

CONTINUING TRADITIONS



Indian Classical Music meets Irish Traditional Music
Ustad Wajahat Khan & Peadar Ó Riada
A new music documentary by Dónal Ó Céilleachair

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VIEW A 2 MIN. PREVIEW & FURTHER INFO. ON THE FILM'S WEBSITE:

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Short Synopsis

Acclaimed Indian classical musician and composer *Ustad Wajahat Khan* and renowned Irish musician and composer *Peadar Ó Riada* come together in a unique exploration of the shared musical heritage of their beloved native traditions.

Long Synopsis

In 1981, members of the renowned Ustad Imrat Khan Indian classical music family travelled to the West Cork village of Cúil Aodha. They were invited to perform at the 10th anniversary commemorations of Irish composer Seán Ó Riada. The events were officially opened by President Patrick J. Hillery and attended by leading national and international musicians, cultural figures and dignitaries.

Now, 40 years later, Ustad Wajahat Khan and Peadar Ó Riada have come together to continue the conversation through a creative collaborative exploration of what their respective traditions share in common and what makes them so radically different.

For these master musicians this is an exploration firmly rooted in a mutual heritage of musicianship and composition modulated through structure, melody, rhythm and time.

Compiled from over 40 hours of footage, filmed over a two-year period, *Continuing Traditions* intimately captures the creative process, charting the birth and evolution of two new compositions, from their initial conception through meticulous arrangement and rehearsal, right through to their first public performance.



Ustad Wajahat Khan & Peadar Ó Riada at the Galway International Arts Festival Public Premiere of their collaboration

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About Ustad Wajahat Khan

Ustad Wajahat* Khan is widely regarded as one of the great sarod virtuosos of our time.

(* pronounced Va-ja-hat)

Based in London and his native Kolkata, Wajahat Khan has performed in over 40 countries worldwide at prestigious festivals and venues including Symphony Hall in New York, Suntory Hall in Tokyo and the Royal Albert Hall (for BBC Proms) in London.

Wajahat Khan belongs to the eighth generation of one of India's first and foremost musical dynasties known as the Imdad Khani Etawah Gharana. Son and nephew of legendary sitar maestros Ustad Imrat Khan and Ustad Vilayat Khan respectively, he is recognised as a prolific performer as well as a distinguished composer and educationalist.



Ustad Imrat Khan & Ustad Vilayat Khan – The Great Heritage Album Cover, 1966/1968

Wajahat Khan has also accomplished many pioneering World Music collaborations in western classical, flamenco, rock, and opera settings. These collaborations have produced three unique sarod concertos with leading symphony orchestras and an award-winning quintet for sarod and string quartet.

With revolutionary contributions to the art of sarod playing he has energized its performance repertoire with his distinctive style and virtuoso technique, which interweaves a wide spectrum of vocal and instrumental forms.

He has established a worldwide following with many acclaimed recordings to his credit.

Further information on: <http://wajahatkhan.com>

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About Ustad Wajahat Khan's Family Heritage

Wajahat Khan belongs to the eighth generation of one of India's first and foremost musical dynasties known as the Imdad Khani Etawah Gharana (musical school or dynasty). This Gharana is named after Wajahat's great-grandfather Ustad Imdad Khan (1848-1920) who performed for Queen Victoria and was the first solo instrumentalist/sitar player ever to be recorded in India.



Ustad Imdah Khan (centre)

This revered dynasty of sitar and surbahar players traces its origins 400 years back through an unbroken line of celebrated musicians to the court of the Mughal Emperor Akbar in the 16th century.

It includes many of Indian classical music's most distinguished musicians including Wajahat's grandfather Ustad Enayet Khan (1882 – 1938) who was celebrated in poetry by his contemporary, Nobel laureate Rabindranath Tagore.

Its many lasting contributions over successive generations have profoundly influenced the course of North Indian instrumental music up to the present day.

Some well known contributions include:

- evolution of the sitar - the instrument itself and its musical repertoire - bringing it to its present day form
- creation of the surbahar (bass sitar) by Wajahat's great-great grandfather Ustad Sahabdad Khan
- introduction of the tarabs (sympathetic strings) to the sitar and surbahar by Ustad Sahabdad Khan
- gayaki ang - playing instruments in the style and forms of vocal music, such as extending melismatic phrases, and performing the alap (slow introduction movement) in the khayal style (ornate vocal form) with the tabla. The gayaki-ang innovation was seeded by Wajahat's grandfather Ustad Enayat Khan, and further developed, perfected and popularised by Wajahat's uncle and father, Ustad Vilayat Khan and Ustad Imrat Khan respectively.

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Belonging to the 8th generation, Wajahat Khan is the first member of this illustrious family to take up the sarod.

