piece does follow the classical convention of a three movement piece in a fast-slow-fast pattern. Mostly I used the title concerto because I liked the look of the words concerto and concertina together. In some places I've used the concertina as part of the ensemble while in others it is very much a solo instrument with the orchestra accompanying. I've tried to reduce the scale of things at times so as to highlight the sound relationship between the concertina and various instruments or groups of instruments.

The first movement is all built around a pentatonic scale initially starting on E.



During the movement the music shifts around this scale with parts based on F#, B and A but all using the same notes from the scale. In order to balance up the endless possibilities that having all these instruments provide, I wanted to minimize my resources by staying within this restricted set of notes. Throughout the piece I have used many of the same techniques that have been employed in earlier works. Interlocking patterns are used to provide a rhythmic backdrop to the concertina and there is significant use of canons, echo techniques and call and response passages. Assymetric metres are also a prominent feature of the second half of this movement.

Although the first movement was based on minimal resources it's quite busy musically so I intended the slow movement to be a complete contrast and focus very much on stillness. The first half of the movement is based on a sequence of chords with very little movement, over an E drone. Similar to some of my earlier slow pieces I've used very close canons in the upper parts (concertina, flute, oboe and harp) to create some dissonance and an added level of tension. The second half of the slow movement represents somewhat of a transition between this and the last movement. A new melodic theme is introduced above an interlocking pattern on marimba, harp and strings. This theme is a precursor to the melody used in the final movement.

For the last movement I reversed my compositional process. In the first two movements I mostly created the rhythm or chordal parts first and added the melodic elements afterwards. In the last movement I started with the melody. In the earlier movements I have used the accompanying parts to provide the rhythmic impetus, but in this movement the concertina plays continuously from start to finish and provides the rhythmic pulse of the music. The concertina part is based largely on a piece of improvising that I had earlier recorded myself doing. It has many of the characteristics of a reel but is more repetitive than most traditional tunes. Rather than add a contrasting second part to the tune I decided to instead emphasise its repetitive nature. The variations that happen are all of a rhythmic rather melodic nature. The first rhythmic variants subdivide the 4/4 metre in various ways.

For example, 3+3+4+2+4 over two bars:



Or, 3+3+4+4+2 over two bars:



Later we move through 7/8, 10/8, 13/8 and 6/8 before returning to the reel-like tune for the ending. These rhythms recall some of the elements of the first movement while the prominent use of the marimba and harp link back to the second movement. The long section of interlocking pizzicato again shows the influence of the mbira music mentioned previously in respect of *Time Flying.*

Conclusion

> In the introduction to his RTE radio series *Our Musical Heritage,* Seán Ó Riada stated:
>
> "You might compare the progress of tradition in Ireland to the flow of a river. Foreign bodies may fall in, or be dropped in, or thrown in, but they do not divert the course of the river, nor do they stop it flowing; it absorbs them, carrying them with it as it flows onwards" (Ó Riada 1982, 19-20)

Unlike the tradition as a whole, I have allowed many of these foreign bodies to divert the course of my musical creativity. I think that my musical curiosity meant that I wasn't happy to simply be carried along by the current of traditional music. The way in which I have dealt with the foreign bodies along with the flow of tradition is what has created my identity as a composer. I referred earlier to the adoption of my main instrument, the concertina, by traditional musicians in various parts of Africa in the late 19th and early 20th centuries. Musicians in these countries took this alien instrument and adapted it to their own musical expression. The sound and nature of the new instrument undoubtedly had an effect on the music they subsequently played but they used it as a tool to express their own musical culture rather than thinking in terms of marrying the different traditions. I think that my interaction with other musical cultures is on a similar level. I have taken in these outside influences as tools which I can use to express my own personal musical creativity. Irish traditional music is my first language and acts as a backdrop to everything I do, but I feel confident enough about the power of that tradition to not require my musical validation. I feel I can use my compositions to express the curiosity and love I have for many of the different styles of music that I have been lucky enough to encounter.

Appendix 1

List of compositions used in PhD

Vallely, Niall. *The Red Tree.* 2009. 22'00. [Concertina and String Orchestra/String Quintet]
Commissioned by RTE LyricFM

Premiere Performance at Cork Folk Festival, Aula Maxima, University College Cork, October 2008

Performances at Celtic Connections Festival, Glasgow Royal Concert Hall, January 2009
Kaleidoscope at Odessa, Dublin, January 2011
Douglas Hyde Gallery, Dublin, November 2012
Aula Maxima, UCC, Cork, September 2013

Broadcast throughout Europe as part of the European Broadcasting Union's "Folk Music Influences on Classical Music" series – including RTE Lyric FM, December 2012, DR2 (Denmark), January 2013, P2 (Sweden) January 2013, Klassikaraadio (Estonia) February 2013, Antena 2 (Colombia) February 2013, ORF (Germany) June 2013.

Score available for download from http://niallvallely.com/Scores.html

Vallely, Niall. *Sondas*. 2010. 10'30. [Cello and Tape]
Commissioned by Kate Ellis

Premiere Performance at Kevin Barry Room, National Concert Hall, Dublin, December 2010

Subsequent performances:
Glucksmann Gallery, Cork, March 2011
John Kelly Ensemble Radio Show, RTE Lyric FM, March 2011. Available online at
https://youtu.be/_EO2XM8qJII
Dublin Contemporary, September 2011
Kaleidoscope at Odessa, Dublin, March 2012

CD Release:
'Sondas', *Kate Ellis – Jump* (Dublin: Diatribe Records, 2014)

Broadcast on WNYC, New Sounds, July 2016. Available online at
http://www.npr.org/podcasts/381443895/new-sounds

Vallely, Niall. *Ó Riada Room*. 2011. 11'30. [Concertina and String Quartet]

Commissioned by University College Cork to commemorate anniversary of Seán Ó Riada's death

Premiere performance with Vanbrugh Quartet at Glucksmann Gallery, University College Cork, January 2011

Subsequent performances:
Aula Maxima, UCC, Cork, June 2012
Douglas Hyde Gallery, Dublin, November 2012
Triskel Christchurch, Cork, March 2014
Bandon Arts Festival, September 2015
Live at St Luke's, Cork, November 2015

Broadcast throughout Europe as part of the European Broadcasting Union's "Folk Music Influences on Classical Music" series – including RTE Lyric FM, December 2012, DR2 (Denmark), January 2013, P2 (Sweden) January 2013, Klassikaraadio (Estonia) February 2013, Antena 2 (Colombia) February 2013, ORF (Germany) June 2013.

