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HARP PERSPECTIVES

cairde na cruite
the foundation and early years

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Welcome to *Harp Perspectives*, Cruit Éireann, Harp Ireland's online journal. One of our strategic aims is to establish thought leadership across the harp sector by building up a body of thinking about the harp and harping through a historical and contemporary lens.

Harp Perspectives is a conversation about harping and features key informants, harpers and non-harpers, sharing their authentic views and ideas. We believe that this combination of scholarly research and personal insights will highlight the harping legacy inherited from our tradition bearers and help forge a contemporary harping identity, secure in its understanding of its origin and how it wishes to evolve.

Our August edition features the research of renowned harp player and musicologist, Teresa O'Donnell, as she traces the history of Cairde na Cruite, Friends of the Harp from its foundation, more than sixty years ago, through its early years. Meet its illustrious founders and admire their foresight as they paved the way for the revival of the Irish harp.

In the coming months, we will be welcoming many other voices to the conversation and hope that they will broaden horizons and provide new perspectives on current and future harp directions.

Our thanks to each of our contributors for their willingness to add their voices. Their contributions will no doubt enrich our thinking.

Aibhlín McCrann and Eithne Benson

Editors

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CAIRDE NA CRUIITE: THE FOUNDATION AND EARLY YEARS

Teresa O'Donnell

On 13 November 1959, at the invitation of Irish Chief Justice and later President of Ireland, Cearbhaill Ó Dálaigh, a group of cultural activists came together at his rooms in the Four Courts, Dublin to discuss how to restore the harp to a place of honour in Ireland. Those in attendance included Cearbhaill Ó Dálaigh, Caoimhín Ó Danachair, Labhrás Ó Murchú, Fionán MacColuim and Eibhlín Ní Chathailriabhaigh and harp players, Gráinne Yeats, Sheila Larchet Cuthbert and Mercedes Garvey. Ó Dálaigh contended that the music of the Irish harp could be used as a vehicle to promote the Irish language. MacColuim suggested that a harp society be established, and a lengthy discussion ensued. On foot of this, a number of meetings, with Ó Dálaigh assuming the role of chairperson, were arranged to consider how best to approach the matter. Cairde na Cruite (Friends of the Harp) was established at a meeting on 2 February 1960. Its aim was 'to restore the Irish harp, symbol of an ancient culture, to a place of honour and to make widely known and appreciated what survives of Irish music.'ⁱ The first committee appointed at this meeting was Cearbhaill Ó Dálaigh (chairperson), Caoimhín Ó Danachair (treasurer) and Eibhlín Ní Chathailriabhaigh (secretary). Dónal Ó Suilleabháin was elected president and Éamon Ó Gallchobhair and Brian Ó Gealagáin elected as vice presidents. Cairde na Cruite had four specific objectives:

- to hold public performances and concerts of harp music and to organise a harp festival
- to foster the learning of the harp
- to publish available harp music and to provide and publish a harp tutor, and
- to encourage the composition of music and arrangement of tunes for the harp

The composition of Cairde na Cruite's first committee is noteworthy for two reasons; firstly, though leading harp players in the country were involved in the formation of the society, none put themselves forward for election. Secondly, the inclusion of only

i Foundation and aims, Cairde na Cruite Archive.



Fig. 1 Cairde na Cruite logo

one female officer is perhaps indicative of the times but it did not reflect the female-dominated harping tradition in Ireland in the 1960s. In order to achieve its objectives, Cairde na Cruite's committee immediately set about organising concerts, talks and workshops to promote the harp and its music. This essay outlines the formation and early activities of Cairde na Cruite and highlights its considerable achievements in a relatively short time.

