

## Folklife Today Podcast

### March 2022: A Tribute to Irish Women

Announcer: From the Library of Congress in Washington, D.C.

[Music: “Bonaparte’s Retreat” by William Hamilton Stepp.]

[00:19] John Fenn: Welcome to the Folklife Today podcast. I’m John Fenn, the head of Research and Programs at the American Folklife Center at the Library of Congress. I’m here with Steve Winick, a folklife specialist at the Center, and the creator of the Folklife Today blog.

[00:31] Stephen Winick: Hi Folks! March is both Irish American heritage month and Women’s history month, so we thought we’d do an episode about recordings of Irish American women in the Archive. A few years back, just before the pandemic, we did an event here at the Library of Congress saluting Irish American women, and put together kind of a sampler of music and songs for the event. Our director Betsy Peterson participated in that event. She’s a longtime radio person herself like us, so we thought it might be fun to have her here to talk to you, so here she is: welcome, Betsy!

[1:03] Betsy Peterson: Hey, John, and Steve, and hi, all listeners out there.

John Fenn: Hi Betsy! Now, there's also some news that you have that we might as well get this out of the way. Go ahead. Tell us the big news, Betsy.

Betsy Peterson: the big news is that I'm retiring at the end of this month and moving back to Santa Fe, New Mexico. So I won't be in Washington running the American Folklife Center anymore!

Stephen Winick: And I will say that for full disclosure, John and I knew this already so we are not shocked and sitting here with our jaws on the floor, but we are certainly going to miss Betsy. So Betsy, what has it been like running this crazy place with crazy people like us?

Betsy Peterson: I guess I prefer to think of the crazy people as quirky people. And it's easy because everyone is so wonderful.

John Fenn: Of all the things you’ve done at the American Folklife Center, what do you think stands out as your biggest accomplishment?

[2:01] Betsy Peterson: It's difficult to think of just one accomplishment or or or one special thing. There have been so many moments like that. But

one thing I'm very proud of was being able to work with the late Peter Pardus, a staff member of the American Folklife Center, who was very generous in providing support to start a American Folklife Center paint internship program. And so Peter and I were able to sit down and really talk about it and think through how to develop and shape the program. And that was very exciting to me to be able to do that and provide opportunities for for this point, six people to come and work here for a summer. Learn how to do cultural documentation, how to be a folklorist and learn about what folklore is doing what the American Folklife Center does. That's it. It's very special.

[3:03] Stephen Winick: Yeah, I think a lot of us owe a lot to Peter Bartis's generosity over the years. For me that started before I even got to AFC. I've known Peter for a long time, and and we really miss him—the late Peter Bartis, we should say. And of course we should also say that you approved our first blogs and podcasts, so we've come a long way with your guidance as well. And you know, we wouldn't be here today literally, if it weren't for for you approving this process and many of the other things that we do so thank you, Betsy. And I guess we should talk about the Irish American women events. So what do you remember about that?

Betsy Peterson: The event was held on February 6, 2020, and it was called “Fearless: A Tribute to Irish American Women.” The live event featured an onstage conversation in the Coolidge Auditorium among the award winning novelist Alice McDermott. Representative Mary gay Scanlon and CBS anchor Margaret Brennan. As extended programming surrounding the stage part of the event. Staff from four library divisions were asked to develop a display of items related to the event that would facilitate connections and discussion and engage the public with diverse collections. The American Folklife Center's contributions took two forms a display of collection items for the public curated by staff member Melanie Zeff and a curated mix of field recordings put together by you Steve, we gave these recordings to the VIP guests.

Stephen Winick: Yeah, that was a really fun event. And I sometimes wonder what what would have happened if we scheduled that event for like St. Patrick's Day, and I guess it never would have happened. So it's lucky that we did it in February.

John Fenn: Now as part of this event, Betsy, you actually played one of the recordings for the audience and the guests in the Coolidge Auditorium, and it was a moving moment. Describe that for us!