Each of Wajahat's three brothers Ustads Nishat Khan (sitar), Irshad Khan (surbahar, sitar) and Shafaat Khan (tabla, sitar, surbahar) are also world renowned and established maestros in their own fields. Their unique ensemble, celebrated as the 'Fifty Fingers' and led by their late father and guru Ustad Imrat Khan, mesmerised audiences all around the world.



'50 Fingers of Imrat Khan & Sons'

Ustads Imrat Khan, Nishat Khan, Irshad Khan, Wajahat Khan & Shafaat Khan

Ustad Wajahat Khan continues this tradition by nurturing many students internationally, including his two young sons Azeem Hussain Khan and Alishaan Hussain Khan, who represent the ninth generation of this illustrious musical dynasty.



Azeem H. Khan and Alishaan H. Khan

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About Peadar Ó Riada & His Family Heritage

Named Irish Composer of the Year in 2008, Peadar Ó Riada is a musician, choir leader, radio-broadcaster and all around nurturer of the cultural flame within his local community.

Peadar's orchestral work includes concertos for pipes, song cycles and chorale works. He has composed extensively for Cór Cúil Aodha and has accumulated a large body of liturgical and secular works for Male Voiced Choir in the Irish traditional idiom. His compositions for Female Voiced choir are polyphonic and include several large works as well as choral arrangements for traditional Irish songs.

His extensive body of traditional Irish Dance music compositions has made its way into the main stream of Irish music and has been recorded by many artists in this genre.

Peadar's late father Seán Ó Riada is widely recognized as a pivotal figure in 20th Century Irish cultural history. Through his incorporation of modern and traditional techniques he became the single most influential figure in the revival of Irish Traditional music during the 1960s and his iconic score for *Mise Éire* (1959) occupies a unique place at the very heart of Irish culture to this day.



Peadar's late father Seán Ó Riada with Ceoltóirí Chualann (1960 - 1969)

In his influential collection of lectures 'Our Musical Heritage', Seán Ó Riada argued that 'Irish music is not merely not European, it is quite remote from it. It is indeed closer to some forms of Oriental music' and '... it's improvised ... very much like Indian rag'.

Peadar's interest in Indian music extends as far back as his student days - he explored the links between Irish and Indian Classical Music in his university thesis at UCC in 1976.

This – together with his father's interest in oriental and Indian music - inspired him to ask Garech Brown (of Claddagh Records) and his wife HH Princess Harshad Purna Devi of Morvi if they would invite members of Ustad Imrat Khan's family to perform at his father's commemoration in 1981.

Further information on: <http://www.peadaroriada.ie/>

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Links Between Ustad Wajahat Khan & Peadar Ó Riada

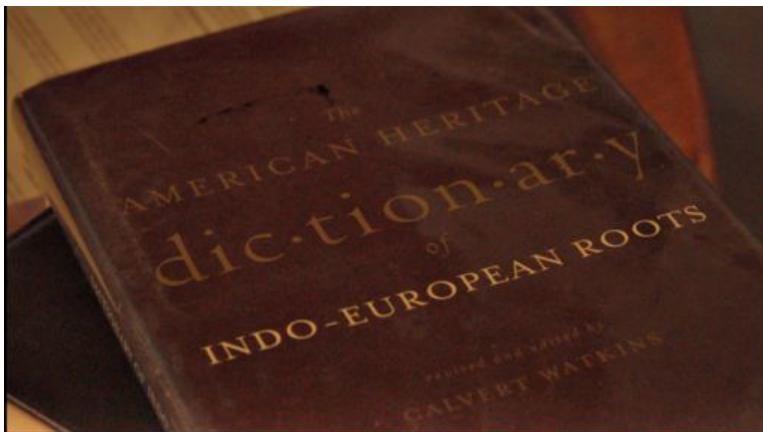
These master musicians share much in common as the sons of famous fathers continuing a family tradition and a mutual heritage of musicianship and composition.

Wajahat writes that *“Continuing Traditions is a burning desire to explore and bond the cultural heritage of musical traditions that evolved in our respective families for many generations in India and in Ireland; to bring it into the 21st century through our unique musical collaboration.”*

Together with music the pair also share a strong commitment to their own cultures and faiths; Wajahat to his native Indian culture and Islamic Sufism and Peadar to his Gaelic culture and what he describes as his “pagan Catholicism”.

The towering presence and significance of both family legacies - and this deep sense of history, faith and cultural significance - brings an entire historical and pan-national dimension to Wajahat and Peadar’s new musical venture.