Early Initiatives

Cairde na Cruite launched its campaign with a concert at the Royal Hibernian Hotel, Dublin on 30 October 1960. The concert featured some of Ireland's leading exponents of the instrument, for example, Sheila Larchet Cuthbert, Mercedes Garvey, Gráinne Yeats, Kay Rice, Róisín and Máirín Ní Shé and harp students from the Dominican Convent, Sion Hill, Dublin. Several other musicians performed at the concert, including Vincent Broderick on flute and whistle, uilleann piper, Leo Rowsome and violinist, Proinnsias Ó Ceallaigh - who also acted as compère. Ó Ceallaigh used the platform to raise several pertinent observations about the status of the harp in Ireland, in particular, the lack of opportunities for professional harp players. Cairde na Cruite's first attempt at restoring the Irish harp to a place of honour was successful. The concert was fully subscribed, and many of Ireland's leading cultural and language activists were in attendance. Following the success of the evening, Cairde na Cruite announced its plans to hold a small harp festival the following year.

Cairde na Cruite's second concert was held on 5 May 1961 at the Royal Hibernian Hotel and included new compositions by Éamonn Ó Gallchobair, T.C. Kelly and Ruth Mervyn. The concert commenced with *Brian Boru's March* arranged for five harps, performed by Mercedes Garvey, Gráinne Yeats, Eileen Kane, Elizabeth Leigh and Joan Burke. Garvey performed her mother's arrangement of *Blind Mary, Rondeau* by Jean-Philippe Rameau, harp duets with Anne Crowley (Áine Ní Chruadhlaoidh) and she premiered Ó Gallchobhair's *Romance (Romansaíocht)* with violinist Marie Keegan. Pieces to voice and harp accompaniment featured strongly on the programme with performances by Gráinne Yeats, Fionnuala O'Sullivan (Fionnuala Ní Shúilleabháin), Elizabeth Leigh, Róisín and Máirín Ní Shé, Ruth Mervyn and Nancy Calthorpe. Máirín Ní Shé,

and singer, Aoife Ní Chiosáin, were joined by dance and mime artist, Mairéad Ní Chiosáin to perform their interpretation of *The Children of Lir*.ⁱⁱ The *Irish Times* critic, Charles Acton, attended the concert and applauded the efforts of Cairde na Cruite, acknowledging considerable improvements in the standard of the previous year's concert. Nevertheless, he recommended that the society take more care in scheduling its concerts to avoid clashing with performances by the Radio Éireann Symphony Orchestra. Further, he urged the society to permit only performers of a high standard to participate in its concerts. He opined:

... the Society should determine that at their public meetings, only a really professional standard of technique should be permitted. Thus, in each half, there was certainly one item well below the required standard, though most of the great [playing] was really well played and sung. And I am delighted to report for fewer lapses of tuning than before.ⁱⁱⁱ

Several small concerts were held in 1962, and in 1963, Cairde na Cruite embarked on an ambitious programme of events with a two-day harp festival held on 1 and 2 March. The opening concert took place at the Ballroom of the Shelbourne Hotel, Dublin on 1 March and featured wire-strung, Irish and pedal harps. Charles Acton was in attendance once again and complimented Cairde na Cruite and the performers on the 'higher all-round standards of tuning, organisation and performance' at this concert.^{iv} He astutely observed the society's five-pronged approach in promoting the harp, namely:

[w]hat can be salvaged of historical Irish harping: the broadly baroque ideas of Carolan; the innocuous Stanfordian harmonies of what one may call the early harp revival and its arrangements; professional European art music for the concert harp; and true modern composition for the instrument.^v

Performers included Gráinne Yeats, Máirín and Róisín Ní Shé, who sang a selection of songs from the Aran Islands, Brittany, the Isle of Man, Scotland and Wales, Anne Crowley who accompanied poetry recitations by Máire Ní Thuama and singer Liam Devally. Pedal harpist, Gerard Meyer delighted the audience with Marcel Samuel-

ii For further information on this concert, see Helen Lawlor, *Irish Harping: 1900-2010* (Dublin: Four Courts Press, 2012), p. 68-71.

iii *Irish Times*, 8 May 1961.

iv *Irish Times*, 2 March 1963.

v Ibid.