[5:08] Betsy Peterson: I played a field recording of Maggie Hammons Parker, and she was born in the 19th century and passed away in the 1980s. And I think the recording of her voice, I think of it as a living link that connects our lifetimes now and the past. And so since this is a tribute to Irish American women, I'll tell you a little bit more about her.

Maggie was part of an important family of tradition bearers from West Virginia who were documented in the 1960s and 1970s by Library of Congress fieldworkers Alan Jabbour and Carl Fleischhauer, among others. Alan was my predecessor as the Director of AFC, and Carl only recently retired from the Library, so I know them both well. Maggie's siblings were all singers, musicians, and storytellers. She was known for her enormous repertory of songs, family legends, and humorous stories. She also played banjo, in two-finger style and in "frailing" style. In Pocahontas and Webster counties, West Virginia, she was also celebrated for her extensive knowledge of herbal cures and other folk medicine. So she was a really impressive and important woman in her community. When she was documented in the 1970s, she was a widow living in Stillwell, West Virginia with three of her widowed or unmarried siblings, brother Burl and sisters Emma and Ruie. So let's hear Maggie sing a bit of "Ireland's Green Shore."

[6:52] Maggie Hammons Parker:

One evening for pleasure I rambled  
On the banks of some cold purling stream  
I set down on a bed of primroses  
I gently fell into a dream  
I dreamt that I saw a fair female  
Her equal I never saw before  
And I sighed for the laws of our country  
As we stray there on Ireland's green shore

Her cheeks was like two bloomin' roses  
Her teeth was like ivory so white  
Her eyes shone like two sparkling diamonds

Or the stars on some cold frosty night  
She was dressed in the richest attire  
And green was the mantle she wore  
All bound down with the hemlocks and the roses  
As we stray there on Ireland's green shore

[8:47] Stephen Winick: So again that was a clip of Maggie Hammons Parker singing “Ireland’s Green Shore.” And that’s a nineteenth century Irish broadside lyric, an adaptation into the English language of an earlier Gaelic form of political song known as the “aisling” or “dream vision.” In this genre, the narrator dreams of encountering a beautiful woman who is revealed as the soul or personification of Ireland. She often laments the political situation or the poverty of the Irish under colonial rule. The song is often known as “Erin’s Green Shore,” and under that title you can find both a broadside and sheet music on the Library of Congress website, and all of this is linked from the blog associated with this podcast at [blogs.loc.gov/folklife](http://blogs.loc.gov/folklife)

It’s interesting that this song is usually associated with the Irish Catholic culture that became firmly established in America in the mid nineteenth century. But, as we can see, it also became popular in the Appalachians, among descendants of Scots-Irish and German protestants, like Maggie Hammons and her family.

Betsy Peterson: And we should also tell everyone that Maggie Hammons Parker’s version of “Ireland’s Green Shore” inspired the great bluegrass and Americana artist Tim O’Brien to perform two different versions of the piece; one with vocals and another as an instrumental.

[10:00] John Fenn: And those too can be heard by going to the blog! So Betsy, what can we say? Thanks for joining us, and thanks for leading the American Folklife Center for over a decade!

Stephen Winick: Yes, thanks for everything you’ve done for us over those years, including greenlighting this very podcast.

[10:16] Betsy Peterson: My honor and pleasure, and thanks for having me.!

John Fenn: So one thing I noticed in the blog was an absolutely iconic Irish tune that celebrates Irish women and was played by an Irish American woman!

Stephen Winick: Which one was that?

John Fenn: “The Irish Washerwoman.”

Stephen Winick: O yes, a great tune! What do you remember about the blog version?