Vallely, Niall. *Time Flying*. 2014. 23'00. [Concertina, Strings, Flute, Clarinet, Trombone, E. Guitar, Piano, Marimba]
Premiere performance at Cork Opera House, March 2014 featuring the Crash Ensemble

Vallely, Niall. *Throughother*. 2015. 12'00. [Uilleann Pipes, Fiddle, Flute, Concertina and String Quartet]
Commissioned by University College Cork as part of Traditional Artist in Residence 2014-15

Performances by Vanbrugh Quartet with Niall Vallely, Mairead Carey, Shane Keating and Breffni Horgan in Cork, Baile Mhúirne, Youghal and Dingle, May 2015.

Vallely, Niall. *Nothing Else*. 2013. 8'30. [Solo Violin]
Commissioned by Clíodhna Ryan

Premiere performance at National Concert Hall, Dublin, May 2013

Nothing Else. 2015. 8'30. [Concertina, Soprano Sax and Cello]
Performed by Niall Vallely, Kate Ellis and Kenneth Edge at Fuaim, Aula Maxima, University College Cork, March 2015

Vallely, Niall. *Connolly's Chair*. 2016. 8'00 [Uilleann Pipes, Concertina, Piano and String Quartet]
Premiere performance at Liberty Hall, Dublin, April 2016 to mark 100th Anniversary of the execution of James Connolly

Vallely, Niall. *Concerto for Concertina and Orchestra.*2018. 20’ [Concertina and Orchestra]

Appendix 2

Complete list of compositions to date.

Vallely, Niall. *Unapproved Road.* 1991. 2'. [any instrument]
CD Release:
Unapproved Road, *Caoimhín Vallely – Strayaway* (Cork: Independent, 2005)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Cissie's.* 1991. 2'. [any instrument]
CD Releases:
Cissie's, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Down the Lane.* 1992. 2'. [any instrument]
CD Releases:
Down the Lane, *Nomos – Set You Free* (Dublin: Solid/Grapevine, 1997)
Down the Lane, *Harmony Glen – Before Dawn* (Netherlands: Epos Imaginaire, 2006)
Down the Lane, *Harmony Gen – Live in Bremen 10 Year Anniversary* (Netherlands: Independent, 2016)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Torcan, 'Down the Lane', Music Video, March 2008. Available online at https://youtu.be/8MCBBR5TLG4

Vallely, Niall. *Ludwig's.* 1992. 2'. [any instrument]
CD Releases:
Ludwig's, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Niall Vallely, 'Ludwig's', performance on Cúrsaí, broadcast on RTE TV 2000

Vallely, Niall. *Na Deora Móra.* 1993. 2'. [any instrument]
CD Releases:
Na Deora Móra, *Nomos – I Won't Be Afraid Any More* (Dublin: Solid Records, 1995)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *The Baltimore Fox.* 1993. 2'. [any instrument]
CD Releases:
The Baltimore Fox, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *The Pitbull Spiders.* 1994. 2'. [any instrument]
CD Releases:
The Pitbull Spiders, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Betty Gluaisteán.* 1994. 2'. [any instrument]
CD Releases:
Betty Gluaisteán, *Nomos – Set You Free* (Dublin: Solid/Grapevine, 1997)

Vallely, Niall. *Súile Shuibhne.* 1994. 2'. [any instrument]
CD Releases:
Súile Shuibhne, *Nomos – Set You Free* (Dublin: Solid/Grapevine, 1997)
Súile Shuibhne, *The Flying Toads – In Stitches* (Shropshire: Independent, 2010)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *The Roaringwater Reels.* 1994. 2'. [any instrument]
CD Releases:
The Roaringwater Reels, *Various – A River of Sound* (Dublin: Virgin Records, 1996)
The Roaringwater Reels, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)
The Roaringwater Reels, Cé – Cé (Milwaukee: Independent, 2004)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Niall Vallely performance on 'A River of Sound', broadcast on BBC TV and RTE 1996

Vallely, Niall. *Time to Go.* 1994. 2'. [any instrument]

CD Releases:

Time to Go, *Nomos – Set You Free* (Dublin: Solid Records,1997)
Time to Go, *Mairearad Green and Anna Massie - Mairearad and Anna* (Glasgow: Shouty Records, 2010)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Mairearad Green and Anna Massie, 'Time to Go', performance at Malzhaus Plauen, Germany, November 2011, Available online at https://youtu.be/wtuTXcmjpd0

Vallely, Niall. *Grappa Groove.* 1995. 2'. [any instrument]

CD Releases:

Grappa Groove, *Buille – Buille* (Glasgow: Vertical Records, 2007)
Grappa Groove, *Beo – Live at Maddens* (Belfast: Independent, 2009)
Grappa Groove, *Arabesque – A Turk in Galway* (Oklahoma: Independent, 2011)
Grappa Groove, *The Last Shilling – The Parting Glass* (Russia: Independent, 2014)
Grappa Groove, *Cúig – New Landscapes* (Armagh: Independent, 2016)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille, 'Grappa Groove', performance on BBC TV Blackstaff Sessions 2007. Available online at https://youtu.be/4bW2Zy8fZhY
Cúig, 'Grappa Groove', performance on BBC TV Armagh Pipers Club 2016. Broadcast October 2016

Vallely, Niall. *Hi-B.* 1996. 2'. [any instrument]

CD Releases:

Hi-B, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *30th Anniversary.* 1996. 2'. [any instrument]