Rousseau's *Variations Pastorales sur un vieux Noël*, and Sheila Larchet Cuthbert played her arrangements of music by Turlough O'Carolan. English mezzo soprano and wire-strung harper, Mary Rowland, who had delivered a lecture-recital at the Old Library in Trinity College Dublin (TCD) earlier in the day, impressed the audience with the clarity and mellow tone produced on her harp made by Henry Briggs of Glasgow. She sang a medieval Breton ballad arranged by Anthony Hopkins 'with the most evocative artistry'.^{vi} Cairde na Cruite's concert programming is particularly commendable for its inclusion of works by two contemporary Irish composers, namely, Brian Boydell's *Sketches for Two Irish Harps* performed by Mercedes Garvey and Gráinne Yeats and A.J. Potter's *Teach Lán le Cruiteoirí (A Full House of Harpers)* premiered by Mercedes Garvey, Gráinne Yeats, Elizabeth Hannon, Aileen Coyne, Anne Crowley and Úna O'Donovan on Irish harps and Sheila Larchet Cuthbert on pedal harp (used as a concertino).^{vii} The commissioning and premiering of this work was a groundbreaking moment for Cairde na Cruite, not only because it fulfilled its fourth objective but also marked the beginning of Cairde na Cruite's commitment to commissioning and performing new works for the harp.^{viii}

The harp festival finished with a lecture-recital by Mary Rowland in the Organ Room at the Royal Irish Academy of Music (RIAM) on 2 March. Rowland's programme included songs in Scots Gaelic, old English, Spanish and French, and Irish folk songs. Rowland incorporated recordings of her playing the Trinity College Harp to illustrate the lecture.^{ix} She was a skilled communicator and entertainer, combining witty introductions to her songs with complete mastery of her instruments and expert knowledge of the history of the harp. Rowland shared her thoughts on the partnership of voice and harp; she believed the medium to be a specialised art that should be shaped and controlled and 'not just a matter of tinkling arabesques and arpeggios'.^x

vi *Irish Independent*, 2 March 1963.

vii Harpists from Cairde na Cruite also performed the work at special events for the ICA, Cairde na Cruite's 21st birthday party at Mount Sackville Secondary School, Dublin in 1980, St. Patrick's Day concert at the National Concert Hall in 1986 and during the bi-centenary celebration of the Belfast Harp Festival at the Pepper Canister Church, Dublin.

viii Cairde na Cruite commissioned several works on behalf of Gráinne Yeats and Mercedes Garvey, including *Introduction and Air for Two Irish Harps* by Joan Trimble and *Spanish Arch* by James Wilson. For further information on these works, see Mary Louise O'Donnell, 'Heavenly Harps, Heavenly Cloths,' in Barra Boydell and Barbara Dignam (eds.), *Brian Boydell Centenary Essays* (Dublin: UCD Press, forthcoming).

ix In 1961, Mary Rowland was invited to perform on the Trinity College harp, and BBC recorded her playing *Is umbo agus éiriú* from the Bunting Collection and *Joviette* arranged by Joan Rimmer.

x *Irish Press*, 4 March 1963.

Harp Recitals

Spurred on by the success of its first harp festival, Cairde na Cruite's committee engaged harpists of international stature to perform for the society and, more importantly, to provide young harp players with the opportunity of experiencing musicianship of the highest calibre. One such example of this was Welsh harpist and singer, Osian Ellis's lecture-recital at the Organ Room of the RIAM on 10 April 1964.^{xi} Ellis' extensive knowledge of Welsh and Irish harping traditions was interwoven with an impressive, wide-ranging repertoire, including transcriptions of early medieval Welsh music, compositions by John Parry, and Welsh and Elizabethan folk songs. His performance was described as 'an unqualified success' which set the high standard for young aspiring harpists.^{xii} The following night, though poorly attended, Ellis gave an equally virtuosic recital at the Shelbourne Hotel, performing sonatas by Handel, C.P.E. Bach and Hindemith and works by Britten, Debussy and Glinka.

