



# Boys of the Lough





# Boys of the Lough

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# Boys of the Lough

## Overview

### Legends of Celtic Music

The first of the full-time professional Celtic ensembles to arise on the international scene, Boys of the Lough now occupy a unique position of respect in the world of traditional music. They have completed over 70 tours of North America and celebrated over 40 years as a band.

The Boys have established a reputation for technical brilliance and integrity in their performance of Irish and Scottish music. A ready wit and sense of fun enliven their onstage performance while their original arrangements and dynamic interactions between the two major strands of the Celtic tradition keep the music always bright and fresh.

Since the first tour in 1967, the Boys have traveled extensively in their mission to gain traditional music a wider audience and respect. Their warm and vital performances have won them friends from the village halls of Scotland and Ireland to international concert and festival stages.

The music of the Boys of the Lough ranges widely through the instrumental and vocal traditions of Ireland, Scotland, Shetland and North America. Although sometimes melodically complex and difficult to play, the music remains at all times easily accessible to the listener through the compelling dance rhythms which give it such life. Contrast this with evocative slow airs and beautifully structured songs, some in the Irish language. Add the range of tone colors available from the band's acoustic instruments and it is easy to see the great appeal of their lively performances!

A major strength of the Boys of the Lough is the inherent musical diversity of the members. They grew up in distinctly individual traditions in Ireland, Scotland, Shetland and Northumberland at a time when people relied on their own resources for their musical and domestic entertainment. The band has retained this facility and it refreshes and renews what they do on stage.

True originals, direct from the tradition, the Boys have earned respect on both sides of the Atlantic and continue to act as role models for countless younger musicians. Their concerts, recordings and compositions were crucial in bringing about the current explosion of interest in all facets of Celtic music.

The new Boys of the Lough line-up, which has been together now since 2001, is steadily making a name for itself as one of the strongest in years. The newcomers have re-ignited that all-important special chemistry between the players, infusing their mix of Scots, Irish and Shetland instrumentals and song with the spark of rediscovered enjoyment. Boys of the Lough concerts have guaranteed performances of rare warmth and integrity, a wonderful night out with traditional music at its exciting best. The Boys also offer two special concerts, A Celtic Christmas and Maritime.



# Boys of the Lough

## Biographies (1 of 5)

### Cathal McConnell

*Northern Ireland — flute, whistle, vocals*



A founding member of the band, Cathal McConnell is one of the best flute and whistle players in the Irish tradition and a greatly respected singer. His naturally relaxed and friendly stage presence allied to an air of bespectacled confusion endears him to audiences everywhere.

Hailing from County Fermanagh, Northern Ireland, an area rich in musicians, Cathal can trace the flute back through four generations in his family. By the time he was eleven years old he was playing the whistle, encouraged by his father and local teacher Peter Flannagan. At fifteen, he took up the flute and in 1962, aged eighteen, became the all-Ireland champion on both instruments. Five years later, he was touring with the newly-formed Boys of the Lough.

Cathal holds in high regard the musicians of his own county such as John Joe McGuire, Eddie Duffy and Mick Hoy, and their influence can be detected in his playing (once highlighted by a television documentary). His extensive repertoire of song embraces long ballads and serious pieces as well as some of the more humorous items, often preceded by introductions of mirthful complexity. A real enthusiast and possessing great kindness and humanity, Cathal always has the time to explain and demonstrate the music to others.

Now with some fifty years of continuous playing since he began, Cathal is considered one of the best Irish masters on flute and whistle, respected internationally as a role model and teacher with unsurpassed expertise.

Cathal's solo CD *Long Expectant Comes at Last* won an Indie music award as Best World Album.



# Boys of the Lough

## Biographies (2 of 5)

### Dave Richardson

*Northumberland — mandolin, cittern, English concertina, button accordion, composer*



Founding member Dave Richardson has been an integral part of the group since early in the seventies when he left behind his research studies in molecular evolution. His steady, sympathetic playing on mandolin, cittern, English concertina, and the button accordion, provides a strong platform for the soloists and has made a significant contribution to the characteristic sound of the Boys.

Dave is from Northumberland, the border country between England and Scotland. He grew up in Wallsend-on-Tyne and in his mid-teens became aware of the rich musical heritage of the area. Beginning by learning local Northumbrian pipe tunes on the tin whistle, his interest led him to the traditions of people from Ireland and Scotland who had moved into the area to work and he began his involvement in the repertoire and instruments now featured in the band.