Firmly rooted in decades of experience within their own traditions, this collaboration has facilitated an exploration beyond cultural boundaries to ‘a third space in which the sympathies between Irish traditional and Indian classical music’ begin to reveal themselves. (2)



Indo-European Historical Dimensions to this Project

The Celtic languages form a branch of the larger Indo-European family; a field that has been well researched and documented by scholars throughout the years. Originating in the Northern Plains of India - from whence the great migrations commenced North out over the Caucasus mountains – the tribes that would later become known as the Celts spilt and spread east and westwards bringing their traditions, their languages and their music with them. Twice their expanding waves washed up on the island of Ireland. (1)

Irish Music has absorbed many influences over many millennia. The Celtic influence is fundamental even though this influx was relatively late in joining the stream that flows to this day. The major element that the Celts introduced was related to tonality and expanded soundscape and probably related to rhythm also and their influence provides the bedrock of today's Irish sound; an arc tracing its way back through the millennia to the Northern Plains of India. (1)

(1) From Notes by Peadar Ó Riada

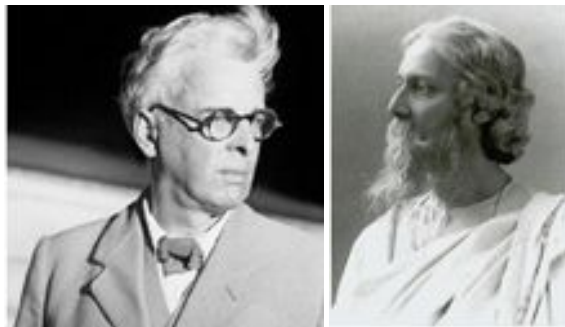
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Ireland – India Connections

Folklorist and Archaeologist Billy Mag Fhloinn (featured in the documentary) has been exploring 'distinct connections between Irish and Indian mythology' revealing that, 'even though they are both located at the further extremes of the Indo-European cultural area ... (one finds) archaic elements in both Irish and Indian mythology that are not found in the areas between.' (3)

And despite a lack of definitive scholarly research confirming ethnomusicological connections 'a discourse of ancient links between Ireland and India' persists 'and has subtly informed the collection and revival of traditional dance music and song in Ireland from at least the 19th century onwards.' (2)

Theories of Irish-Indian connection go 'as far back as writing goes' (2) and in parallel to the spheres of language, mythology and music, early 20th century shared postcolonial histories, inceptions of national consciousnesses and physical independence struggles ensured a continued affinity between the two cultures.



W.B. Yeats & Rabindranath Tagore

Perhaps the persistence of Irish and Indian cultural sympathies over the centuries is best summed up by W.B. Yeats in his introduction to fellow Nobel laureate Rabindranath Tagore's translation of '*Gitanjali*' from 1912 when he '(positions India as an eternal land) immeasurably strange to us...and yet we are not moved because of its strangeness, but because we have met our own image, as though we had [heard]...our voice as in a dream'. (4)

A 'recognising of the Self in the Other'. (2)

Although these historical, mythological and cultural dimensions are only touched upon in the documentary, their over-arching influence ultimately permeates every moment of its unfolding.

(2) Quotations cited from Mathew J. Noone's 2016 PhD exploration of Irish and Indian musical sympathies.

(3) Quotes from Folklorist and Archaeologist Billy Mag Fhloinn's presentation during filming

(4) From Yeat's introduction to Rabindranath Tagore's translation of '*Gitanjali*' (1912)

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A New Ensemble & Two New Compositions

The central creative focus of this project has been the formation of two new compositions - jointly composed, arranged and performed by the two maestros with their ensemble *Continuing Traditions*.

This ensemble comprises of six master musicians playing traditional instruments and percussion from their respective genres:

- Sarod, Sitar, Tabla and Tanpura from the Indian classical music tradition
- Concertina, Accordion, Whistle, Harp, Flutes and Uilleann Pipes from Irish traditional music tradition

Wajahat Khan notes that '*we had a general idea that we will have two new pieces; one more based on the Irish tradition and one based on the Indian tradition, and that both piecea should have elements of both traditions*'.

The resulting compositions:

Raag an Draighin (Slow Air, Reel & Jig)

is named after the Ó Riada Family home – An Draighean/The Blackthorn - where Peadar's studio is based and where most of the rehearsals take place.

&

Raag Tilak Kamod (Jig) & Raag Piloo (Slow Air & Reel)

is named after, and inspired by, two popular Raags (also known as Ragas) - musical scales or themes from the Indian Classical music tradition.

About The Two Compositions Wajahat Khan writes:

'Our compositions; Raag an Draighin (Irish based, led by Peadar) and Raag Tilak Kamod & Raag Piloo (Indian based, led by myself) are intertwined with melodic tunes, harmonies, canons, counterpoints, and intricate improvisations.

I have also used a wide range of other Indian classical Raags (such as Shudh Kalyan, Bhimpalasi, Dhanashri, Darbari), and Taals - along with traditional Irish Jig and Reel rhythmic formats.