Cairde na Cruite's reputation was growing steadily, and several cultural organisations invited members of the society to perform at their events. These performing opportunities provided Cairde na Cruite with a valuable platform to showcase the harp and, in particular, new works for the harp. On 16 September 1965, a harp ensemble from Cairde na Cruite performed at the Irish Countrywomen's Association's (ICA) 'Ireland Night' as part of the World Congress of Countrywomen held at Royal Dublin Society (RDS), alongside a massed choir of ICA members conducted by Joseph Grocock and actors, Maureen Potter and Micheál MacLiammóir. The ensemble performed an arrangement of Irish airs by Éamonn Ó Gallchobháir for two pedal harps (Sheila Larchet Cuthbert and Mercedes Garvey) and four Irish harps (Róisín Ní Shé, Anne Crowley, Caitríona Yeats and Máire Rós Ní Chraith). Bunratty Castle performer, Fionnuala O'Sullivan, sang songs to her own harp accompaniment.

In 1970, the Ireland-Japan Society invited Cairde na Cruite to assist in promoting Mimura Harp Ensemble's concert tour of Ireland in July. The ensemble, conducted by Tsutomu Mimura consisted of 25 harpists (23 non-pedal harps and two pedal harps) who performed in two concentric semi-circles. Mimura performed at Trinity College Dublin (TCD) (see Fig. 2), Dún Laoghaire, Navan, Limerick, Cork and Waterford as part of their European and American tour. Cairde na Cruite helped sell concert tickets and

xi Osian Ellis (1928-2021) was principal harpist with the London Symphony Orchestra, professor of harp at the Royal Academy of Music and founder of the Melos Ensemble.

xii Annual Report (11 December 1964), Cairde na Cruite Archive.

facilitated the hiring of two pedal harps. The ensemble's programme at a concert in TCD on 22 July consisted of three parts. The first section featured Handel's Concerto in B flat, Op. 4, no. 6, Allegro from Flute and Harp Concerto in C major, K. 299 by W.A. Mozart and *Fantasy* by Hungarian composer, Tibor Serly. By contrast, the middle section was dedicated to compositions by koto^{xiii} performer, Michio Miyagi, while the final section combined Japanese folk music, Irish airs and compositions by Polish and Hungarian composers.

Cairde na Cruite also promoted Irish internationally renowned harpists, for example, Caitríona Yeats.

Yeats's first public recital following

her graduation from the Royal Conservatory in The Hague took place at the National Gallery of Ireland on 21 March 1975 where she performed music by Cabezon, Caplet, Fauré, Flothius, Krenek, and Pescetti. A recital by singer/harpist Mary O'Hara to an audience of nearly six hundred people at the Concert Hall of the RDS on 25 September 1976 was described as the society's 'most ambitious venture since its inception.'^{xiv} The evening was particularly poignant as it was one of O'Hara's earliest performances after a twelve-year period away from the concert stage. Derek Bell, harpist with The Chieftains, performed for the society at the Dagg Hall, RIAM in February 1978. Recitals were also organised in schools and colleges where the harp was taught, for example, Mount Sackville School, Chapelizod, Dublin and the Dominican College, Sion Hill, Dublin. Funding for these activities came from the Arts Council and income from ticket sales. Without the enormous efforts of members and committee members, who voluntarily gave their time and talents, Cairde na Cruite could not have carried on its activities.