Along with Cathal, Dave has contributed to the original tunes written by the group — several of which have been embraced with enthusiasm by other musicians. Dave's jig "Calliope House" is now among the recorded works of many well-known bands and featured on over a million CD recordings. It has been performed in the stage show of the smash-hit dance production Lord of the Dance, including the video, with sales in excess of three million, and on the HBO television series Sex in the City. In addition to his musical contributions, Dave also attends to many of the management functions involved in the life and travels of the band.



# Boys of the Lough

## Biographies (3 of 5)

### Brendan Begley

*Ireland — button accordion, melodeon, vocals*



Brendan Begley, a genial giant from the Dingle peninsula in County Kerry, Ireland, is a well-known and accomplished performer of Irish traditional music on the button accordion. He has toured extensively at home and in Estonia, Finland, France and the US. His previous work with the Boys includes an extended tour of the US in 1989, concerts at the Edinburgh Festival and a special summer concert in Sweden to celebrate the Boys' 30th anniversary. He also took part in the Boys' tours in the UK and US in Autumn 1997, after which he became a permanent member of the band.

Brendan has two solo CDs. The latest, *We Won't Go Home 'til Morning*, has attracted excellent reviews on both sides of the Atlantic. His exciting dance music, sensitive emotional playing of slow airs on the accordion, and singing in his native Irish make him a great favorite with other traditional musicians.

He has hosted and helped produce the award-winning Irish language television program "Geantraí" for more than 10 years. It is the longest-running TV program about traditional music and song. He is a major enthusiast for his native Kerry Irish tongue and a great activist for its music and song.

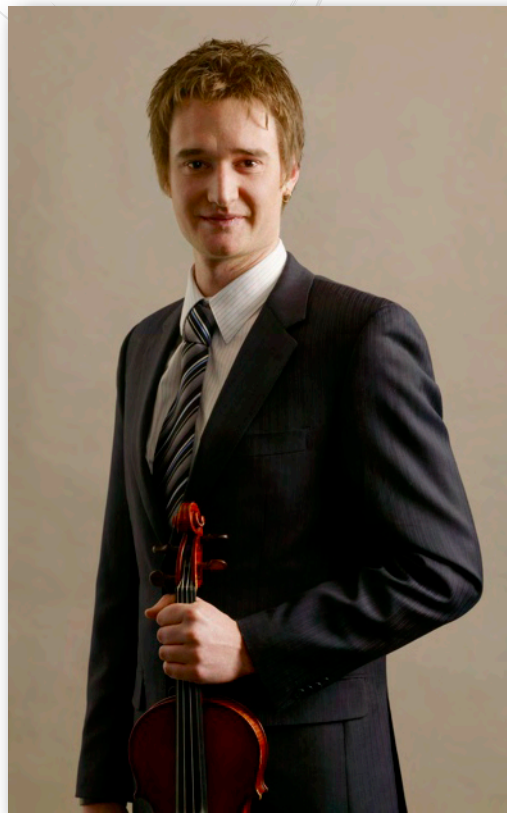


# Boys of the Lough

## Biographies (4 of 5)

### Kevin Henderson

*Shetland — fiddle*



A native of Lerwick, Shetland, Kevin Henderson started playing fiddle at age nine and was winning competitions within two years, no small feat considering the Shetland Islands have one of the richest fiddling traditions in the world. At age 14 he co-founded the ensemble Fiddler's Bid, which has recorded four albums and toured around the globe.

In 2001, Henderson was invited to guest on the CD "Lonesome Blues and Dancing Shoes" with Boys of the Lough, and he became a member of the ensemble soon afterwards. He has recorded on the group's four latest albums. He adds virtuoso brilliance on fiddle that is unmistakable and acclaimed by music aficionados.

Henderson is also a member of Scottish group Session A9, and was previously a member of Shetland group Drop the Box. He has been featured on a total of 11 albums. He has numerous credits appearing on radio and television programs in various countries.