There are sections where I take each member of the ensemble off the main composition framework and lead them into solo improvisations; sections where I get immersed into intricate jugalbandi (duet) passages with Peadar's soulful playing; and sections where I indulge myself in heavy jugalbandi improvisations with the tabla.

I have also used a deep spiritual element in Raag Piloo, so we finally finish the concert in a blissful meditative mood!

About Raag an Draighin, Peadar Ó Riada writes:

'My purpose was to assemble a raag which would fit into the indigenous Irish tonal scape. Whilst it is not strict in the Indian or Hindi sense it is near enough to enable mutual ground. It is the tonal framework within which we can play.

This mode or scale is not unlike Raag Kharaharapriya (Carnatic) or Káfi (Hindi).

The notes, in modal form, could be said to be related to the Dorian mode.

But there are rules about the sequential use of some notes.

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In our Raag an Draighin for example the third is not used on a rising passage, it is minor when bracketed and major when jumped to. The seventh also has variations/rules. To this I applied common Irish rhythm formats, in place of the Indian Tala -

The Air (to scope-out the melodic outline for an Irish ear, the Reel as the older Irish binary rhythm, and the more modern imported rhythm of some 500 years - the Jig. We made use of cannons, at certain passages, as a musicians fancy.

Wajahat creatively steered us towards common ground from his tradition so that we met musically amid-stream.'



Still from the documentary featuring Mick O'Brien, Oisín Morrison, Peadar Ó Riada & Wajahat Khan

Continuing Traditions Press Review

After their public launch at the Galway International Arts Festival in Ireland the Irish Times wrote:

'Who'd have thought that traditional Irish and classical Indian music could fuse successfully? Peadar Ó Riada, apparently, who teamed up with his fellow renowned composer and performer Wajahat Khan (and four other Indian and Irish musicians), as the new ensemble ***Continuing Traditions***, for some intensive collaboration during the festival. It culminated in ***an intriguing and unexpected marriage*** performed late on Tuesday night at St Nicholas' Church. The meld saw each tradition floating in and through the music, creating a sometimes ***mesmerising*** sound. More than a few watching were heard to comment: move over The Gloaming.'

From:

<https://www.irishtimes.com/culture/galway-international-arts-festival-off-to-a-flying-tumbling-crashing-roaring-start-1.3569106>

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Bios of the Other Musicians

Mick O'Brien (*Uilleann Pipes, Tin Whistle*) is one of Ireland's most renowned uilleann pipers. He began his musical education on the uilleann pipes in the Thomas Street Pipers Club in Dublin city and later went on to join Na Píobairí Uilleann (The Society of Irish Pipers) emerging to ultimately become a household name.

In 1996 he released his highly acclaimed debut solo album, *May Morning Dew*. In 2003, Mick teamed up with renowned fiddler Caoimhín Ó Raghallaigh to release *Kitty Lie Over*. The album was named Traditional Album of the Year by The Irish Echo.

Mick has collaborated with some of the biggest names in Irish music including The Dubliners, Frankie Gavin and the RTÉ Concert Orchestra. He has also worked with several prominent Irish composers including Peadar Ó Riada and Dave Flynn, who composed the first ever set of études for uilleann pipes, *Five Études for Uilleann Pipes*, especially for Mick. You might also recognise him from his time with Riverdance.

Tunes from the Goodman Manuscripts is the debut album from the virtuoso trio of Mick O'Brien, Aoife Ní Bhriain and Emer Mayock. In 2014, the acclaimed trio were honoured with a highly coveted TG4 Gradam Ceoil Award celebrating their musical collaboration.

Oisín Morrison (*Irish Harp, Tin Whistle*) is an award-winning harper and flute player who has taught and performed extensively at festivals at home in Ireland and abroad in the United Kingdom, France, America and Canada.

He has performed and shared the stage with a variety of distinguished musicians and groups including Peadar Ó Riada, Cóir Chúil Aodha, Mick O'Brien, Téada, Steve Cooney, Mikie Smyth, Zoe Conway, John McIntyre, Beoga, the UCD Choral Scholars and the National Folk Orchestra. Oisín has featured on albums such as 'Be Off' by fiddler Aidan Connolly and on 'Onóir', a collection of compositions by Peadar Ó Riada commemorating 1916.

He has won numerous awards for his music including Bonn Óir Sheáin Uí Riada, the Oireachtas and Fleadh Cheoil na hÉireann. He was also a UCD Ad Astra Performing Arts scholar while he completed a first class Masters in Irish literature.

Shahbaz Hussain (*Tabla*) is regarded as one of the leading tabla virtuosos of his generation. His performances have gained great recognition all over the world.

Shahbaz began his training in the art of tabla at age five with his father, the late Ustad Mumtaz Hussain – a prominent vocalist. He later went on to study with tabla legends Ustad Faiyaz Khan from the Delhi Gharana (school), late Ustad Shaukat Hussain Khan from the Punjab Gharana and finally the late Ustad Allah Rakha Khan.