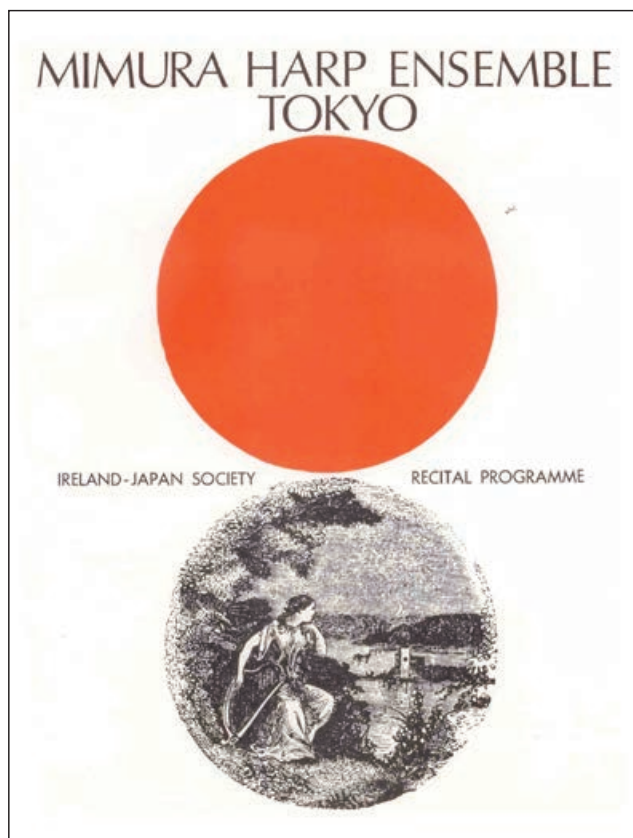


Fig. 2 Mimura Harp Ensemble Concert Programme (Cairde na Cruite Archive)

xiii A koto is a 13-stringed, harp-like Japanese instrument.

xiv Secretary's Report (10 March 1976 – 1 January 1979), Cairde na Cruite Archive.

Harping Workshops

In line with the society's second objective, to foster the learning of the harp, weekend courses directed by leading harpists such as Gwendolen Mason and Sanchia Pielou were organised. Mercedes Garvey and Gráinne Yeats assisted in the running of these courses, which took place in Blessington, Killarney, Athlone and Malin. The first weekend course took place at the Downshire House Hotel, Blessington, Co. Wicklow in 1970 with Forás Éireann (The Shaw Trust) providing a grant of £100 to defray expenses (see Fig. 3).



Fig. 3 Participants at the first Cairde na Cruite weekend course, 1970

The idea for the course came from Mercedes Garvey, and its success was due to her exceptional organisational abilities and interpersonal skills in liaising with course directors, harpists, teachers and students. Sanchia Pielou directed the second course in 1971 and was impressed with the standard of the participating harpists. She observed that 'it is wonderful to see such a revival of this lovely little instrument, and there is no doubt that there is a growing demand for it.'^{xv} She was impressed with 'the variety of ways in which the small harp was used, such as groups, duets, solos and accompaniments'. Pielou welcomed Larchet Cuthbert's forthcoming publication (*The*

xv Letter from Sanchia Pielou to Eibhlín Ní Chathailriabhaigh (7 November 1971), Cairde na Cruite Archive.

Irish Harp Book) and praised talented harp makers, Daniel Quinn and George Imbush, for their contribution to harp making. In view of such welcome improvements, Pielou highlighted the need for improved technique and suggested the society organise regular masterclasses to this end. She noted, 'I do feel that more concentration must be spent on improving the finger technique so as to produce a bigger tone. Even though it may only be a simple accompaniment to the voice, the proper use of the hands makes all the difference to the general effect.'^{xvi} Yeats and Garvey later established harps schools in a number of areas, including Derry and Wexford, and devised a method of teaching based on pedal harp technique to be used by all teachers.