# Boys of the Lough

## Biographies (5 of 5)

### Garry O'Briain

*Dublin - guitar and piano*



Garry O'Briain plays guitar and piano with the Boys of the Lough, and is also proficient on mandocello. A native of Dublin, he now resides in New Quay, County Clare, Ireland. O'Briain has been a member of a number of Irish ensembles, including Aengus, Buttons and Bows, Skylark, and The Brothers, and appeared on an extensive list of recordings as a session player. He has written music for stage, film and television, as well as over a hundred songs.

*Cat Won't Fly*, O'Briain's solo album, features some of his original works. His recording of the music of Ireland's best-known composer, Turlough O'Carolan, called *Carolan's Dream*, is considered one of the finest interpretations of this 18th century composer.

O'Briain is also known for his studio production skills. He has helped produce albums for many musicians and groups including the Clancy Brothers, Danú, Mairtin O'Connor, Dordán, and Séamus and Manus McGuire. He also makes fine violins and mandocellos in his workshop.



# Boys of the Lough

## Instruments

### **FLUTE**

Cathal's flute is a simple system instrument as opposed to the modern Boehm system favored by classical and contemporary players. In the modern system, notes are made by depressing keys, whereas in the simple system the main scale (D) is played by covering and uncovering holes with the ball of the finger. (Accidentals are played with keys.) By its very nature, this instrument is much more suitable for playing the decorations so important in traditional music — rolls, slides and other grace notes.

### **PENNYWHISTLE**

Basically the same fingering as the flute but it has no keys. (Accidentals are played by half-covering the holes.) Nor is it blown transversely like the flute. In this case, the note is made by blowing into a fipple mouthpiece.

### **CONCERTINA**

These small instruments have a range of three-and-a-half octaves. Dave plays the English concertina. These models play the same note whether the bellows are pushed or pulled when a key is pressed. (The Anglo-German plays a different note on pushing and pulling.) Dave plays instruments from both famous makers, Wheatstone and Lachenal.

### **FIDDLE**

Since the 1700s, the fiddle has been pre-eminent in traditional music throughout the British Isles. Shetland is an area where the tradition is very strong and full of vitality. For those who ask, there is no difference between a fiddle and violin — it is purely a matter of two different approaches to playing technique.

### **MANDOLIN**

Dave's instrument was made by Stefan Sobell of Hexham, Northumberland, who has gained world renown for his mandolins, citterns and guitars. Typically his mandolins feature a wider fingerboard, better tone balance and more volume than the standard type.

### **GUITAR**

This instrument has the same kind of pedigree in Irish and Scottish traditional music as it does in the US and Canada. Its portability and versatility having given rise to its great popularity among musicians who travel.

### **CITTERN**

A long-necked instrument with four pairs of strings containing elements of tenor banjo, mandolin and Portuguese guitar, this instrument was built by Stefan Sobell of Hexham. Various tunings are used, with the aim of giving different drone notes to accompany the melody.

### **BUTTON ACCORDION**

This diatonic instrument has long been held in great regard in the traditional music of many cultures. Different arrangements of notes for the right hand lead to different styles of playing even within the same tradition. Nowhere is this more so than in Irish music. Very high quality modern instruments are now coming from French and Italian manufacturers, to be played across Europe.



# Boys of the Lough

Programs  
(1 of 2)



The term ceilidh was originally used by country folk in Ireland and Scotland to mean a social visit. The term came to embrace all activities associated with such a visit: news, gossip, joking, singing, playing music and dancing. The Boys of the Lough present in concert a brilliant cross-section of the arts of a good ceili, welcoming the audience as if they'd been invited into one of their homes. From the warm audience interaction, to Dave Richardson's far yarns, to the expert traditional musicianship of the entire band both individually and as an ensemble, A Fireside Ceili is Celtic entertainment at its most historically satisfying.



"A Celtic Christmas" is a celebration in music and song of the vital Celtic traditions of midwinter from the Atlantic lands of Northern Europe and North America. Journey with the Boys into the realm of past winter darkneses, when the only protection against the terrors of cold, wind, rain, snow and ice and the gathering blackness of the long night lay in the annual ritual traditions - pagan and Christian, music and dance, costume and song, fire and light, whiskey and ale. Add a wee bit of Boys of the Lough wit and story into the mix, and you'll have an evening of warmth and spirit that audiences of all ages will treasure.



