**Dónal Ó Ceallaigh**

**Irish Songs | Amhráin Ghaeilge | Gäelische Lieder | Música Gaélica | Chansons Gaéliques**

“Scríobh mé na hamhráin seo i mo theanga dhuchais (an dara teanga is ársa in Iarthar na hEorpa) le taispeáint do dhaoine i dtíortha taobh amuaigh d’Éirinn go bhfuil teanga na hÉireann beo beathach agus deas le héisteacht le. Agus léi taispeáint do dhaoine in Éirinn, gur mhaith leo ár dteanga a fheiceáil san uaigh, go bhfuil sí beo agus go mbéidh fhad agus a bhéidh anáil ionainn.”

“I wrote these songs in the Gaelic language (the second oldest language in Western Europe) to show people living outside of Ireland how nice this language can sound when sung and that it is a living language as well as to show a certain percentage of Irish people, who wished this language would disappear from the curriculum in schools in Ireland, that it is alive and always will be as long as we can breathe.”

“Ich habe fast alle Lieder in gäelischer Sprache (der zweitältesten Sprache West-Europas) geschrieben um allen außerhalb Irlands lebenden Menschen aufzuzeigen, wie schön sie klingt, wenn sie gesungen wird. Und dass es keine tote Sprache ist, die – wie ein gewisser Prozentsatz von Iren wünscht – vom Antlitz der Welt verschwinden soll, dass es eine lebendige Sprache ist, solange wir noch atmen.“

**Biography**

Dónal Ó Ceallaigh was born in the Gaelic speaking part of west Donegal, Ireland. At the age of eight or maybe nine, he had an experience which would have a profound influence on his life.

He woke up one morning to the magical sound of the incredible fiddle playing of the legendary Irish fiddle player John Doherty, who dropped in for breakfast. He was a travelling musician and would play one or two tunes in exchange for some breakfast. Upon hearing this fiddle music Dónal jumped out of bed faster than he ever did before, for he knew it was music of an incredibly high caliber, tunes which were complicated but really melodic and he knew this music had been sprinkled with magic, as if it were touched by the hand of the fairy folk themselves. From that moment on he had developed a great love for Irish traditional music. He was drawn into the magic. This was the “call to adventure” if you like.

On growing up in Ireland he was troubled having one ear on the country’s traditional music and fiddle playing of his Gaelic ancestors on one hand and in the other ear the exposure to pop culture pouring in from across the water. High up in the hills of Donegal he was able to tune in the old family radio to pick up foreign radio stations like Radio Andorra in Spain and hear new kinds of music that was not available in the lower lands.

But both of these music forms had no way to blend together at that time. It was like a musical schizophrenia. Torn apart by these to kinds of music which he loved and by the disharmony between them he searched for a way to unite them, a way to make peace between them.

In this CD he draws these two worlds together and harmonizes them, the old world of his ancestral past and the modern world now walking hand in hand in the present. That had been his aim for many years and it now finds fruit in this CD.

He was always one to break the rules and was forward thinking. He often asked himself “what kind of music will Irish people be composing in twenty five years time” and then put his imagination to doing just that. The result is his first solo CD.

**Philosopy**

While always involved with music, art and creativity Dónal Ó Ceallaigh found an interest in Irish mythology which led him to explore that hidden world of the collective Gaelic unconsciousness. Traces of this can be found in his songs, where he always reverts back to that deeper level of the Irish psyche. While at the same time, his work is full of light-hearted moments and non serious excursions. You could say that this is a uniquely Irish trait in some ways. As he says “It’s the tons of bricks and the floating feathers together, the profound, the deep and the witty weightlessness together which makes the great balance and Irish people seem to be able to dance in and out between them as if they were all Lords of the Dance”.

Why Gaelic songs? Firstly he grew up speaking, the second oldest language in Western Europe, Gaelic, and is a firm believer that it should be cherished, nurtured and kept alive. This is a belief that he shares with other family members and people from the community of Gaelic speakers. In some ways he was an outspoken Gaelic activist in his earlier years and regrets not having done more.