John Fenn: It was played by a woman named Hattie Scott Gould, who at the time of the recording in 1939 was known as Mrs. Ben Scott. WPA folk music Collector Sidney Robertson recorded her at her home in Turlock, Stanislaus County, in the Joaquin Valley. And in her fieldnotes, Robertson recounted a touching story about Hattie’s family’s support for her musical aspirations. So I’ll read a bit of it:

“She learned to play the fiddle as a child, in the foothills of the Coast Range east of the Salinas Valley. There was an old violin in the family which her older brothers encouraged her to play by equipping it gradually, one string at a time. When she could manage the G string, they saved up enough to buy her a D. When she could get around on those two strings, they added the A, and so on. She played on that fiddle for several years before it had all four of its strings, and she hasn’t yet forgotten what a great moment it was when at last her fiddle was as complete as anybody’s.”

Stephen Winick: Sounds like an amazing way to learn!

John Fenn: Yes, and she got to be really good. Sidney Robertson wrote more about her, saying that she competed successfully with men in fiddlers’ contests all over California. And she said that “You can’t keep both feet on the ground when Mrs. Scott begins to play.”

[11:41] Stephen Winick: Well that sounds like a cue to hear the music...here’s Hattie Scott Gould!

[Hattie Scott Gould Plays “The Irish Washerwoman.”

Stephen Winick: So the Irish Washerwoman, which we just heard, is probably the stereotypical Irish jig. And Irish music absorbed tunes over the years from a lot of different European traditions, and instruments too. So we’ve got a really nice recording of Irish concertina playing from May Mulcahy in Butte, Montana. And I thought we’d invite our own staff concertina player, Jennifer Cutting, to talk about it. So everyone welcome Jennifer!

[13:10] Jennifer Cutting: Hi folks!

John Fenn: Hi Jennifer! What can you tell us about the concertina?

Jennifer Cutting: Well, here's the quickie 2-minute explanation: A concertina is a squeezebox that's usually shaped like a hexagon or an octagon... it has end plates that look like, you know, a stop sign, with parallel rows of little buttons on both ends. The concertina we're talking about today, the one usually used in Irish music, has metal reeds inside, that look like thin strips of flexible steel that are attached at only one end... the other end is free to vibrate when you squeeze the bellows to blow air across it and set it in motion... and the buttons allow you to choose which notes you want to sound. When you press a button, it raises a little lever that uncovers the corresponding valve, and lets the air pass through and set the reed vibrating to sound the note. It works just like blowing air through a blade of grass in your cupped hands, if you've ever done that.

In Ireland, the concertina was often the instrument of choice for women musicians...it's possible that this started because a lot of concertinas are smaller and lighter than button accordions and piano accordions, but it was also just a social convention. So it's no surprise to find that one of our best Irish concertina players in the archive is a woman.

Stephen Winick: Great, tell us about her!

Jennifer Cutting: May Mulcahy, as Steve said before, was part of the large Irish American community in Butte, Montana. In 1979, she was visited by fieldworkers Gary Ward Stanton and Paula Johnson, who recorded a three-part interview with her for the Montana Folklife Survey Project. It's a wide ranging interview, covering her music, dance, and food traditions. Mrs. Mulcahy had been devoted to traditional dancing and to music, and she had been an even better concertina player in earlier years. At the time of the interview, she had suffered a mild stroke and couldn't dance and play as easily as she once could. But still, she played some fine tunes. Paula and Gary not only made interview recordings, but they also took photos of May with her concertinas. And from these photos and recordings, it looks and sounds to me like May played the 20-button C/G Anglo-German Concertina (Anglo Concertina for short). This system of concertina plays different notes on the push, and different notes on the pull... a lot like a harmonica works, if you've ever played one of those. In this interview excerpt, Mrs.

Mulcahy plays two tunes on her concertina and talks a little bit about the tunes. The first is a polka that she called “Nori from Gibberland,” which is also known in Ireland as “Maureen from Gibberland,” but goes by several other titles as well. It is considered by many scholars to be a variant of the tune “The Rose Tree,” which makes it also related to the American fiddle tune “Turkey in the Straw.” But interestingly, it’s in a polka rhythm. And her second tune is often called “Put Your Little Foot Right There.” It’s one of the most common tunes in the American Folklife Center archive, under many names. In the American southwest, including Texas and New Mexico, it’s commonly used to dance a waltz or varsovienne.