CD Releases:

30th Anniversary, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Emmett's Hedgehog.* 1997. 2'. [any instrument]

CD Releases:

Emmett's Hedgehog, *Niall Vallely – Beyond Words* (Cork: Beyond Records, 1999)
Emmett's Hedgehog, *Lúnasa – Sé* (Glasgow: Compass Records, 2006)
Emmett's Hedgehog, *The Long Notes* (London: Independent, 2008)
Emmett's Hedgehog, *Molly's Revenge – The Western Shore* (California: Molri Music, 2008)
Emmett's Hedgehog, *Tina Jordan Rees – Féistastic* (Glasgow: Independent, 2012)
Emmett's Hedgehog, *Cíana – Loneliest Road* (Nevada: Independent, 2014)
Emmett's Hedgehog, *Floating Crowbar – Going to the Well* (Washington: Independent, 2015)
Emmett's Hedgehog, *St James's Gate – Sessions* (Portland, OR: Independent, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Lúnasa, 'Emmett's Hedgehog', performance at Bath Folk Festival, August 2013. Available online at https://youtu.be/5Ad0i5qFpZY
Cíana, 'Emmett's Hedgehog', performance at Brewery Arts Centre, Kendal, October 2014. Available online at https://youtu.be/XCSyf6cr5-Q
Molly's Revenge, 'Emmett's Hedgehog', performance at Sebastopol Celtic Festival, September 2009. Available online at https://youtu.be/o6utqts8i2Q

Vallely, Niall. *Emmett's Hedgehog.* 1997. 2'. [any instrument]

CD Releases:

Emmett's Hedgehog, *Niall Vallely – Beyond Words* (Cork: Beyond Records, 1999)
Emmett's Hedgehog, *Lúnasa – Sé* (Glasgow: Compass Records, 2006)
Emmett's Hedgehog, *The Long Notes* (London: Independent, 2008)
Emmett's Hedgehog, *Molly's Revenge – The Western Shore* (California: Molri Music, 2008)
Emmett's Hedgehog, *Tina Jordan Rees – Féistastic* (Glasgow: Independent, 2012)
Emmett's Hedgehog, *Cíana – Loneliest Road* (Nevada: Independent, 2014)
Emmett's Hedgehog, *Floating Crowbar – Going to the Well* (Washington: Independent, 2015)

Emmett's Hedgehog, *St James's Gate – Sessions* (Portland, OR: Independent, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Lúnasa, 'Emmett's Hedgehog', performance at Bath Folk Festival, August 2013. Available online at https://youtu.be/5Ad0i5qFpZY
Cíana, 'Emmett's Hedgehog', performance at Brewery Arts Centre, Kendal, October 2014. Available online at https://youtu.be/XCSyf6cr5-Q
Molly's Revenge, 'Emmett's Hedgehog', performance at Sebastopol Celtic Festival, September 2009. Available online at https://youtu.be/o6utqts8i2Q

Vallely, Niall. *Beyond Words*. 1998. 2'. [any instrument]

CD Releases:

Beyond Words, *Niall Vallely – Beyond Words* (Cork: Beyond Records,1999)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Niall Vallely, 'Beyond Words', performance on Cúrsaí, broadcast on RTE TV 2000

Vallely, Niall. *The Sunnyside Jig.* 1999. 2'. [any instrument]

CD Releases:

The Sunnyside Jig, *Niall and Cillian Vallely – Callan Bridge* (Nashville: Compass Records, 2002)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Muireann's Jig*. 2000. 2'. [any instrument]

CD Releases:

Muireann's Jig, *Niall and Cillian Vallely – Callan Bridge* (Nashville: Compass Records, 2002)
Muireann's Jig, *Live from the Katherine Cornell Theater* (Massachusetts: KCT Concerts, 2002)
Muireann's Jig, *Tony Mc Manus – The Maker's Mark* (East Lothian: Greentrax, 2009)
Muireann's Jig, *Smith, Byrnes, O'Sullivan* (London: Independent, 2009)
Muireann's Jig, *Lilt – Lilt* (Washington DC: Independent, 2010)
Muireann's Jig*, Various – Transatlantic Sessions 4* [CD and DVD] (Edinburgh: Whirlie Records, 2010)
Muireann's Jig, *Scottish Music of the RSAMD 2010 – Future of our Past* (East Lothian: Greentrax, 2010)

Muireann's Jig, *Michael Mc Goldrick, John McCusker, John Doyle - Live* (Manchester: Independent, 2012)
Muireann's Jig, *Mister Klof – Octopus* (France: Independent, 2013)
Muireann's Jig, *Poitin Still – Wish* (Czech Republic: Otik's Kitchen, 2014)
Muireann's Jig, *TheClanMakeNoise* – Green and Grey (Germany: Independent)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Michael McGoldrick, Dezi Donnelly & Niall Vallely, 'Muireann's Jig', *The Transatlantic Sessions Series 4*, broadcast on BBC TV July 2011. Available online at https://youtu.be/FoEFJkMcDJQ
The Vallely Brothers, *Piping Live Festival Glasgow 2014,* broadcast by BBC Alba 2014. Available online at https://youtu.be/OjSg6o_Q8uA
Michael Mc Goldrick, 'Muireann's Jig', performance at The Crane, Galway, 2012. Available online at https://youtu.be/3CCRO63LMGE
John McCusker, Michael McGoldrick & John Doyle, 'Muireann's Jig', performance at Warwick Folk Festival, 2012. Available online at https://youtu.be/v9YFwAcEpn8
Tony McManus, 'Muireann's Jig', performance at Elora Guitar Weekend, October 2008. Available online at https://youtu.be/mO1v-3CuUY0
Acuei, 'Muireann's Jig', performance at Cáceres Irish Fleadh 2013. Available online at https://youtu.be/nrqbgd4yFlE
Athrú, 'Muireann's Jig', performance at MAC Theatre, Belfast 2014. Available online at https://youtu.be/pYbqoxPg02s