Secondly Gaelic is his first language, his mother tongue.

It has always been his intention to make a CD of newly composed Gaelic songs, adding to the body of songs that already exist, while bringing it in on a firm footing into this new millennium.

But what added a further urgency to this CD was the revelation that recently a number of highly positioned Irish politicians wanted the Gaelic language removed from the curriculum in schools in Ireland stating as their reason, the financial crisis which resulted from the country’s bail out of bad banks. They were claiming that after bailing out the banks there was not enough money to print the books in Gaelic as well as in English. Dónal Ó Ceallaigh’s reaction to this was to respond to their plans with a CD of Gaelic songs to show that this language is alive and breathing. Those politicians have since reversed their ideas but it may one day resurface. Dónal says “the second oldest language in Europe deserves better”, which is true, especially since Irish news papers constantly report about the huge wages and bonuses paid out at the top levels of Irish society, yet the language should be scrapped to cut back and to save money for those same bonuses. This has sent a chill through Ireland's Gaelic speaking community and horrified many non Gaelic speakers throughout the world.

Lastly Dónal Ó Ceallaigh says that Gaelic is a language of great poetic beauty, a very picturesque language which is ideal for poetry, song writing and emotional expression.

It is Dónal Ó Ceallaigh's wish, that lots of young Irish musicians will, in future, follow in his footsteps and write lots of new songs in the Gaelic language, new songs with a new Irish musical slant which we haven’t had before and open new doors which will lead to a new Gaelic Language and Music Revival and put the Gaelic language at the forefront in the Irish Charts. He says “We are talking about a new Gaelic Revival in a new millennium. We are taking the first steps on this road. Let the road rise to meet us”.

**Dónal Ó Ceallaigh**

**Irish Songs | Amhráin Ghaeilge | Gäelische Lieder | Música Gaélica | Chansons Gaéliques**

Alle Titel komponiert und arrangiert von Dónal Ó Ceallaigh

VÖ 19. September 2014

**Bluebird Café Berlin Records Neue Adresse ab 1. November 2014**

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**LC 11845**

**CD 14-0075**

Produziert von Dónal Ó Ceallaigh, assistiert von Florian Papst, PAPST RECORDINGS, Altheim.

**Dónal Ó Ceallaigh**

Gesang, alle Akustik- und E-Gitarren, Irish bouzouki, Single string Irish bouzouki, Bass, Drones, Mouth harp, Beat box, Lilting and Sibantar

**Support**

**Kosta Kostis** Bass (1, 2, 6, 12)

**Harry Sawatzski** Bodhrán, Percussion (1, 2, 3, 9, 12)

**Bernd Holzhausen** Bass (3, 4, 7, 14)

**Magdalena Pilar** Violine (1, 2, 4, 12)

**Maik Wahab** Tabla (6, 9).

**Guido Plüschke** Bodhrán, Percussion(1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13)

**Martina Rühmkorff** Cello (8, 10, 14)

**Heiko Rühmkorff** Fiddle (1, 2, 3) Klarinette (6)

**Florian Pabst** Percussion (3)

**Volker Brandt** Saxophon (9)

**Art Direction & Design**

Grötschel Kommunikation GmbH

**Digitale Bildbearbeitung**

Bernhard Grötschel

**Fotografie**

Jitka Ludvikova (Portraits)

Ulla Leis (Instrumente)

Pixabay (Himmel)

**Tracklist**

1 Lilt Box 3:16

2 Drochaimsir (Awful Weather) 5:49

3 Bossa Gaelach (Celtic Bossa) 3:16

4 Tradventure 3:20

5 Daoiní Santach 4:05

6 Tír Chonaill (Tyr Conal) 4:39

7 Bank a diddly do 6:43

8 Gaoth na nGael (Celtic Wind) 4:44

9 Bogadaí 4:18

10 Cash Came More 3:16

11 Cardiologist 2:33

12 Rathaidh do dhiaidh 3:07

13 Idirlíon 1:13

14 The Daughters of Badb 4:54

Gesamtspielzeit: 55:22

The material in this album is not in any way meant to hurt, offend, incite, inflame, insult or intimidate any person, institution, system or nation anywhere on this planet and is either of a comedy/satirical nature or amour or the like and most of it is to be taken with a pinch of salt.