John Fenn: Great, let’s hear snippet of that interview and music!

[17:51] Gary Ward Stanton: What would be some of the tunes you might play for a shindig

May Mulcahy: Well, I play this one here, this is Irish. [Plays “Nori from Gibberland.”] That’s called “Nori From Gibberland.”

Paula Johnson: “Nori From Gibberland?”

May Mulcahy: Mm-hm. It’s Irish. And they all dance all around, they do Irish sets with that one.

Would you play together with other like would there be a person playing piano at the same time?

May Mulcahy: Oh yeah, my daughter and me play beautiful. Yeah, I play right with her. Yeah.

Gary Ward Stanton: What about, if there was a fiddler come over, would he would you...

May Mulcahy: O, sure, if he could get on the same key there we could play. Sure.

Gary Ward Stanton: What are some of the other tunes that you'd play?

The Irish tunes like that? That was that's a pretty tune!

May Mulcahy: You liked that one, eh? I’ll play this little one now!

[Plays “Put Your Little Foot Right There.”]

May Mulcahy: That's "Put Your Little Toe Out," or "Your Little Foot" or something! [Laughs.]

[19:51] John Fenn: All right, we just heard May Mulcahy with "Nori from Gibberland" and "Put Your Little Foot Right There." And I love that last tune because as Jennifer said, it's really common in the archive, and not just from Irish Americans. In fact, many of the versions we have come from Spanish-speaking musicians, including Lottie Espinosa from California and Nieves and Ernestina Anaya, who were a father-daughter duo from New Mexico. So it's kind of neat to have tunes that cross those musical boundaries.

Stephen Winick: Definitely! And one last thing I love about Mrs. Mulcahy: I posted a picture of her with a link to her music on our American Folklife Center facebook page recently, and her granddaughter commented on it, saying "that's my grandma!"

Jennifer Cutting: That's always so great to hear from family members of our performers!

John Fenn: Indeed! Now, Steve, I remember that one of the songs on the selection was the subject of two extensive blog posts by you!

[20:45] Stephen Winick: I believe you're thinking about "Arthur McBride" by Carrie Grover.

John Fenn: That's the one! Want to tell us about it?

Stephen Winick: Sure, so Carrie Grover was born in 1879 in Black River, Nova Scotia. She had Irish, Scottish, English, and Welsh ancestors. Her father and mother were both singers, and they sang traditional songs both separately and together. The family moved to Bethel, Maine when Carrie was twelve. In later life, she recalled an incident from her childhood that had a longstanding impact on her: she overheard her father remark to her mother that, after they were gone, no one would sing the old family songs anymore. This encouraged Carrie to learn as many songs as she could, and also to write out the words of her songs in a book so she could pass them on to others.

One of the songs Carrie's father sang was "Arthur McBride." Carrie believed that her aunt—her father's sister—also sang the song, making it likely that they learned it from her grandmother, who was a singer with a large repertory of folksongs. Arthur McBride is a ballad that scholars believe was composed in the northern part of Ireland, most likely Donegal, in the early nineteenth century. It tells the story of young Irishmen resisting the attempt of a recruiting party to conscript them into the British army. As such, it is a song of Irish resistance to English imperialism.

John Fenn: So how did the song end up here in the Archive?

Stephen Winick: Carrie Grover was one of those star performers who knew how valuable her songs were. We've had a few of those over the years, people who don't wait for collectors to find them, but instead come looking for collectors. So in December 1940, after hearing Alan Lomax on the radio, Grover wrote him a letter at the Library of Congress introducing herself and telling him about her family's songs. They began a chain of correspondence that lasted at least until Lomax left the Library, and became quite friendly. So, at one point she insisted that Lomax (who was 26 years old) address her as "Aunt Carrie," which he dutifully did after that. In April 1941, Carrie took a trip to Virginia and Washington, D.C. to visit her niece, and continued to New Jersey to visit her son. During this trip, she was recorded by Lomax in the Library's recording lab and by Sidney Robertson at her niece's home as well as her son's home. She was later recorded and photographed by Eloise Hubbard Linscott, and those materials also came to the Library, as part of the Eloise Hubbard Linscott Collection. Altogether, she contributed 88 songs and fiddle tunes to the archive, and there are also some great photos which you can see on the blog.