He is much sought after for his accompaniment skills by many of the great master musicians of Indian classical music – including Ustad Imrat Khan, Ustad Salamat Ali Khan, Pandit Hariprasad Chaurasia, Ustad Rais Khan, and ghazal legend Ghulam Ali, to name but a few.

Shahbaz regularly travels across the world, including throughout Europe, North America and the Asian subcontinent. He has performed at many prestigious venues, including the Lincoln Centre in

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New York and Royal Albert Hall in London. His band, Indus, received critical acclaim for their debut album Firefly and continue to tour the UK & internationally. He is a dedicated teacher and regularly teaches across the UK, including at the University of Newcastle and the University of Huddersfield.

Mohammad Hanif Dewaka (*Tabla*) also known as Hanif Khan, is a highly sought after accompanist and acclaimed as one of the top tabla players in the UK.

Hanif is the son and disciple of the illustrious and highly renowned master of tabla, Ustad Hidayat Khan of the Delhi Gharana (school). He began playing tabla at a young age and has inherited a rich legacy of gats and bols (compositions) under the traditional Indian Classical learning system.

Hanif has travelled extensively in the UK, USA, Europe, Israel, Jordan and Czech Republic. His work has led to performances at major festivals such as, Glastonbury, Womad and Edinburgh Fringe Festival, as well as a prime place on the stage in a leading West End Production and UK tour of *The Kite Runner*.

Hanif has performed with many leading stalwarts of Indian classical and folk music. He is an extremely versatile percussionist of mesmerizing skills and elegant clarity, with an expert touch for light genres of Indian folk and western fusion styles. He is also a dedicated teacher and has taught at many institutions in the UK.

Azeem Hussain Khan & Alishaan Hussain Khan Sons of Ustad Wajahat Khan, are studying the sitar and sarod respectively with their father, and represent the ninth generation of the illustrious Ustad Imrat Khan Indian classical musical dynasty.

In this documentary, they accompany their father on the tanpura.



Shahbaz Hussain, Azeem H' Khan, Ustad Wajahat Khan, Peadar Ó Riada, Mick O'Brien & Oisín Morrison on stage at the Galway International Arts Festival Public Premiere of Continuing Traditions

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Director's Statement

In many ways this project began for me in the early 1990's while living in New York. NPR (National Public Radio) had a regular classical Indian music programme on Sunday evenings to which I was an avid listener. In addition, I was living in Manhattan on 23rd Street between 1st and 2nd Avenues and only a few blocks south of Little India. I would go to the restaurants and convenience stores there regularly and at that time began to buy cassette tapes of Indian classical music. Over the years I amassed a large collection.

That was the beginning of a life-long love of Indian classical music.

Since returning from New York to live mainly in Ireland ten years ago I have had the opportunity to explore many aspects of Irish culture, mythology and music through my work and in particular with my 'Irish Music Trilogy' (2012 - 2014).

So when Peadar called to say he was beginning a new collaboration with Ustad Wajahat Khan - that would explore connections between Irish traditional and Indian classical music - I didn't hesitate to accept the invitation to come and capture it.

Furthermore I realised that this project would offer me the unique opportunity to capture the birth and evolution of two new compositions, from their initial conception through meticulous arrangement and rehearsal, right through to their first public performance.

When Wajahat began to play the first notes of his legendary sarod in Peadar's studio in Cork I immediately knew that something magical was going to manifest from their work together.

It has been a privilege for me personally to witness close-up the cross-cultural collaboration of these two world-class musicians and composers.

All of my original Indian classical music cassette tapes remain sealed in a storage box in New York. I'm so looking forward to one day re-opening it, and to discovering how many of Wajahat's family I was listening to in those early days.

That will mark the completion of a musical journey that, for me, began over 30 years ago in New York and continues now with the release of *CONTINUING TRADITIONS!*

Dónal Ó Céilleachair

Director

Caiseal Mumhan, Lá Fhéile Bríde, 2022

(Cashel, St. Brigid's Day/First Day of Spring, 2022)

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Director's Bio

Dónal Ó Céilleachair is an award-winning Irish Filmmaker who lives between New York & Ireland.

Dónal's wide-ranging international experience – from across the independent film landscape – includes over 30 fiction, documentary and experimental films over the past 30 years.

Dónal's work has been broadcast internationally and released and exhibited in cinemas, film festivals and museums worldwide.

Dónal's most recent multi-award winning feature-length documentary '*The Camino Voyage*' received an international cinema release and was screened at over 40 film festivals worldwide.

