



EAST CORK  
EARLY MUSIC  
FESTIVAL

7-10 OCT  
2021





# Festival At A Glance

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# A Welcome from the Directors

## Welcome to East Cork Early Music Festival 2021.

It's been a very strange two years since our last festival, and our last live festival in 2019 seems both a lot closer and a lot further away than it is. With a lot of challenges facing music during the pandemic, we are grateful for your continued support, and hope you've been able to enjoy some of our digital work over this time.

The strange altering of time in this era of change also makes us think of

the things that stay the same over time. Music can have much the same power to alter time - an experience which we've discovered can be very disconcerting, but can also be enlightening.

To hear a hero of a Handel opera sing to his love brings us into one moment with someone despite 300 years of distance. While some things change, many of the important things in life remain.

We're happy to bring you into a series of moments from ages gone by during this year's festival, with concerts traversing tales of rivalry, secrecy, celebrity, and exploration,



Special guest artist harpsichordist **Bridget Cunningham** takes on the superstar of the 18th century with a solo recital following Georg Frideric **Handel's adventures in Ireland** in UCC's Glucksman Gallery on **Friday 8th October**.

Galway soprano **Aisling Kenny** and renowned harpist **Siobhán Armstrong** explore a more hidden stream of women's early music - from the songs of the secret Ferrarese Concerto delle Donne, to music attributed to Anne Boleyn in captivity.

On Saturday 9th October Bridget Cunningham directs the Cork Baroque Orchestra in Kinsale with mezzo **Sharon Carty** and countertenor **Francesco Giusti**, singing the divas of rival 18th century opera houses, a musical world fed by sponsorship from the 4th Earl of Cork.

Cellist **Carina Drury**'s programme **Irlandiani** lilts through the favourite Irish tunes of Baroque audiences and sees the favoured role of the cello amongst Irish-based composers.

**Cork Baroque Players** bring to life another touring virtuoso of the 18th century, with a sparkling programme by Venetian violinist Maddalena Lombardini.

Closing the festival on Sunday 10th October, **Vlad Smishkewych**'s trio cross genre and national boundaries in their programme **Trans-Pyrenaïc**, following threads of Baroque and folk music across the Pyrenees mountains over the centuries. If you find you want to revisit any of the concerts you experience, we will also be broadcasting the festival online at the end of the month.

East Cork Early Music is passionate about learning and inclusivity, and this year's festival will also include a vibrant fringe of education, through a variety of workshops and lectures, with something suitable for everyone.

We are so glad to see you again at East Cork Early Music Festival this year, and we hope nothing will keep us apart so long again.

**Caitríona O'Mahony &  
Norah O'Leary**





# Musica di e per donne

## **Date and Time**

Thursday 7th October, 6pm

## **Venue**

The Goldie Chapel, Nano Nagle Place

## **Performers**

Aisling Kenny..... soprano  
Siobhán Armstrong.....historical harps

# Programme

**Francesca Caccini** (1587–1641) – ‘Lasciatemi qui solo’

**Luzzascho Luzzaschi** (c. 1545–1607) – ‘Aura Soave’ from *Madrigali per cantare’ e sonare’ a uno e’ doi e’ tre*

**Mary Dering** (1629–1704) – ‘A false deign to be cruel’

**Anne Boleyn** (c.1501–1536) – ‘O Death rock me asleep’

**Anon.** (c. 1520s) – Harp solo: *My Lady Carey’s Dompe*, GB-Lbl MS Roy. App. 58

**Henry Purcell** (1659–1695) – *The Blessed Virgin’s Expostulation*

**Lucrezia Vizzana** (1590–1662) – ‘Ave Stella Matutina’

**Francesca Caccini** – Harp solo: ‘O che nuovo stupor’, *Il primo libro delle musiche* (1618)

**Francesca Caccini** – ‘Regina Caeli laetare’

**Barbara Strozzi** (1619–1677) – ‘Lamento: Lagrime mie che vi trattente?’ from *Diporti di Euterpe* Op. 7

**Barbara Strozzi** – ‘Che si può fare’



# Programme Notes

In the 1580s, Duke Alfonso II of Ferrara developed an ensemble for his court of three sopranos, who sang with the accompaniment of a lute, keyboard or briefly a bass voice. Performances were tightly guarded by the Duke, performed at concerts known as the *musica secreta*, for very particular audiences. Luzzasco Luzzaschi was the composer who first spied the talents of these young sopranos and began to write in the florid, interweaving style of the *concerto delle dame*.