John Fenn: And "Arthur McBride" was one of the ones recorded by Alan Lomax in April 1941, in the Thomas Jefferson Building of the Library of Congress. Let's hear it!

[23:47] Carrie Grover:

Oh, me and me cousin, one Arthur McBride,  
As we went a-walking down by the seaside.  
Now mark what followed and what did betide,  
It being on Christmas morning.

Out for recreation, being on a tramp,  
We met Sergeant Napper and Corporal Vamp  
And a little drummer intending to camp,  
The day being pleasant and charming.

“Good morning, Good morning,” the sergeant did cry.  
“The same to you gentlemen,” we did reply,  
Intending no harm but meant to pass by,  
It being on Christmas morning.

Says he, “My fine fellows, if you will enlist,  
Five guineas in gold I will slip in your fist,  
And a crown in the bargain to kick up a dust  
And to drink the king’s health in the morning.

“The soldier he leads a very fine life,  
He always is blest with a charming, young wife,  
He pays all his debts without sorrow or strife  
And always lives pleasant and charming.

“The soldier he always is decent and clean  
While other poor fellows go dirty and mean,  
While other poor fellows go dirty and mean  
And sup on burgoo in the morning.”

Says Arthur, “You needn’t be proud of your clothes;  
You have but the lend of them as I suppose,  
You dare not change them one night for your nose.  
If you do, you’ll be flogged in the morning.

“Although that we are single and free  
We take great delight in our own country.  
We have no desire strange faces to see,  
Although that your offers are charming.

We have no desire to take your advance,  
All hazards and dangers we barter on chance.  
You would have no scruples to send us to France  
Where we would be shot without warning.”

Oh, then says the sergeant, “I’ll have no such chat,”  
I neither will take it from spalpeen or brat,

For if you insult me in one other word,  
It is that very moment I will draw my sword  
And drive it through your body if strength does afford  
And cut off your head in the morning.”

Then Arthur and I we soon drew our hods  
And scarce gave them time for to draw their own blades  
When a trusty shillalah came over their heads  
And bade them take this as fair warning.

Their old rusty rapiers that hung by their side  
We flung them as far as we could in the tide.  
“Oh, take them out, devils,” cried Arthur McBride,  
“And temper their edge before morning.”

Oh, the little drummer we flattened his pow,  
We made a football of his tow-row-ee-dow,  
Threw it in the tide for to rock or to row  
And bade it a tedious returning.

We, having no money, paid them off in cracks  
And paid no respect to their two bloody backs,  
For we lathered them there like a pair of wet sacks  
And bade them take this as fair warning.

Oh, then to conclude and to finish disputes  
We obligingly asked if they wanted recruits,  
For we were the lads who would give them hard clouts  
And bid them look sharp in the morning.

John Fenn: Again, that was Carrie Grover's Arthur McBride. It also had an effect on popular folk music both in Ireland and the US, didn't it?

[27:00] Stephen Winick: Yes. After her trip, Carrie Grover continued to advocate for herself and her family songs. With the help of her old school, the Gould Academy, she published the words and music to many of her songs in a book, *A Heritage of Songs*, in 1953.

So, fast forward to about 1973, The most popular Irish folk group of the time was The Johnstons, and they broke up at the end of an American tour. That left the Irish folksingers Mick Moloney and Paul Brady in the U.S., and Mick famously stayed and was one of our fieldworkers a few years later.