Monthly Meetings

Early meetings of Cairde na Cruite were convened at the Country Shop, 23 St. Stephen's Green, Dublin and at the RIAM and were often accompanied by musical performances and talks on a variety of topics, usually harp related. After one such meeting on 20 January 1965, the programme of events commenced with the playing of records for 15 minutes, followed by a symposium on Irish music and a presentation on the achievements of Cairde na Cruite to date. Dr. John F. Larchet, Máirín Ní Shé and Charles J. Brennan contributed to the discussion, and Victor Jackson chaired the evening. A recital by Larchet Cuthbert and soprano Mabel McGrath followed the symposium. Admission was free to members of the society and 2/6 for non-members.^{xvii} The next meeting was held on 3 February 1965. Ní Chathailriabhaigh opened the proceedings with a short talk on commissioning new music for the harp. Máire Ní Thuama sang a selection of songs, including '*Sé Fáth mo Bhuartha*, *Cucín*, *a Chuaichín* and *An Buachaill Caol Dubh*, accompanied on harp by Anne Crowley. Crowley played *Angelus* by Henriette Renié, *Automne* by Marcel Grandjany and dance tunes. Both Crowley and Ní Thuama complemented their musical performances with talks on the medium of voice to harp accompaniment from both the singer and harpist's perspectives. Leading academics were also invited to give presentations after Cairde na Cruite meetings. Professor Aloys Fleischmann spoke about 'Harps and harp playing', and his talk was interspersed with harp instrumentals by Garvey in October 1965. Informal meetings also took place at members' homes, including Victor Jackson, Ailesbury Road, Dublin and Micheál and Gráinne Yeats, Dalkey, Dublin.

xvi Ibid.

xvii Notice of meeting (14 January 1965), Cairde na Cruite Archive.

The passing of members of the society was often marked by tribute evenings. Cairde na Cruite opened its 1964/65 season with a tribute to Dr. Richard Hayward, actor, song and ballad collector and harpist. Hayward's recordings of songs collected and sung by him were played. Mercedes Garvey gave a talk on Hayward's life and legacy and read extracts from his book, *The Story of the Irish Harp* (1954). Several other harpists also performed in his honour. The death of one of the founder members of Cairde na Cruite, Fionán MacColuim, was marked after a meeting of the society on 11 April 1967 at Conradh na Gaeilge, Harcourt Street, Dublin. Tributes from Colm Ó Lochlainn and Mícheál Ó Siochfhradha detailed MacColuim's contribution to the cultural and musical life of Ireland. Members of An Claisceadal, under the direction of Seán Óg Ó Tuama, performed a selection of songs collected by MacColuim and Colm Ó Lochlainn. Some months later, composer, Dr. John F. Larchet died. Larchet, who had strong links with the society, had been engaged by Cairde na Cruite to deliver a talk at the Dominican Convent, Sion Hill on 1 May but had to postpone due to illness and died on 10 August 1967. Ní Chathailriabhaigh observed that both MacColuim and Larchet have 'left a wealth of music' which keep their memories 'ever before us as long as Irish music is performed.'^{xviii} She added that Larchet 'has also left [us] his daughter, Sheila, a gifted and talented musician who is enabling this small society to attempt a work which will help all harpists when it is brought to fruition.'^{xix}

A memorial concert was held for Larchet at Conradh na Gaeilge, Harcourt Street, Dublin, following Cairde na Cruite's AGM on 21 February 1968. His daughter, Sheila devised the programme which included a selection of Irish airs arranged by her late father. In addition to harp instrumentals such as *Gleann Beag Lághach an Cheoil* and *Suantraighe*, Larchet Cuthbert joined forces with soprano, Mabel McGrath, who performed several songs including, *A Stóirín Bán*, *The Small Black Rose* and *The Land of Heart's Desire*. Larchet's other daughter, Máire played traditional airs on the viola. The evening also featured recordings of Larchet's music and tributes from Seóirse Bodley, Charles J. Brennan, Eibhlín Ní Chathailriabhaigh and concluded with the singing of Ireland's national anthem, *Amhrán na bhFiann*. The concert was oversubscribed, and members of Cairde na Cruite lamented the fact that a larger venue had not been booked for the occasion. Interestingly, Ní Chathailriabhaigh opined that she doubted the charm and intimacy of the evening could have been replicated in a larger venue.^{xx}

xviii Secretary's Report (23 February - 14 December 1967), Cairde na Cruite Archive.

xix Ibid.

xx Secretary's Report (4 September 1981), Cairde na Cruite Archive.

