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Through my research travels, I aimed to develop cultural and artistic competence in the traditional music and language of both modern Ireland and Irish diaspora communities in Atlantic Canada. By engaging with traditional musicians, instrument builders, dramatic performances, and academic archives, I sought to develop the language and cultural contexts needed to responsibly continue my doctoral research in traditional musical instruments and commercial theatre. My research travels have been made possible by a Mellon Foundation Area and International Studies Fellowship that I received as an incoming PhD student at the University of Wisconsin-Madison.

In Dublin, Ireland I conducted research at the Irish Traditional Music Archives while also immersing myself in the local Irish language, traditional music, and theatre cultures. I viewed performance work at the Abbey Theatre as well as traditional music performances at iconic traditional music venues the Temple Bar and O'Donoghue's pub which will directly influence my current dissertation preparation. From Dublin, I traveled to Galway City to attend the Galway Theatre Festival. Among the important performances I viewed and wrote on at the festival, productions of "Remnants" by the Turas Theatre Collective, "The Epic of Cuchulainn" by Candlelit Tales, and "Luna" by Bombinate Theatre were especially important in advancing my cultural understanding of current Irish theatre and music trends. Beyond this festival, I spent time working at the University of Galway and accessing the Druid Theatre Archives. During my time in Galway, I engaged with the city's traditional language and arts culture, and conducted a productive interview with traditional Irish luthier Paul Doyle.

I returned by train to Dublin and flew to St. John's, Newfoundland. While in St. John's, I conducted research at the Folklore and Language Archives and the Center for Newfoundland Studies (both housed at Memorial University of Newfoundland). The work centered around traditional musical instrument use and meanings in the emergent commercial theatre of 1980s Newfoundland. When not in the archives, I explored the province's traditional music culture by collecting field recordings and conducting conversations at many of the city's premier social music gatherings. I additionally held a productive interview with the island's premier luthier, Rodney DeVries, regarding traditional Newfoundland fiddle culture's place in current society.

My research travels have considerably broadened my cultural understanding of Irish traditional music and language usage outside of the United States while also preparing me to write responsibly about how musical instruments make meaning on dramatic stages. My time spent abroad has invigorated my own research and publication interests while also informing my upcoming classroom teaching. This research trip to cities and communities in which traditional music and language continue to thrive will additionally benefit the state of Wisconsin as I transfer the knowledge and experiences I acquired to both my ongoing composition and performance work in Wisconsin's theatre scene and my administrative work through Southern Wisconsin's "Celtic Music Association."