**Kontakt**

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**Irische Sprache**

Die irische Sprache (irisch *Gaeilge* oder *Gaolainn,* nach der bis 1948 geltenden [Orthographie](https://de.wikipedia.org/wiki/Orthographie) meist *Gaedhilge*) ist eine der drei [goidelischen](https://de.wikipedia.org/wiki/Goidelische_Sprachen) oder gälischen Sprachen. Zu diesen zählen auch das [Schottisch-Gälische](https://de.wikipedia.org/wiki/Schottisch-g%C3%A4lische_Sprache) und das [Manx](https://de.wikipedia.org/wiki/Manx_%28Sprache%29) (eine auf der [Insel Man](https://de.wikipedia.org/wiki/Isle_of_Man) gesprochene Sprache). Die goidelischen Sprachen zählen zum [inselkeltischen Zweig](https://de.wikipedia.org/wiki/Inselkeltische_Sprachen) der [keltischen Sprachen](https://de.wikipedia.org/wiki/Keltische_Sprachen). Laut dem 8. Verfassungsartikel ist Irisch „die Hauptamtssprache“ *(an phríomhtheanga oifigiúil)* der Republik [Irland](https://de.wikipedia.org/wiki/Irland), „da [sie] die nationale Sprache ist“. Die [Europäische Union](https://de.wikipedia.org/wiki/Europ%C3%A4ische_Union) führt Irisch seit dem 1. Januar 2007 als eine ihrer [24 Amtssprachen](https://de.wikipedia.org/wiki/Amtssprachen_der_Europ%C3%A4ischen_Union).

Im [Deutschen](https://de.wikipedia.org/wiki/Deutsche_Sprache) wird die Sprache bisweilen – jedoch ungenau – als „Gälisch“ bezeichnet, während insbesondere in [England](https://de.wikipedia.org/wiki/England) und [Schottland](https://de.wikipedia.org/wiki/Schottland) unter „Gaelic“ meist das [Schottisch-Gälische](https://de.wikipedia.org/wiki/Schottisch-g%C3%A4lische_Sprache) verstanden wird.

Die Anfänge der irischen Sprache liegen zu großen Teilen im Dunkeln. Zwar ist das Irische unbestritten eine [keltische Sprache](https://de.wikipedia.org/wiki/Keltische_Sprachen), doch sind der Weg und die Zeit, auf dem und zu der es nach [Irland](https://de.wikipedia.org/wiki/Irland_%28Insel%29) kam, heftig umstritten. Es ist lediglich sicher, dass zur Zeit der Ogam-Inschriften (also ab *spätestens* dem 4. Jahrhundert) in Irland Irisch gesprochen wurde. Diese früheste Sprachstufe wird als *archaisches Irisch* bezeichnet.

Gemeinhin wird davon ausgegangen, dass das (keltische) Irisch die zuvor in Irland gesprochene Sprache (von der keinerlei direkte Spuren erhalten sind, die im Irischen aber als [Substrat](https://de.wikipedia.org/wiki/Substrat_%28Linguistik%29) nachzuweisen ist) nach und nach ablöste und bis zur Annahme des Christentums im 4. und 5. Jahrhundert die alleinige Sprache auf der Insel war. Kontakte zum [romanisierten Britannien](https://de.wikipedia.org/wiki/Gro%C3%9Fbritannien_in_r%C3%B6mischer_Zeit) sind nachweisbar. Aus dieser Periode stammen etliche [lateinische](https://de.wikipedia.org/wiki/Latein) Lehnwörter im Irischen, in denen meist die regionale Aussprache des Lateinischen in Britannien nachgewiesen werden kann. (Quelle: wikipedia.org)