Vallely, Niall. *Callan Bridge.* 2001. 2'. [any instrument]
CD Releases:
Callan Bridge, *Niall and Cillian Vallely – Callan Bridge* (Nashville: Compass Records, 2002)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Once in a Blue Moose.* 2001. 2'. [any instrument]
CD Releases:
Once in a Blue Moose, *Niall and Cillian Vallely – Callan Bridge* (Nashville: Compass Records, 2002)
Once in a Blue Moose, *Shelta – Shelta* (Lyon, France: Association Shelta, 2013)
Once in a Blue Moose, *Feistunes – Sweets for your Feet* (Ireland: Independent, 2013)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Malfunction Junction.* 2001. 2'. [any instrument]

CD Releases:

Malfunction Junction, *Niall and Cillian Vallely – Callan Bridge* (Nashville: Compass Records, 2002)
Malfunction Junction, *Live from the Katherine Cornell Theater* (Massachusetts: KCT Concerts, 2002)
Malfunction Junction, *Daimh – Diversions* (East Lothian: Greentrax, 2010)
Malfunction Junction, *Niteworks – Obair Oidhche* (Glasgow: Niteworks, 2011)
Malfunction Junction, *Various – The Highland Sessions* (Edinburgh: Whirlie Records, 2011)
Malfunction Junction, *Dicky Deegan – Hibernia: Celtic Music* (Australia: Independent, 2013)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

BBC TV and Tg4 – The Highland Sessions - https://youtu.be/ZexeGKlirEE
BBC Alba – Piping Live Festival Glasgow 2014 – performed by the Vallely Brothers - https://youtu.be/OjSg6o_Q8uA

Vallely, Niall. The Singing Stream. 2002. 10'00. [For 4 x Uilleann Pipes]

Premiere performance at William Kennedy Piping Festival, Market Place Theatre, Armagh, November 2002

CD Releases:

'Singing Stream 1st movement', *Live Recordings from the William Kennedy Piping Festival* (Armagh: Armagh Pipers Club, 2003)
'Singing Stream Air', *Buille – Buille* (Glasgow: Vertical Records, 2007)
'Singing Stream Reel', *Gabe McVarish – Eclection* (East Lothian: Greentrax, 2010)
'Singing Stream Reel', *Kúla – aLive* (Rose Creek Village: Rose Creek Village Arts, 2006)
'Singing Stream Reel', *Natalie Padilla and Blayne Chastain – Fiddle and Flute* (Independent, 2011)
'Singing Stream Reel', *Carly Blain and Graeme Armstrong – Live at Blakes* (Independent, 2013)
'Singing Stream Reel', *Invernalia – Sol Invictus* (Barcelona: Espiral Records, 2013)
'Singing Stream Reel', *Poisoned Dwarf – Bolt the Door* (Virginia: Independent, 2008)
'Singing Stream Reel', *Scoops – Rockarolan* (Brittany: Coop Breizh, 2016)
'Singing Stream Reel', *Tricolor – Good Morning, Liffey* (Tokyo: Tokyoirishcompany, 2013)
'Singing Stream Reel', *Patrick Crossing – Yarns & Reels* (Colorado: Patrick Crossing Music, 2012)

'Singing Stream Reel', *Niall and Cillian Vallely – Callan Bridge* (Nashville: Compass Records, 2002)

Print Publications:

Scahill, Enda, *We Banjo 3 Tunebook* (Galway: We Banjo 3, 2012)
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork: Crow Valley Music, 2015)

Broadcast and internet:

The Vallely Brothers, 'Singing Stream Reel' *Piping Live Festival*, Glasgow, 2014. Broadcast by BBC Alba 2014. Available online at: https://youtu.be/OjSg6o_Q8uA.
The Vallely Brothers, 'Singing Stream Reel', *William Kennedy Piping Festival*, Armagh, 2005. Broadcast by BBC – Blas Cheoil, December 2005. Available online at: https://youtu.be/mRXe_HFvQ0g
Torcán, 'Singing Stream Reel', Cork, January 2012. Available online at: Balcony TV - https://youtu.be/EmAzw2QtDeg
Crosswind, 'Singing Stream Reel', May 2015. Available online at: https://youtu.be/8OJzmCVqDLc

Score available for download from http://niallvallely.com/Scores.html

Vallely, Niall. *Longnancy's.* 2003. 2'. [any instrument]

CD Releases:

Longnancy's, *Buille – Buille* (Glasgow: Vertical Records, 2007)
Longnancy's, *Lilt – Lilt* (Washington DC: Independent, 2010)
Longnancy's, *Mairearad and Anna – Doubling* (Glasgow: Shouty Records, 2013)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

The Cavan Bucks, 'Longnancy's', performance at Cavan Town Hall, August 2016. Available online at https://youtu.be/NOMtgPfjKy8

Vallely, Niall. *Dark Loanin.* 2004. 2'. [any instrument]

CD Releases:

Dark Loanin, Buille – *Buille* (Glasgow: Vertical Records, 2007)
Dark Loanin, *Kavan Donohoe – Kavan from Cavan* (Cavan: Nyah Recordings, 2012)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Martin Donohue & Cavan Nyah Band, 'Dark Loanin', performance in Cavan, 2009. Available online at https://youtu.be/aPNpOS-W7og

Kavan Donohue, 'Dark Loanin', performance at All-Ireland Fleadh Cheoil, Cavan, August 2011. Available online at https://youtu.be/Ot8t6XtonjQ

Vallely, Niall. *Tiarnán & Stephanie.* 2004. 2'. [any instrument]
CD Releases:
Tiarnán & Stephanie, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Gleann an Phréacháin.* 2004. 2'. [any instrument]
CD Releases:
Gleann an Phréacháin, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Farewell to McCarthy's.* 2005. 2'. [any instrument]
CD Releases:
Farewell to McCarthy's, *Buille – Buille* (Glasgow: Vertical Records, 2007)
Farewell to McCarthy's, *Marie Fielding – An Trá* (Scotland: Rumford Records, 2012)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *The Wrong House.* 2005. 2'. [any instrument]
CD Releases:
The Wrong House, *Buille – Buille* (Glasgow: Vertical Records, 2007)
The Wrong House, The Outside Track – Light Up the Dark (Scotland: Lorimer Records, 2015)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Kerouac, 'The Wrong House', performance at festival Yaouank, Brittany, November 2015. Available online at https://youtu.be/C2aL8BfaJdw

