

Music in Northern Ireland

Colum Sands

Music in Northern Ireland now takes place in myriad settings—kitchens, parlors, and pubs, as well as schools, festivals, and concert halls. Not infrequently, traditional forms of instrumental music—jigs, reels, marches, and polkas—attract dancers who happily spend evenings weaving the complex patterns of ancient Irish dances onto modern dance floors. And even as beloved old tunes are performed and sung for today's listeners, tomorrow's music continues to be created. Modern technology—recordings, radio, iPods, and cell phones—often helps spread the latest traditional-style compositions. Irish music, like other Celtic music, is enjoying a worldwide boom that few would have predicted only a few years ago. —Nancy Groce

Northern Ireland is a relatively new name for an ancient place with a wealth of music and song to celebrate both its youth and age. Luckily, the songs and tunes are light-footed travelers; they cross borders with ease. Indeed, were they not so light of foot, the whole island of Ireland might have been submerged years ago—weighed down by the sheer weight of glorious dance tunes and songs in praise of counties, towns, villages, parishes, and townlands. And that would be before we started counting the sad songs! Then, there is the story behind each song, which reminds us that the source of the music, even for those who write it, is always something of a mystery.

Not far from where I live in County Down, a man named Joe Brannigan sang a fine song called “The Maid of Ballydoo.” When asked by a song collector where he had learned the song, Joe explained, “I was courting a girl one time, and I found it in her pocket.”

A quick search in the pockets of history reveals that in common with the north and south of the United States, the north and south of Ireland has a long history of overseas visitors. Some of them came well armed. They grabbed anything they could, wrote their histories in terms of battles won and spoils acquired, and raised monuments to themselves with the same lack of subtlety as their ambitions.

Others came, and still others come in search of better times. They bring with them new hopes, dreams, words, tunes, beliefs, and all those countless elements



Throughout Ireland, musicians gather for “sessions”—informal, but not unstructured, evenings of music and song. In Belfast, Kelly's Cellars is one of many pubs that proudly host traditional music gatherings. Photo by Nancy Groce, Smithsonian Institution

that melt into a culture's lifeblood. Their history lives in that place where the step of the dancer flies above the plod of the soldier, and the song of hope soars like a rainbow on a wet day. It is in this place of youth and age that there is a verse for everyone, from the old north and south of Viking and Celt to all the cultures that lie between and beyond today and tomorrow. In this space, there is a partner for every dancer, a listener for every musician, and, above all, a song for the future.

Colum Sands is a member of County Down's well-known Sands Family and has toured and recorded with them and as a solo performer in over thirty countries. He has released five albums of original songs (which have been recorded and translated by many artists), and he has produced over sixty albums in his own studio in Rostrevor. In 2000, he released a book of songs, Between the Earth and the Sky. For the past ten years, he has compiled and presented Folkclub, a popular weekly program for BBC Radio Ulster. He received a Living Tradition Award for his work on stage and studio.