# Boys of the Lough

Programs  
(2 of 2)



Seafaring lore is an integral part of the Celtic tradition, and the Boys of the Lough have a long history of presenting these songs and stories. This special program consists entirely of maritime material. Songs include ballads of emigration and returning home, celebration of ships and boats and fishing, tales of shipwrecks and drowning, and even a tune inspired by the legend of the mermaid.

## Special Programs



The Boys of the Lough are available for school assemblies and university programs. Their educational program is titled *Celtic Music of the British Isles*. This program is tailored to specific age groups as needed. It is a one-hour concert with Dave Richardson explaining to the student audience the historical background of the songs and tunes played.



# Boys of the Lough

Comments  
from the Press (1 of 4)

*"...potent blend of box-player Brendan Begley's deep Kerry brogue, Kevin Henderson's fluent, grainy Shetland fiddling, Dave Richardson's nimble Northumbrian hornpiping and McConnell's Ulster romance. Guitarist Malcolm Stitt backs up the whole caboodle and various individual features with apparently nonchalant understanding ... It's the presentation as a whole that's their strength and what impresses also, is for all the group's long history, there was never the slightest suggestion here of routine." -From the concert review... **The Herald**, Glasgow, Scotland, 2006*

*"Now in their fifth decade, the Boys of the Lough still have a lock on what makes the musical traditions of Ireland, Shetland Islands, Cape Breton, mainland Scotland, and Northumberland so vibrant and appealing. Like the band itself." - **Irish Echo**, 2005*

*"I was especially impressed by an outstanding local fiddler, Kevin Henderson..."  
- **The Scotsman**, 2004*

*"...And, of course, the music was magic!" - **www.edinburghguide.com**, 2004*

*"...the Boys have never inspired anything less than respect and admiration, with Brendan Begley's tremendously physical accordion presence and flaringly exciting approach alongside Henderson's typical Shetland verve and Malcolm Stitt's inventive guitar work, and Dave Richardson's mandolin and concertina nous and McConnell's flute playing providing assurance and backbone, this edition is beginning to bring out goosebumps and sounds to be on the cusp of serious greatness." - **Glasgow Herald**, 2004*

*"...more talent than ever." - **Edinburgh Evening News**, 2003*

*"Musically it is first rate stuff as ever... they do it with flair, style and authenticity"  
- **Irish Music Magazine** July 2002*

*"Pulling out all the stops, they received the biggest cheer of the weekend and played the wildest encore." - **Border Telegraph**, 2001*

*"...warm and relaxed atmosphere...like a meeting with old friends...the music was outstanding... such an excellent line-up...feet kept tapping all the way home." - **Edinburgh Evening News**, 2001*

*"...The current Boys of the Lough line-up is steadily making a name for itself as one of the strongest in years, and again the grapevine is correct. The two newcomers seem to have re-ignited that all-important chemistry between the players, infusing their mix of Scots, Irish and Shetland instrumentals, plus several nicely fashioned songs from McConnell and Begley, with the spark of rediscovered enjoyment."  
- **The Scotsman**, 2000*

*"...a rich and heady brew...elaborate and sophisticated sound...sheer mastery and magic". - **Edinburgh Evening News**, 2000*



# Boys of the Lough

Comments  
from the Press  
(2 of 4)

*"There are some wonderful songs and tunes, the County Fermanagh lilt is as delightful as ever, and all the arrangements are crisply inventive and make excellent use of guests... the whole album has a wonderful sparkle and joie de vivre about it...even after 30 years the Boys can still manage to pull something utterly magical out of the bag."* - **Folk Roots**, 1999

*"...the Boys are the crème de la crème...unadulterated pure integrity. Their latest album is unbeatable."* - **Classic CD Magazine**, 1999

*"...the Boys sound stronger than ever with a new line-up."* - **Belfast Telegraph**, 1999

*"...warm, highly enjoyable concert...drawing a full house for the occasion...few play it (Celtic music) with their combination of authority and enjoyment even now, and they have earned their longevity where it counts, in the loving performance of the music."* - **The Herald**, 1998

*"The Boys display a deep confidence in the music itself and the courage to aim for intimacy in a vast space...the Boys have all the qualities needed to be still playing long after other groups have faded into distant memory."* - **The Scotsman**, 1998