In Cairde na Cruite minutes of 1968, it was noted that monthly meetings were poorly attended and that no meetings took place during 1969 due to the pressure of work on *The Irish Harp Book: A Tutor and Companion*, which was eventually published by Mercier Press in 1975. During these years, a sub-committee worked diligently on bringing the tutor to fruition.^{xxi}

Conclusion

The society was steadfast in its determination to improve standards in harp performance and teaching, bring the music of the harp to a wider audience, create performance opportunities for harp players, and expand the repertoire of the harp. The publication of *The Irish Harp Book* fulfilled the society's third and fourth objectives. It realised 'a long-held desire to provide not only a comprehensive course of study for a student of the Irish harp but also an introduction to much lovely music, mainly unknown, and...a deeper appreciation of our own culture and tradition must inevitably follow.'^{xxii} The commissioning of new works for the harp tutor by Cairde na Cruite pushed the boundaries of the instrument and enhanced its potential and capabilities. Consequently, by 1975, Cairde na Cruite had achieved each of its four objectives.

On 15 November 1980, Cairde na Cruite organised a concert at Mount Sackville School, Dublin to mark the 21st anniversary of the first meeting of cultural activists to discuss how to restore the harp to a place of honour in Ireland. At this concert, Potter's *Teach Lán le Cruiteoirí* was performed by Áine Ní Dhubhghaill (pedal harp), Noreen O'Donoghue, Andrea Malir, Janet Harbison, Clíona Molloy, Patricia Brassil, Thérèse Lannon, Aibhlín McCrann, Gráine Gormley and Claire O'Connor (Irish harps). In her report of the concert, Ní Chathailriabhaigh proudly summarised the society's accomplishments. She noted that despite limited financial resources, Cairde na Cruite achieved much because of the generosity and talent of its members, who had profoundly 'influenced the course of the Irish harp.'^{xxiii} Cairde na Cruite was well-placed to continue to expand its efforts in building an infrastructure for the harp in Ireland and face the various social and cultural changes that would transform Irish society and harping in Ireland for the remainder of the century and into the new millennium.

xxi For further information on *The Irish Harp Book*, see Teresa O'Donnell, 'It is new strung and shall be heard: A study of the Irish harp in the twentieth century' (Masters thesis, NUI Maynooth, 2000).

xxii Sheila Larchet Cuthbert, *The Irish Harp Book: A Tutor and Companion* (Cork & Dublin: Mercier Press, 1975), p. 5.

xxiii Secretary's Report (4 September 1981), Cairde na Cruite Archive.

Teresa O'Donnell

Teresa O'Donnell has worked as a freelance pedal and Irish harpist throughout Ireland, Europe, North America, Africa and Asia. She began her harp studies with the late Sr. Eugene McCabe at Mount Sackville School, Dublin, later studied with the renowned French harpist, Sebastien Lipman, and attended masterclasses with Professor Witsenberg and Han Ann Liu. Teresa graduated from



Trinity College Dublin with an honours Degree in Music and Gaeilge and followed this with a Masters in Performance and Musicology. She lectured in music at St. Patrick's College, DCU and was awarded a Foras Feasa fellowship to research a PhD on 'The Music Association of Ireland: A Cultural and Social History' (2012). Teresa's research has been published in a number of journals including, *The Journal of the Society for Musicology in Ireland*, *The Journal of Music Research Online* and the *American Harp Journal*. She recently co-authored with her sister, Mary Louise O'Donnell, *Sisters of the Revolutionaries: The Story of Margaret and Mary Brigid Pearse* (Merrion Press, 2017). They have also just completed the recording of an album of music for the Irish harp by Brian Boydell, entitled, *Heavenly Harps, Heavenly Cloths*.

A diverse musician, she has performed with the Irish Chamber Orchestra and has appeared on stage with Andrea Bocelli, Sinéad O'Connor, The Chieftains, The Celtic Tenors, Tommy Fleming and Katherine Jenkins. Teresa has appeared on several TV networks including, RTÉ, TG4, BBC, CNN and NHK (Japan). She has been a musician in residence with Fingal County Council since 2019.