Paul just stayed a year or so, lodging with some American friends. And while he was staying with them, he saw a copy of Carrie Grover's book. His eye fell on "Arthur McBride," and he recognized it as an obviously Irish song. He kind of fell in love with it and wrote a guitar arrangement for it. He went back to Ireland and joined the band Planxty, and he found his arrangement of "Arthur McBride" was popular with their audiences.

In 1976, during a Planxty hiatus, Paul Brady and Andy Irvine made a duo album on which Brady finally recorded his version of "Arthur McBride." It became kind of an underground classic even outside Irish music circles...so for example, the American guitarist John Leventhal made a mix tape for Rosanne Cash when they were dating, and he put "Arthur McBride" on it...and she says it made her want to marry him! Finally, in the 1990s Paul Brady's version was covered by Bob Dylan on his album *Good as I Been to You*. So that's quite a journey for Carrie's song.

Jennifer Cutting: Did Paul Brady or Bob Dylan *credit* Carrie Grover on their albums?

Stephen Winick: They didn't, although Paul Brady always acknowledges the source if you ask him.

John Fenn: So Carrie Grover's name never got that well known, which is a shame.

Jennifer Cutting: True... but, on the other hand, Carrie Grover's mission wasn't so much to be remembered herself, but to make sure her *songs* were remembered... So Paul Brady and Bob Dylan helped her with that mission, even if they didn't acknowledge *her*.

Stephen Winick: Exactly. And now on our blog and in this podcast we're trying to boost the signal and re-attach her name to the song. Of course on the blog you'll find links to the Brady and Dylan versions.

[Blogs.loc.gov/folklife](http://Blogs.loc.gov/folklife)

We're also happy to say that others are working to promote Carrie's legacy. In particular, the singer and scholar Julie Mainstone has created a website and podcast devoted to Carrie's songs, which is also linked from the blog.

John Fenn: That's great! I think we have one more guest who's going to join us.

Steve. That's right! One of our great reference team worked with us on the Irish American women's event back in 2020, and specifically put together the visual display of items to show to the visitors and VIPs. And that is Melanie Zeck. Melanie is also a musician and an expert in several areas, including the music in Scottish- American utopian communities

John Fenn: Welcome, Melanie!

Melanie Zeck: Thanks, everyone!

Stephen Winick: So, what was the most fun part for you of doing that display for the tribute to Irish American women?

[30:39] Melanie Zeck: Oh, Steve, that's a loaded question. I was brand new at the library at the time of this display. And you know, I've always enjoyed studying the music of the British Isles. But more specifically, I really like to look at how the musical traditions cross the Atlantic, from the British Isles to the United States. And so when I got the opportunity to really dig into our collections and create a display of this magnitude, I was ready to rock and roll.

John Fenn: Yeah, that was awesome. And you did a great job. So now, which recording are you going to talk about, Melanie?

Melanie Zeck: I'll talk about Eileen Gannon, a native of St. Louis, Missouri. She is one of the foremost Irish harp players in the world. She comes from a musical family that has been at the forefront of the St. Louis Irish music community for many years. The "family business" is St. Louis Irish Arts, a music school and presenting organization run by Eileen's mother Helen. Eileen spent most of her summers growing up studying with harp masters in Ireland, and eventually earned both a bachelor's degree in Music Performance from St. Louis University and a master's degree in Ethnomusicology from the University of Limerick. She has won most of the awards available to an Irish harp player, most crucially the Senior All-Ireland Harp title.

John Fenn: Wow, she's a very accomplished person and musician, it sounds like! So how does the Irish harp differ from the concert harp?