*"...another magical evening spent in the company of fine musicians and genuinely nice people...the virtuoso performances were outstanding...earning rapturous applause."*  
- **Eastern Daily Press**, 1997

*"...traditional heroes...played a moving set, putting people to their feet and making them dance the night away."* - **Irish World**, 1997

*"...the first of the revival bands to tour in the United States...musically splendid...legends."*  
- **Boston Globe**, 1997

*"All their recordings have taken a fresh approach to bringing together the various strands of Irish-Scottish dance music and traditional ballads....the Boys were the first real Celtic folk group."*  
- **The Irish News**, 1996

*"... hard-core folk appeal...the most rhythmically bracing of the traditional music bands."*  
- **Time Magazine**, 1996

## THE EARLY NINETIES

*"...there are still very few bands who play unadorned traditional music with the combination of authority and sheer pleasure which this group provides. They play the reels, jigs, polkas, strathspeys and waltzes of the Celtic tradition with a beautifully judged mixture of seemingly effortless virtuosity and a lovely organic feel to the music-making which that virtuosity is never allowed to cloud. Their real strength though is collective and is manifest in the sheer undemonstrative musicality of their playing."* - **The Scotsman**, 1995



# Boys of the Lough

Comments  
from the Press  
(3 of 4)

*"...it is their ability to keep their material fresh and to radiate regard for it that keeps this band well beyond the ordinary and continues to pack in the audiences."* - **The Scotsman**, 1992

*"...lofty musicianship and cozy camaraderie."* - **Louisville Courier Journal**, 1994

*"...their vitality shows no sign of waning. A beautifully balanced set of mainly Scots and Irish material displayed freshness and maturity in equal measure, the instrumental strands entwining smoothly and easily in the ensemble numbers, interspersed with some compelling solos."* - **The Scotsman**, 1993

## THE EIGHTIES

*"...a benchmark of authenticity...brimming with ferocious artistry...one of the most powerful tonics going."* - **Boston Phoenix**, 1989

*"...they built a more sophisticated, subtly colored ensemble style on a traditional base."*  
- **The New York Times**, 1988

*"... always fresh, spirited, tuneful and somewhat irresistible."* - **Irish Press**, 1987

*"... a delightful and richly diverse collection of jigs, hornpipes, reels and songs...an evening of alternately spirited and entrancing music."* - **Washington Post**, 1985

*"...all musicians of exceptional calibre...Mr. McConnell's wizardry on the flute and the penny-whistle was nothing short of virtuosity."* - **Indian Express**, 1984

*"... so splendidly alive...this music has a tremendous and meaningful vitality."*  
- **South China Morning Post**, 1984

## THE SEVENTIES

*"...A gutty, natural sound...they play with a lightness and virtuosity that would make them welcome anywhere."* - **Virginia Pilot**, 1975

*"...To congregate four musicians and have them mix the musical traditions of Scotland, Ireland, Shetland and Northumbria could in theory prove a musical disaster. In practice, the formula has produced a brand of music that is full of guts and technical brilliance."* - **Irish Times**, 1974

*"On the eve of their tour of America they reaffirmed their position as the leading acoustic folk band in Britain. Their concert in the Shaw Theatre, London, was like a monarch presiding over a gathering of subjects before launching an onslaught on pastures new."* - **Melody Maker**, 1974



# Boys of the Lough

Comments  
from the Press (4 of 4)

*"Overall this was a Boys of the Lough with the full power of a group. Many of our aspiring Celtic rock bands would do well to tune in and learn from the purity and depth of their sound."*

- **Dublin Evening Press**, 1974

*"...certainly one of the most talented traditional groups playing folk music today..."*

- **Guardian**, 1973

*"My other personal favorites were the Boys of the Lough. The group draws from a very large repertoire in spite of (or perhaps because of) their different backgrounds. The high point of the festival, to my mind, was when legendary French-Canadian fiddler Jean Carignan and the Boys of the Lough played together on Sunday evening." - **Sing Out**, Mariposa Folk Festival, 1973*

*"The Boys nearly ran away with the festival (Cambridge). At one point on Sunday night they had what seemed like half the main marquee tent on their feet dancing. It was nearly lift-off. Their music is so precise and accomplished." - **Melody Maker**, 1972*



# Boys of the Lough

Appearances  
(1 of 3)