Vallely, Niall. *1st August.* 2005. 2'. [any instrument]
CD Releases:
1st August, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille, '1st August', performance at Celtic Connections Festival, Glasgow Royal Concert Hall, January 2007, broadcast on BBC TV June 2007. Available online at https://youtu.be/ACT5ZWsFiEw

Buille, '1st August', performance at Open House Festival, Black Box, Belfast, September 2009. Available online at https://youtu.be/8Y6s8g6KEho

Vallely, Niall. *2nd August.* 2005. 2'. [any instrument]

CD Releases:

2nd August, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille, '2nd August', performance at Celtic Connections Festival, Glasgow Royal Concert Hall, January 2007, broadcast on BBC TV June 2007. Available online at https://youtu.be/ACT5ZWsFiEw

Buille, '2nd August', performance at Open House Festival, Black Box, Belfast, September 2009. Available online at https://youtu.be/8Y6s8g6KEho

Vallely, Niall. *Nina's Jig.* 2005. 2'. [any instrument]

CD Releases:

Nina's Jig, *Buille – Buille* (Glasgow: Vertical Records, 2007)
Nina's Jig, *Beo – Live at Maddens* (Belfast: Independent, 2009)
Nina's Jig, *The Poozies – Yellow Like Sunshine* (East Lothian: Greentrax, 2009)
Nina's Jig, *Noktam - Les ribin éclairées* (France: Autoprod, 2011)
Nina's Jig, *JPTrio – JPTrio* (Sligo: Independent, 2012)
Nina's Jig, *Tina Jordan Rees – Féistastic* (Glasgow: Independent, 2012)
Nina's Jig, *Matawa – La Jonction* (France: Independent, 2013)
Nina's Jig, *Poppy Seeds – Close Shaved* (France: Weasel Prod, 2014)
Nina's Jig, *CrossHarbour – CrossHarbour* (London: Higlet Recordings, 2014)
Nina's Jig, *Duo Lagrange Rutkowski – Cork by Night* (France: Independent, 2014)
Nina's Jig, *The Moving Violations – Elasticity* (Vermont: Independent, 2014)
Nina's Jig, *Duo Quéré Vuidart* (France: Independent, 2015)
Nina's Jig, *Cillian Vallely – The Raven's Rock* (New York: Independent, 2016)

Print Publications:

Scahill, Enda, *We Banjo 3 Tunebook* (Galway: We Banjo 3, 2012)
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Claire Mann, 'Nina's Jig', performance at Tinto Summer School, 2013. Available online at https://youtu.be/m4AeH8Jmj2A
CrossHarbour, 'Nina's Jig', performance at Trafalgar Square, March 2013. Available online at https://youtu.be/peRVTHn5gbk

Vallely, Niall. *40*. 2006. 15'00. [traditional music ensemble]

Premiere performance at Market Place Theatre, Armagh, May 2006

Vallely, Niall. *40 March*. 2006. 2'. [any instrument]
CD Releases:
40 March, *Cillian Vallely – The Raven's Rock* (New York: Independent, 2016)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *40 Reel.* 2006. 2'. [any instrument]
CD Releases:
40 Reel, *Cillian Vallely – The Raven's Rock* (New York: Independent, 2016)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Flight of the Earls TV Score***.** 2006. **[**Uilleann Pipes, concertina, low whistle, piano, keyboards]

TV documentary score broadcast on BBC and RTE in 2007 (Nominated for Best Documentary at 2008 IFTA awards)

Vallely, Niall. *Mullacreevie.* 2006. 2'. [any instrument]
CD Releases:
Mullacreevie, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Scáth, 'Mullacreevie', performance at Boogaloo Café, Caceres, Spain. Available online at https://youtu.be/NpN3vRhq32o

Vallely, Niall. *Eleven eight.* 2006. 2'. [any instrument]
CD Releases:
Eleven eight, *Buille – Buille* (Glasgow: Vertical Records, 2007)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. Flight – Imeacht. 2007. 22'00. [Uilleann Pipes, Concertina, Flute, 2 x Bodhrán/bones, piano and chamber orchestra]

Premiere performance at Belfast Festival at Queens, Grand Opera House, Belfast, Oct 25th 2007 – Niall Vallely, Niall Keegan, Cillian Vallely, Mel Mercier, Brian Morrissey, Caoimhín Vallely and the Carolan Orchestra conducted by Mícheál Ó Súilleabháin

Performances at Irish Institute for Europe in Leuven, Belgium, February 2008

Aula Maxima, University College Cork, October 2008

Broadcast on BBC TV Blas Cheoil in 2007

Score available for download from http://niallvallely.com/Scores.html

Vallely, Niall. *Flight Jig.* 2007. 2'. [any instrument]

CD Releases:

Flight Jig, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille, 'Flight Jig', performance at Fleadh Cheoil na hÉireann, Derry, August 2013, broadcast on TG4 Fleadh Live. Available online at https://youtu.be/ad4UArwlnrI

Vallely, Niall. *Áine's Jig.* 2007. 2'. [any instrument]

CD Releases:

Áine's Jig, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Broadcast on TG4 Fleadh Live - https://youtu.be/ad4UArwlnrI

Vallely, Niall. *Sailing from Rathmullen.* 2007. 2'. [any instrument]

CD Releases:

Sailing from Rathmullen, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Speckled Water.* 2007. 2'. [any instrument]

CD Releases:

Speckled Water, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille with Kenneth Edge, 'Speckled Water', performance at Junctions, The Pavilion, Cork, May 2011. Available online at https://youtu.be/Xk1dtLiJ3-A