Dónal's wide-ranging work has been described as:

'Transcendentally beautiful' (Irish Times)

'Life-affirming' (Sunday Independent)

'Remarkable' (Irish Examiner)

'Inspiring' (Film Ireland Magazine)

'Unforgettable' (Tim Severin)

'Poetic, deep and beautiful' (Mohsen Makhmalbaf)

and marked by *'passion, rigour and artistry'* (Irish Film Institute)

Further information on: <http://www.anupictures.com/about/>



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Director's Filmography:

- 2025 Our Story - A Call to Ecological Consciousness
- 2024 Three Zen Gifts
- 2023 Are We One?
- 2022 Continuing Traditions
- 2020 Do Chuala Ceol/I Heard Music
- 2018 The Camino Voyage
- 2017 Invoking Ireland/The Song of Amergin
- 2016 From the Land of Múscaí
- 2015 Complex Simplicity - Tadhg McSweeney, Painter (A Film Portrait)
- 2014 An Irish Music Trilogy
- 2014 From Coolea to Iona
- 2013 Aisling Gheal/Bright Vision
- 2012 Dreamtime Revisited
- 2012 3Triúr - In Search of Musical Form
- 2011 Múscaí Stories
- 2010 i, of k (Imitation of Kiss)
- 2009 Butterfly Light
- 2009 Moving Shapes of Wisdom
- 2008 Prelude
- 2008 WITH YOU
- 2007 With Wind & White Clouds
- 2006 Un Peu Moins (A Little Less)
- 2005 Vernissage
- 2004 Empire 2
- 2003 IZTAPALAPA - Jesus of Mexico City
- 2002 Night on Earth
- 2002 CUZCO 1999 – Chronicle of a City at the End of the Century
- 2001 War of the Worlds - NY 911
- 1995 Remnants of Forgotten Memories
- 1993 The Empty Space
- 1991 Procreation Under Consent of the King

For a full Resumé/CV please click on the Filmmaking tab on <http://www.anupictures.com/about/>

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Appendix A - Film Credits

Dedicated to the memories of

Ustad Imrat Khan
(1935 – 2018)

Seán Ó Riada
(1931 - 1971)

- LE / FEATURING -

Ustad Wajahat Khan (Sarod, Sitar, Vocal)
Peadar Ó Riada (Accordian, Tin Whistle, Vocal)

Mick O'Brien (Uilleann Pipes, Tin Whistle)
Oisín Morrison (Irish Harp, Tin Whistle)

Shahbaz Hussain (Tabla)
Mohammad Hanif Dewaka (Tabla)
Azeem H. Khan (Tanpura)
Alishaan H. Khan (Tanpura)

Cór Chúil Aodha
(The Coolea Men's Choir)

Ally Ó Riada
Séamus Ó Riada
Billy Mag Fhloinn
Liadh Ní Ríada
Eamonn McGivney

and
Maria Simonds-Gooding

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- AN CRIÚ / THE CREW -

Camera	ANDREW GALLIVAN SÉAMUS Ó SÚILLEABHÁIN DÓNAL Ó CÉILLEACHAIR
Sound Recording	NEIL HURLEY
Editors	BENJAMIN WALSH DÓNAL Ó CÉILLEACHAIR
Colourist & Online Editor	KIERAN FITZGERALD, Magic Lantern Media
Sound Mix	GARY KEANE
Motion Graphics	GEOFF CARMODY Wendigo Media
Story Consultant	LAURE SULLIVAN
Creative Consultation	STEVE M. HAGGERTY
Additional Camera Equipment	Camerakit, Dublin BOMedia, Cork
Drone Filming (Ireland)	Wendigo Media
Drone Footage (India)	Fly Maharadj Amazing Aerial Agency (Shutterstock)
Photographs Courtesy of	WAJAHAT KHAN THE Ó RIADA FAMILY
Insurance	AON IRELAND
Galway International Arts Festival Concert Filming	Riverside Television CYRIL O'REGAN, Producer STEPHEN MACKEN, Director/Unit Manager DARRAGH COX, Camera PATRICK TAGNEY, Camera GERARD HUGHES, Sound Supervisor DAVID O' REGAN, Sound Assistant
Galway International Arts Festival	JOHN CRUMLISH, Chief Executive PAUL FAHY, Artistic Director ADAM FITZIMONS, Production Manager ALEX FERNIE, Atlantic Audio

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- CEOL / MUSIC -

‘Ár nAthair’

Music Composed By Seán Ó Riada
Performed by Peadar Ó Riada
& Cór Chúil Aodha

‘Ríl Laichtín’

Composed By Peadar Ó Riada
Performed by Mick O Brien & Téada

‘Aisling Gheal’

(Traditional)
Arranged By Peadar Ó Riada
Performed by Peadar Ó Riada

‘Raag Bhairvi’

(Traditional)
Composed by Wajahat Khan
Performed by Wajahat Khan,
Shahbaz Hussain, Azeem H. Khan