## RADIO

A Prairie Home Companion, St. Paul, Minnesota  
WFMT Chicago (Studs Terkel)  
E-Town, Boulder, Colorado  
Rabbit Ears Productions, Westport, Connecticut  
WGBH, Boston, Massachusetts

## UNITED STATES

**Over 70 tours, hundreds of venues in 46 states.**  
Fairbanks Concert Association, Fairbanks, Alaska  
Kodiak Arts Council, Kodiak, Alaska  
Scottsdale Center for the Arts, Scottsdale, Arizona  
California State University, Chico, California  
Norris Theatre for the Performing Arts, Peninsula, California  
Great American Music Hall, San Francisco, California  
Irish Arts Foundation, San Francisco, California  
Arvada Center for the Arts & Humanities, Arvada, Colorado  
Connecticut University, Storrs, Connecticut  
Florida State Community College, Avon Park, Florida  
Clayton State College, Morrow, Georgia  
East-West Center, Honolulu, Hawaii  
Saint Ambrose University, Davenport, Iowa  
Old Town School of Folk Music, Chicago, Illinois



# Boys of the Lough

## Appearances (2 of 3)

Sangamon State University, Springfield, Illinois  
Indiana University, Bloomington, Indiana  
Johnson County Community College, Overland Park, Kansas  
Kentucky Center for the Arts, Louisville, Kentucky  
Wang Center for the Performing Arts, Boston, Massachusetts  
Center for the Arts/Chocolate Church, Bath, Maine  
World Music, Cambridge, Massachusetts  
The Ark, Ann Arbor, Michigan  
The Guthrie Theater, Minneapolis, Minnesota  
The Sheldon Concert Hall, St. Louis, Missouri  
Helena Presents, Helena, Montana  
Lebanon Opera House, Lebanon, New Hampshire  
Cooperstown Concert Series, Cooperstown, New York  
Lake Placid Center for the Arts, Lake Placid, New York  
CityFolk, Dayton, Ohio  
Aladdin Theater, Portland, Oregon  
Bryn Mawr College, Bryn Mawr, Pennsylvania  
Great Valley Community Education Foundation, Malvern, Pennsylvania  
Calliope: The Pittsburgh Folk Music Society, Pittsburgh, Pennsylvania  
North Texas Irish Festival, Dallas, Texas  
Civic Center, Reading, Pennsylvania  
Salt Lake City Arts Council, Salt Lake City, Utah  
Rockbridge Concert Theater, Lexington, Virginia  
Wolf Trap, Vienna, Virginia  
Pentangle Council on the Arts, Woodstock, Vermont  
Juan de Fuca Festival of the Arts, Port Angeles, Washington  
Northwest Folklife Festival, Seattle, Washington  
Grand Opera House, Oshkosh, Wisconsin

### **CANADA**

Vancouver Folk Music Festival, Vancouver, British Columbia  
Ottawa Folklore Center, Ottawa, Ontario  
Canadian Museum of Civilization, Hull, Quebec

### **HOME (British Isles)**

Festival Theatre, Edinburgh  
International Festival Fringe, Edinburgh — 16 years  
Bristol 96 International Festival of the Sea  
Newbury Arts Festival  
Snape Maltings Summer Proms, Aldeburgh  
Exeter Arts Festival



# Boys of the Lough

## Appearances (3 of 3)

Belfast Arts Festival  
Salisbury Arts Festival  
Weston-super-Mare Arts Festival  
Canterbury Arts Festival  
Irish Arts Festival, London  
Royal Shakespeare Theatre, Stratford-on-Avon  
New Victoria Theatre, Stoke-on-Trent

### EUROPE

Viljandi Festival, Estonia  
Kaustinen Festival, Finland  
Falun Festival, Sweden  
Forde Festival, Norway  
Skagen Festival, Denmark  
Copenhagen Irish Festival  
Brosella Festival, Belgium  
International Maritime Festival, Brest, France  
Festival d'Arts et de Traditions, Mayenne, France  
Festival de Musica Celta, Barcelona, Spain  
Cobreces Festival, Cantabria, Spain  
Encuentro de Musica Popular, Canary Islands  
Folk Festival Tejo, Lisbon, Portugal  
Guigno in Cascina, Torino, Italy  
Folkest, Arena Romana, Padova, Italy  
Re Appennino Celtic Folk Festival, Castelnovo ne'Monti, Italy

### AUSTRALIA

Four independent tours, major arts festivals and venues.