Vallely, Niall. Rakish. 2008. 12'30. [Multimedia]

Premiere performance at William Kennedy Piping Festival, Market Place Theatre, Armagh, November 2008. Available online at: https://youtu.be/vr_us2wldYA

Vallely, Niall. *The Oblique Jig.* 2008. 2'. [any instrument]

CD Releases:

The Oblique Jig, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)
The Oblique Jig, *Duncan Chisholm - Canaich* (Inverness: Copperfish Records, 2010)
The Oblique Jig, *Alan Kelly Gang – Small Town and Famous Nights* (Galway: Black Box Music, 2011)
The Oblique Jig, *Kan - Sleeper* (London: Kan Music, 2012)
The Oblique Jig, *Matawa – La Jonction* (France: Independent, 2013)
The Oblique Jig, *Skerryvore – Chasing the Sun* (Tyree Records, 2014)
The Oblique Jig, *Dosca –EP* (Scotland: Independent, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Julie Fowlis, Chris Stout et al, 'The Oblique Jig', performance on Dà Fhillte. Broadcast on BBC Alba 2012. Available online at https://youtu.be/4QJEK9AGpfY
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Hailey & Joseph Sandoz, 'The Oblique Jig', performance at North Texas Irish Festival, Dallas, March 2013. Available online at https://youtu.be/ye-pZsjpOdI
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Vallely, Niall. *Dog a l'Orange.* 2008. 2'. [any instrument]

CD Releases:

Dog a l'Orange, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)
Dog a l'Orange, *Talisk – Abyss* (Talisk Records, 2016)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille, 'Dog a l'Orange', performance at Cork Folk Festival, September 2015. Available online at https://youtu.be/yuZJV44qjEE

Vallely, Niall. *The Lock-in.* 2008. 2'. [any instrument]

CD Releases:

The Lock-in, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille and Nic Gareiss, 'The Lock-in', performance at Mermaid Arts Centre, Bray, October 2012. Available online at https://youtu.be/14mT78VbHrI

Vallely, Niall. *Skyhope.* 2008. 2'. [any instrument]

CD Releases:

Skyhope, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Trasna, 'Skyhope', performance at Aula Maxima, UCC, Cork, November 2011. Available online at https://youtu.be/YNK8j-hUSDY

Vallely, Niall. *The Wedding Anniversary.* 2008. 2'. [any instrument]

CD Releases:

The Wedding Anniversary, *Cillian Vallely – The Raven's Rock* (New York: Independent, 2016)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *The Red Tree.* 2009. 22'00. [Concertina and String Orchestra/String Quintet]
Commissioned by RTE LyricFM

Premiere Performance at Cork Folk Festival, Aula Maxima, University College Cork, October 2008

Performances at Celtic Connections Festival, Glasgow Royal Concert Hall, January 2009
Kaleidoscope at Odessa, Dublin, January 2011
Douglas Hyde Gallery, Dublin, November 2012
Aula Maxima, UCC, Cork, September 2013

Broadcast throughout Europe as part of the European Broadcasting Union's "Folk Music Influences on Classical Music" series – including RTE Lyric FM, December 2012, DR2 (Denmark), January 2013, P2 (Sweden) January 2013, Klassikaraadio (Estonia) February 2013, Antena 2 (Colombia) February 2013, ORF (Germany) June 2013.

Score available for download from http://niallvallely.com/Scores.html

Vallely, Niall. *Annie's Tae.* 2009. 2'. [any instrument]
CD Releases:
Annie's Tae, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Buille and John Doyle, 'Annie's Tae', performance at Common Fence Music, Rhode Island, February 2011. Available online at https://youtu.be/Kpwke5OfPt4

Vallely, Niall. *The Bull's Track.* 2009. 2'. [any instrument]
CD Releases:
The Bull's Track, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Buille and John Doyle, 'The Bull's Track', performance at Common Fence Music, Rhode Island, February 2011. Available online at https://youtu.be/Kpwke5OfPt4

Vallely, Niall and Caoimhín Vallely. *Coburg St Nights.* 2009. 2'. [any instrument]
CD Releases:
Coburg St Nights, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Crack MacPhellimy's*. 2009. 2'. [any instrument]
CD Releases:
Crack MacPhellimy's, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Sergeant Pluck's*. 2009. 2'. [any instrument]
CD Releases:
Sergeant Pluck's, *Buille – Buille 2* (Cork: Crow Valley Music, 2009)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Sondas*. 2010. 10'30. [Cello and Tape]
Commissioned by Kate Ellis

Premiere Performance at Kevin Barry Room, National Concert Hall, Dublin, December 2010

Subsequent performances:
Glucksmann Gallery, Cork, March 2011
John Kelly Ensemble Radio Show, RTE Lyric FM, March 2011. Available online at
https://youtu.be/_EO2XM8qJII
Dublin Contemporary, September 2011
Kaleidoscope at Odessa, Dublin, March 2012

CD Release:
'Sondas', *Kate Ellis – Jump* (Dublin: Diatribe Records, 2014)
Broadcast on WNYC, New Sounds, July 2016. Available online at
http://www.npr.org/podcasts/381443895/new-sounds

Vallely, Niall. *A Major Minor Victory*. 2010. 2'. [any instrument]
CD Releases:
A Major Minor Victory, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Buille, 'A Major Minor Victory', performance at The Pavilion, Cork September, 2014. Available online at https://youtu.be/yJmY7p2m0ls

Vallely, Niall. *Ó Riada Room*. 2011. 11'30. [Concertina and String Quartet]
Commissioned by University College Cork to commemorate anniversary of Seán Ó Riada's death

Premiere performance with Vanbrugh Quartet at Glucksmann Gallery, University College Cork, January 2011

Subsequent performances:
Aula Maxima, UCC, Cork, June 2012
Douglas Hyde Gallery, Dublin, November 2012
Triskel Christchurch, Cork, March 2014
Bandon Arts Festival, September 2015
Live at St Luke's, Cork, November 2015

Broadcast throughout Europe as part of the European Broadcasting Union's "Folk Music Influences on Classical Music" series – including RTE Lyric FM, December 2012, DR2 (Denmark), January 2013, P2 (Sweden) January 2013, Klassikaraadio (Estonia) February 2013, Antena 2 (Colombia) February 2013, ORF (Germany) June 2013.