‘Seán Ó Riada’

Composed By Peadar Ó Riada
Performed by Peadar Ó Riada

‘Caoineadh Náisiúin’

Composed by Peadar Ó Riada
Performed by Peadar Ó Riada,
Mick O’Brien, Oisín Morrison

‘Raag an Draighin (Slow Air, Reel & Jig)’

Composed by Peadar Ó Riada
Arranged by Wajahat Khan & Peadar Ó Riada
Performed by Wajahat Khan, Peadar Ó Riada, Mick O’Brien,
Oisín Morrison, Shahbaz Hussain & Azeem H. Khan

‘Raag Tilak Kamod (Jig) & Raag Piloo (Slow Air & Reel)’

Composed by Wajahat Khan
Arranged by Wajahat Khan & Peadar Ó Riada
Performed by Wajahat Khan, Peadar Ó Riada, Mick O’Brien,
Oisín Morrison, Shahbaz Hussain & Azeem H. Khan

‘Drowsie Maggie’

(Traditional)
Arranged by Wajahat Khan
Performed by Wajahat Khan, Peadar Ó Riada, Mick O’Brien,
Oisín Morrison, Shahbaz Hussain & Azeem H. Khan

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- BUÍOCHAS SPEISIALTA LE / SPECIAL THANKS TO -

Ó RIADA FAMILY
JOSEPHINE QUINLAN, OISÍN Ó CÉILLEACHAIR
EILEEN & JERRY KEOHANE
RTÉ RAIDIÓ NA GAELTACHTA
PEADAR KING
LAURA NÍ CHEALLAIGH

SÍLE UÍ CHRÓINÍN
AOIFE GRANVILLE
Ionad Cultúrtha an Dochtúir Ó Loingsigh,
Baile Mhúirne

JOHN CRUMLISH
PAUL FAHY
ADAM FITZIMONS
Galway International Arts Festival

CYRIL O'REGAN
NIGEL O'REGAN
Riverside Television

Séipéal Chúil Aodha
AN tATHAIR DÓMHNALL Ó BRIAIN
(Beannacht Dé Leis)

CCTV
AUDREY O'MAHONY
EMMA BOWELL
SIOBHÁN Ó NEILL

BAI
PHILIP COOPER, ROGER WOODS
MARTINA MIMNAGH, LUCY BROWNE,
NUALA DORMER, JEAN CRAMPTON,
ANDREA LEONARD

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CONTINUING TRADITIONS

Appendix B – Press Clippings from 1981

Irish Independent 1905-current, 03.10.1981, page 7

President's tribute to O'Riada

"COMPOSER, wise man and dreamer" is how President Hillery described the late Sean O Riada, when he officially opened "Plearaca an Riadaigh" in the Co. Cork Gaeltacht of Cuil Aodha last night. The event marks the 10th anniversary of O Riada's death.

"What more appropriate place could there be for this gathering of musicians and poets than this area where there has always been a high regard for the poet and the man of music," Dr. Hillery said, speaking in Irish at the opening ceremony in Cuil Aodha Hall.

The opening ceremony was followed by a unique concert with leading Indian and Irish musicians. O Riada believed that elements in the roots of Irish music are to be found in Indian music.

The Indian music was played by Irsaad Kahn (sitar) and his brother, Miandad (tabla), both of whom have made a huge impact recently in London. Irish artistes included Matt Cranitch and Connie Cannell (fiddles) and Maire Ni Ghrada (uilleann pipes).

The big event today at Plearaca an Riadaigh will be a great concert at 7.30 tonight. The event takes place in a 1,300-seat venue and will feature leading national and international traditional musicians, singers and dancers.

From The Examiner, Saturday, 03.10.1981

Legacy of a dreamer

INDIAN and Irish musicians combined in a unique concert in Cuil Aodha last night to mark the opening of Plearacha an Riadaigh, a special weekend celebration to commemorate the tenth anniversary of the death of Sean O Riada.

It was an interesting re-statement of the belief of O Riada that elements in the roots of Irish music are to be found in Indian music.

In the informally laid out Aras Eamonn Mhic Suibhne in Cuil Aodha, Irish artistes Liam O'Flynn, Matt Cranitch and Connie Connell, shared and exchanged their wide repertoire of skills and techniques with Irsaad Kahn (sitar) and his brother Mianlad (tabla).

There to savour this rare musical gathering were the President, Dr. Patrick Hillery, the Minister for the Environment, Mr. Peter Barry, T.D., and the Leader of the Opposition, Mr. Charles Haughey, T.D.

Formally opening the

ST. ANGELA'S

weekend commemoration, the President, Dr. Hillery, described Sean O Riada as a "wise man, composer and dreamer."