[32:19] Melanie Zeck: Oh, now, that's a good question. You know, organology is one of those subjects, the study of instruments, that's boundless. The modern Irish harp is a recent adaptation of a medieval

instrument. The traditional harp of medieval Ireland and Scotland had a huge soundbox carved from a solid block of wood; and a heavy, curved neck and forepillar. It was all designed to bear a lot of tension because the strings were brass! This harp continued to be played until the end of the seventeenth century, and much of the surviving harp music comes from that era—so it has some things in common with Irish folk music, but also much in common with baroque music. The disappearance of aristocratic patrons, as well as changes in musical styles, caused the instrument to more or less die out by the end of the 18th century—but not before much of the music was transcribed, so we have 18<sup>th</sup> century manuscripts of many Irish harp pieces. In the 19<sup>th</sup> and 20<sup>th</sup> centuries, the harp was revived, but new-style harps had gut strings, and now use nylon strings, which sound different but are more practical. They also have tuning levers, so the harp is tuned diatonically but you can alter each string by a half-step to get it into the right key.

Jennifer Cutting: This is interesting when you're playing it, because you can set it in advance to the key your tune is in, but if there are any accidentals you have to move the levers while you're playing the harp, which is a challenge!

Stephen Winick: yeah. It's always kind of a nail-biter when there's an accidental placed in a tune during a lively passage because the player has to, like, move their hands up to the levers, and then get back to playing. So yeah, so it's a very cool instrument. So, Melanie, what are we going to hear?

[34:20] Melanie Zeck: This is a clip from a concert the Gannon Family gave at the Library of Congress back in 2006. Eileen Gannon plays two tunes. "O'Carolan's Receipt" is attributed to the Irish harper and composer Turlough O'Carolan who lived from 1670 until 1738, and who is said to have written the melody for his friend John Stafford. It is an example of a "planxty," an air written in honor of a friend or patron. Eileen never gives a name for the jig she plays after it, but Niall Gannon mentioned in the concert that it was his favorite jig. Following a longstanding tradition in Irish music, we've called it "Niall Gannon's Favorite." So it's an example of that older, baroque-style repertoire I mentioned, followed by a more modern Irish folk tune.

John Fenn: Wonderful, let's hear it!

[Eileen Gannon plays “O’Carolan’s Receipt” and “Niall Gannon’s Favorite.”]

[38:30] John Fenn: So again, two tunes on Irish harp by Eileen Gannon. And it’s getting to be time we thank our guests, Melanie Zeck and Jennifer Cutting.

Stephen Winick: Yes, thanks to both of you!

Jennifer Cutting: It was a pleasure to be here.

Melanie Zeck: Oh, same here. This is fun!

Stephen Winick: And we also want to thank Betsy Peterson who was on a bit earlier, as well as Jon Gold our engineer, and all our friends who deploy this podcast at the Library of Congress.

John Fenn: And of course all the musicians as well. And I think you have one more tune to play us out, Steve.

[39:00] Stephen Winick: Yes, this is from my old friend, the fiddler Liz Carroll from Chicago. I’ve known Liz since about 1990, but I’ve known OF her for much longer. And one pleasant aspect of coming to work at the American Folklife Center in 2005 was that the very first concert I worked on that year in our Homegrown series was Liz Carroll and John Doyle. Liz Carroll is one of the foremost fiddle players and composers in traditional Irish music. Liz is a native of Chicago, but her parents were born in Ireland. In 1975 she won the senior All-Ireland Championship on fiddle. Liz Carroll has achieved many honors since then, including a 1994 National Heritage Fellowship from the National Endowment for the Arts. So as you may remember, I mentioned before that the Irish musician Mick Moloney was Paul Brady’s bandmate in the Johnstons, and in 1973 when the band broke up, he decided to stay in the US to study folklore. Well, by 1977, he was a fieldworker for the American Folklife Center, and he recorded Liz Carroll and her musical partner Tommy Maguire playing a set of reels with a spoons player in Chicago as part of the Center’s Chicago Ethnic Arts Project. So let’s hear Liz Carroll and friends with a set a of reels to wind up the show!

[40:15] [Liz Carroll, Tommy Maguire, and an unknown spoons player play Irish reels]

[43:22] Announcer: This has been a presentation of the Library of Congress. Visit us at [loc.gov](http://loc.gov)