Vallely, Niall and Reich, Steve. *6 Marimbas*. 2011. 10'00. [traditional musicians]
Premiere performance at Cork Opera House as part of Reich Effect Festival, July 2011

Performed on Arts Council sponsored tour of Ireland – Cork, Dublin, Belfast, Sligo, Bray, Ennis, October 2012

Vallely, Niall. *Cathair Geal*. 2011. 4'30/6'30 [Fiddle and Guitar]
Commissioned by Zoe Conway and John McIntyre

CD Releases:
Cathair Geal. *Zoe Conway & John McIntyre - Go Mairir I Bhfad (Long Life to You)* (Dublin: Tara Music, 2013)
Cathair Geal. *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Vallely, Niall. *Junctions.* 2011. 2'. [any instrument]
CD Releases:
Junctions, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:
Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:
Buille, Kenneth Edge and Nic Gareiss, 'Junctions', performance at Mermaid Arts Centre, Bray, October 2012. Available online at https://youtu.be/XEPjDNeLQsE

Trad. Arr. Niall Vallely. *Lúnasa*. 2012. 51'40 [Arrangements of music for traditional band Lúnasa and Orchestra]

Premiere performance at National Concert Hall, Dublin, June 2012

Subsequent performances:
Meeting House Square, Dublin with the RTE Concert Orchestra, September 2013
Ocean City, MD with the Mid-Atlantic Orchestra, June 2014
Festival Interceltique Lorient in Brittany with the Lorient Festival Orchestra, July 2014
Ocean City, MD with the Mid-Atlantic Orchestra, June 2014

Used as theme music for RTE's coverage of the 1916 Centenary Commemorations

CD Release:
Lúnasa - Lúnasa with the RTE Concert Orchestra (Dublin: Lúnasa Records, 2013)

Broadcast on RTE Radio July 2012, August 2012, February 2015

Vallely, Niall. *Nothing Else*. 2013. 8'30. [Solo Violin]
Commissioned by Clíodhna Ryan

Premiere performance at National Concert Hall, Dublin, May 2013

Trad. Arr. Vallely, Niall. An Buachaillín Bán. 2013. 6'40 [Arrangement for Voice and Orchestra]
Commissioned by Iarla Ó Lionáird and RTE Concert Orchestra

Premiere performance at National Concert Hall, Dublin, September 2013

Trad. Arr. Vallely, Niall. *Mná na hÉireann*. 2013. 5'20 [Arrangement for Voice and Orchestra]
Commissioned by Iarla Ó Lionáird and RTE Concert Orchestra

Premiere performance at National Concert Hall, Dublin, September 2013

Trad. Arr. Vallely, Niall. *Reidh Chnoc Mná Duibhe*. 2013. 5'30 [Arrangement for Voice and Orchestra]
Commissioned by Iarla Ó Lionáird and RTE Concert Orchestra

Premiere performance at National Concert Hall, Dublin, September 2013

Vallely, Niall. *Waves from Another Shore*. 2013. 12'30. [Concertina, Fiddle, Flute, Harp, Cittern and Piano]
Performed on tour of Scotland, including Queen's Hall Edinburgh and Mitchell Library Glasgow, January 2014

CD Release:
Waves from Another Shore, The Secret North – Live (Copenhagen: Go Danish Folk, 2015)

Vallely, Niall. *Joseph Campbell TV Score*. 2013. [Keyboards, voice, cello, concertina, piano, low whistle]

TV documentary Aisling agus Íobairt, Beatha Joseph Campbell broadcast on TG4, March 2014

Vallely, Niall. *Dingle Bells*. 2014. 4'00. [Arrangement for Accordion, Fiddle, Bouzouki and Orchestra]

Commissioned by RTE

CD Release:

Dingle Bells. Máirtín O'Connor, Zoe Conway, Donal Lunny and the RTE Concert Orchestra - A Murray Christmas 2 (Dublin: RTE, 2014)

Vallely, Niall. *Time Flying*. 2014. 23'00. [Concertina, Strings, Flute, Clarinet, Trombone, E. Guitar, Piano, Marimba]

Premiere performance at Cork Opera House, March 2014

Vallely, Niall. *Clifton Road.* 2014. 2'. [any instrument]

CD Releases:

Clifton Road, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Clifton Road, *Cillian Vallely – The Raven's Rock* (New York: Independent, 2016)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Broadcast and internet:

Buille, 'Clifton Road', performance on Balcony TV, July 2016. Available online at https://youtu.be/YDNgn7gPQOA

Buille with Jarlath Henderson and Niall Murphy, 'Clifton Road', performance at Celtic Connections Festival, The Old Fruitmarket, Glasgow, January 2016. Available online at https://youtu.be/sGAqvxKwxZc

Vallely, Niall. *The Flying Studio.* 2014. 2'. [any instrument]

CD Releases:

The Flying Studio, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Bloomsday.* 2014. 2'. [any instrument]

CD Releases:

Bloomsday, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Throughother*. 2015. 23'00. [Uilleann Pipes, Fiddle, Flute, Concertina and String Quartet]

Commissioned by University College Cork as part of Traditional Artist in Residence 2014-15

Performances by Vanbrugh Quartet with Niall Vallely, Mairead Carey, Shane Keating and Breffni Horgan in Cork, Baile Mhúirne, Youghal and Dingle, May 2015.