"Sean O'Riada came upon a native wealth here and the people of Cuil Aodha shared their heritage generously with him," said Dr. Hillery. "He repaid their generosity by stimulating work that rekindled new pride and courage in Gaels."

Speaking in Irish, Dr. Hillery said Sean O Riada understood the value of the heritage of the people. He endeavoured to preserve and develop to perfection, the best of this heritage. "His work lives, the magic it is rich in lives, and the distinctiveness of the person who uses this wealth will live,"

the President remarked.

"At this weekend, we should think of the heritage he has left us. We shall never throw away that heritage and vision. This Plearacha is an opportunity to revive, to re-stimulate the great work that Sean O Riada began," Dr. Hillery said.

The big event at Plearacha an Riadaigh will be a concert at 7.30 tonight. This will take place in a 1,300 seater marquee. It will feature leading national and international traditional musicians, singers and dancers. These will include the Kahn brothers, on their last concert in Europe, before returning to India, Sean Potts, Cor Cuil Aodha, Paddy Ban O Broin and Fiachra O Broin.

Today's events begin with an O Riada "second" Mass at 10.00 a.m. This is followed by a ceremony at the grave of Sean O Riada and his wife Ruth.

In the afternoon, there will be the launching of a book and three records, based on a series of radio programmes which were presented by Sean O Riada, titled "Musical Heritage".

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CONTINUING TRADITIONS

Southern Star 1892-current, 10.10.1981, page 17

President in tribute to O Riada at Coolea

"HE was a composer, wise man and dreamer" the President Dr. Hillery said of Sean O Riada on Friday when he officially opened Plearaca an Riadaigh in Cuil Aodha. The event commemorates the tenth anniversary of O Riada's death.

"What more appropriate place could there be for this gathering of musicians and poets than this area where there has always been a high regard for the poet and the man of music," Dr. Hillery said speaking in Irish at the opening ceremony in Cuil Aodha Hall.

"Sean O Riada came upon a native wealth here and the people of Cuil Aodha shared their heritage generously with him" said Dr. Hillery. "He repaid their generosity by stimulating work that rekindled new pride and courage in Gaels."

"He understood the value of the heritage of the people and he endeavoured to preserve and develop to perfection the best of this heritage," Dr. Hillery said at the opening ceremony. "His work lives, the magic it is rich in lives and the distinctiveness of the person who uses this wealth will live."

The opening ceremony was followed by a unique concert with leading Indian and Irish musicians. O Riada believed that elements in the roots of Irish music are to be found in Indian music. Aras Eamonn Mhic Shuibhne in Cuil Aodha was specially laid out for the concert. Armchairs and sofas were brought in to create the kind of intimacy and informality associated with Indian music.

The Indian music was played by Iqbal Kahn (sitar) and his brother Mandad (tabla), both of whom have made a huge impact recently in London. Their Cuil Aodha concert is their last performance in Europe before returning to India. Irish artists included Maire Ni Ghrada (uilleann pipes), Matt Cranitch (fiddle) and Connie Connell (fiddle).

"It is not often that a single person can alter the character of a nation's culture, but that is what Sean O Riada managed in the field of Irish music" Professor Thomas Kinsella says in the introduction to "Our Musical Heritage" which had a pre-launching on Saturday afternoon in Cuil Aodha.

"In less than two decades he succeeded in defining and revealing the qualities of Ireland's musical heritage to all the people of Ireland and to the discerning music lovers all over the world" Professor Kinsella says.

Thomas Kinsella and Tomas O Camainn is the musical editor.

The book is jointly published by Dolmen Press and The O Riada Foundation and the records by R.T.E. in association with the Foundation. "The book and records will be sold in a special box and will be in the shops before the end of October and will cost £15," Riobaird Mac Gormin, secretary of the O Riada Foundation, said on Saturday afternoon. "The entire project has cost about £22,000."

"Conas a labhráidh éinne Gaelige gan a bheith ina Chríostaí" was an amazing statement attributed to O Riada by his great friend An tAthair Donncha O Conchuir during the celebration of the second O Riada Mass on Saturday morning.

The cream of traditional musicians came from all over the country for the great Colm an Plearaca on Saturday night. At any one time there was never less than a dozen on stage and at times double that number. John Kelly, Matt Cranitch, Seamus Craig and many others made magic music from their fiddles. Uilleann piper Sean Talty illustrated the exciting range and great volume of sound that it is possible to make from the uilleann pipes in the hands of an expert.

Paddy Ban and Fiachra O Broin played a flute duet, the Mullagh Set showed dancing of the highest quality and at the end of the night Cor Cuil Aodha stole the show with their great rousing airs like "Taim in Arrears" and "Mo Ghille Mear" and especially the virtuoso performance of "Aisling Geal" by Iarla O Lionaird and the haunting and highly original compositions of "Im Long Me Measam-Aoibheann Cronan" by Peadar O Riada.