### ASIA

Polyplaza International Theatre, Beijing, People's Republic of China  
Haidian Theatre, Beijing, People's Republic of China  
Tata Theatre, Bombay, India  
Arts Festival, Hong Kong  
Seed Hall, Tokyo, Japan  
Kyoto Takutaku, Kyoto, Japan



# Boys of the Lough

Discography (1 of 2)

*The Boys of the Lough have released twenty-one albums to date as a band. Their most recent include:*



**Midwinter Live, 2008** *lough010*

The first live album since the Carnegie Hall project features the Boys' unique repertoire of seasonal music from Ireland, Scotland and Shetland. Here is beautiful music from both the secular and Christian traditions and seldom heard songs in Irish and English, captured in concert in Pittsburgh with the band in top form, by the Grammy-winning team from the Manchester Craftsman's Guild.



**Twenty, 2005** *lough009*

Fresh, lively acoustic tracks offer the distinctive essence of the heartland of each musician and give a direct line to the roots. The disparate elements that give the band its unique character find a tight mature focus in this milestone project, marking how far the band has come and pointing the way forward.



**Lonesome Blues and Dancing Shoes, 2002** *lough008*

The songs and tunes gathered here on this recording divide into two moods. One expresses the lonesome blues of being apart. The other calls you to dance. Finally, in a beautiful Swedish waltz they seem to be one. Kevin Henderson makes his recording debut with the band.



**The West of Ireland, 1999** *lough007*

The Boys have given prominence to Irish music on this recording and they begin and end the recording where Cathal was born and raised and where Brendan and Garry make their home- the West of Ireland.



**A Midwinter Night's Dream, 1994** *lough006*

Journey with the Boys into the realm of past winter darknesses, when the only protection of the individual against the terrors of cold, wind, rain snow, ice and the gathering blackness of the long night lay in the annual ritual traditions- pagan and Christian, music and dance, fire and light, whiskey and ale.



# Boys of the Lough

Ixtlan Artists

## ARTIST REPRESENTATION

Boys of the Lough are represented in North America by Ixtlan Artists Group, Inc., an agency representing the very best in traditional, roots, ethnic and world music.

Information and downloadable press kits are available at [www.IxtlanArtists.com](http://www.IxtlanArtists.com), or contact Robin Troup at [rtroup@ixtlanArtists.com](mailto:rtroup@ixtlanArtists.com) or 800.961.9601.

## IXTLAN ARTISTS ROSTER

### BOYS OF THE LOUGH

Legends of Celtic music from Scotland and Ireland. An ensemble.

### BRAVE OLD WORLD

The klezmer supergroup. An ensemble.

### HARMONIA

Breathtaking music and song from the heart of Eastern Europe. An ensemble.

### LLAN DE CUBEL

Masters of Celtic music from Spain. An ensemble.

### KEVIN LOCKE

Champion Native American dance/song/instrumentals/stories. Solo and trio.

### PETER OSTROUSHKO

Phenomenal roots composer/musician. Duo and ensemble.

### TOMMY SANDS

County Down's own singer-songwriter and social activist. Solo and ensemble.

### SALLY ROGERS

Award-winning singer-songwriter. Solo and duo.

### THIRZA DEFOE

Native American storyteller, and dancer of the Oneida and Ojibwe Nations

### SOTAVENTO

Acoustic performers from Latin America.

### BABATUNDE LEA

African-inspired jazz vocalist and multi-percussionist.

### ANDREI PIDKIVKA

Explorer of the rich flute traditions of the Carpathian Mountains and Eastern Europe.

### ALAN BERN & GUY KLUCEVSEK

Soul-stirring accordion performances by two famed virtuosos.

### KUSUM GBOO

Pan African dancers who combine traditional African music and dance with their own creative choreography. An ensemble.

### MAGGIE MACINNES

One of Scotland's foremost Gaelic singers and clarsach players.

### AMAZONES: THE WOMEN MASTER DRUMMERS OF GUINEA

All-female world-renowned percussion group of West Africa.

### BEPPE GAMBETTA

Inspired acoustic guitar music that combines a high level of technical excellence with emotion.