Casey, Karan, Arr. Vallely, Niall. *Lovely Annie*. 2015. 4'20. [Arrangement for Voice and Orchestra]

Performed by Karan Casey with the Boston Pops Orchestra at Symphony Hall, Boston, May 2015

Sinclair, Iain, Arr. Vallely, Niall. *The King's Shilling*. 2015. 4'15. [Arrangement for Voice and Orchestra]

Performed by Karan Casey with the Boston Pops Orchestra at Symphony Hall, Boston, May 2015

Trad., Arr. Vallely, Niall. *16 Come Next Sunday*. 2015. 4'10. [Arrangement for Voice and Orchestra]

Performed by Karan Casey with the Boston Pops Orchestra at Symphony Hall, Boston, May 2015

Vallely, Niall. *Nothing Else*. 2015. 8'30. [Concertina, Soprano Sax and Cello]

Performed by Niall Vallely, Kate Ellis and Kenneth Edge at Fuaim, Aula Maxima, University College Cork, March 2015

Vallely, Niall. *Time Flying*. 2015. 7'00. [Concertina, Soprano Sax and Cello]

Performed by Niall Vallely, Kate Ellis and Kenneth Edge at Fuaim, Aula Maxima, University College Cork, March 2015. Available online at https://youtu.be/m6LNX2eIHjc

Vallely, Niall. *Summer in Lisdoon*. 2015. 4'00. [Concertina, Soprano Sax and Cello]

Performed by Niall Vallely, Kate Ellis and Kenneth Edge at Fuaim, Aula Maxima, University College Cork, March 2015

Print Publications:

Vallely, Niall, Malfunction Junction – 101 Tunes (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Wheels within Wheels.* 2015. 2'. [any instrument]

CD Releases:

Wheels within Wheels, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *After the Silence.* 2015. 2'. [any instrument]

CD Releases:

After the Silence, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Belharbour.* 2015. 2'. [any instrument]

CD Releases:

Belharbour, *Buille – Buille Beo* (Cork: Crow Valley Music, 2015)

Print Publications:

Vallely, Niall, *Malfunction Junction – 101 Tunes* (Cork; Crow Valley Music, 2015)

Vallely, Niall. *Connolly's Chair*. 2016. 8'00 [Uilleann Pipes, Concertina, Piano and String Quartet] Premiere performance at Liberty Hall, Dublin, April 2016

Vallely, Niall. *Ór*. 2016. 7'30. [Traditional Music ensemble]

Commissioned to celebrate 50th Anniversary of Armagh Pipers Club

Premiere performance at Market Place Theatre, Armagh, May 2016

Broadcast on BBC TV, October 2016

Vallely, Niall. *Concerto for Concertina and Orchestra.*2018. 20' [Concertina and Orchestra]

Discography

Brahem, Anouar and John Surman and Dave Holland. 1998. *Thimar.* Munich: ECM. Compact Disc.

Brahem, Anouar. 2002. *Le Pas Du Chat Noir.* Munich: ECM. Compact Disc.

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Buille. 2009. *Buille 2.* Cork: Crow Valley Music. Compact Disc.

Buille. 2015. *Buille Beo.* Cork: Crow Valley Music. Compact Disc.

Capercaillie. 1993. *Secret People.* Glasgow: Survival. Compact Disc.

Carroll, Liz. 1988. *Liz Carroll.* Connecticutt: Green Linnet. Compact Disc.

Casey, Karan. 2008. *Ships in the Forest.* Cork: Crow Valley Music. Compact Disc.

Davey, Shaun. 1980. *The Brendan Voyage.* Dublin: Tara Records. Compact Disc.

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Diabate, Toumani and Taj Mahal. 1999. *Kulanjan.* London: Hannibal Records. Compact Disc.

Douglas, Jerry and Russ Barenberg and Edgar Meyer. 1993. *Skip, Hop & Wobble.* Nashville: Sugar Hill Records. Compact Disc.

Ellis, Kate. 2014. *Jump.* Dublin: Diatribe Records. Compact Disc.

Farka Toure, Ali and Ry Cooder. 1994. *Talking Timbuktu.* London: World Circuit. Compact Disc.

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Fleck, Béla with The Nashville Symphony and Brooklyn Rider. 2013. *The Imposter.* London: Mercury Classics.

Fleck, Béla with The Colorado Symphony and Brooklyn Rider. 2017. *Juno Concerto.* Nashville: Rounder Records. Compact Disc.

Frisell, Bill. 2003. *The Intercontinentals.* New York: Nonesuch. Compact Disc.

Frisell, Bill. 2005. *East/West.* New York: Nonesuch. Compact Disc.

Glass, Philip. 1982. *Glassworks.* New York: CBS. Compact Disc.

Hakmoun, Hassan and Zahar. 1993. *Trance.* Wiltshire: Real World Records. Compact Disc.

Junkera, Kepa. 1998. *Bilbao 00:00h.* Madrid: Resistencia. Compact Disc

Keegan, Josephine. 1977. *Fiddle.* Belfast: Outlet.

Kornog. 1985. *Ar Seizh Avel - On Seven Winds.* Connecticutt: Green Linnet. Compact Disc.

Kronos Quartet. 1992. *Pieces of Africa.* New York: Elektra Nonesuch. Compact Disc.

Kronos Quartet. 1998. *25 Years.* New York: Nonesuch. 10 x Compact Disc.

Kronos Quartet. 2000. *Caravan.* New York: Nonesuch. Compact Disc.

Kronos Quartet. 2009. *Floodplain.* New York: Nonesuch. Compact Disc.

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Kronos Quartet. 2014. *A Thousand Thoughts.* New York: Nonesuch. Compact Disc.

La Bottine Souriante. 1994. *La Mistrine.* Montreal: Mille-Pattes. Compact Disc.

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Lúnasa. 2013. *Lúnasa with RTE Concert Orchestra.* Dublin: Lúnasa Records. Compact Disc.

Ma, Yo-Yo and Edgar Meyer and Mark O'Connor. 1996. *Appalachia Waltz.* New York: Sony Classical. Compact Disc.

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Ó Riada, Seán. 1971/2009. *Ceol an Aifreann & Aifreann 2.* Dublin: Gael Linn. Compact Disc.

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