When Francesco I de Medici, the Grand Duke of Tuscany was eager to emulate the Ferrarese example at the turn of the 17th century, Alessandro Striggio suggested that a good musician musician to play the bass parts on lute or harpsichord would be Giulio Caccini. Small wonder then that Caccini would become well-known for directing just such a group of singers - his wife and daughters. Initially famed for the accuracy and lightness of her trills and other ornaments, Francesca is considered to be the first female writer of opera, and her operatic writing echoes the *concerto delle donne* florid style. Her book *I primo libro delle musiche* contains a variety of arias on the principal forms of the day, with a fondness for structures such as the Romanesca.

Moving to England, the text of 'O Death rocke me asleep' is attributed to Anne Boleyn during her imprisonment in the Tower of London. The varying accompaniments published with it all feature a tolling knell figure which may have influenced Marin Marais' *Sonnerie de Ste Genevieve*. My Lady Carey's *Dompe* may also have an association with Anne Boleyn - the Lady in question may be Mary Boleyn, who married courtier William Carey. In the seventeenth century, Mary Dering published the first known works by a woman in England, as part of a book of airs by her teacher Henry Lawes. The well-educated daughter of a merchant, she was also published by John Playford in another selection of airs.

*Tell me, some pitying angel* (The Blessed Virgin's Expostulation) is one of two sacred pieces Purcell set to the words of Nahum Tate. First published in 1693 it is one of the finest examples of Purcell's brilliance for setting text and capturing emotion in music, giving a powerful voice to a female perspective in the story of the missing Jesus at the temple. In its final section Purcell uses astonishingly effective discord and harmonic shift to portray the mother's overwhelming emotion and realisation that hers is indeed no ordinary child.

One of an extraordinary array of nun-composers in seventeenth-century Lombardy, Lucrezia Orsina Vizzana sadly found little peace in her faith and music. At the centre of struggles between the Vatican and convents over the use of music, she seems to have been driven mad as a result, dying after being declared insane and forbidden from writing music.

Barbara Strozzi's mastery of the print-friendly cantata (while living in opera-mad Venice), is one of the reasons she was the most published composer of her period. Always at the forefronts of developments in the style from madrigal into cantata, her work was a huge influence on composers like Caldara and Legrenzi. 'Lagrima mie and 'Che si puo fare' are typical of her style, bringing madrigal into aria by spinning out vocal lines which increasingly intensify the text, and using familiar ground bass lines.

## Aisling Kenny

Soprano Aisling Kenny is a soloist, recitalist and ensemble singer from Galway. She performs regularly as a soloist with leading Irish ensembles including Irish Baroque Orchestra, Resurgam, Sestina, Camerata Kilkenny and Chamber Choir Ireland. She was soprano soloist in Bach Cantatas BWV82a *Ich habe genug* and BWV 51 *Jauchzet Gott in allen Landen* with Irish Baroque Orchestra directed by Peter Whelan at the National Concert Hall in June 2021, and in NCH's *Elegy* concert in July 2020 with Chamber Choir Ireland directed by Andrew Synnott. She features regularly in NCH's Chamber Music Series in concerts with IBO and Camerata Kilkenny. A frequent recitalist, highlights include Dowland's lute songs with Thomas Dunford in Paris and Kilkenny, a recital for Galway Early Music Winter Festival with historical harpist, Siobhán Armstrong, and a recital at Oxford University with Cecily Lock for Clara Schumann's bicentenary.

Aisling has sung as a soloist with Irish Chamber Orchestra, Marlborough Baroque, Luminosa String Orchestra, The Orchestra of St Cecilia, Linden Baroque and the Staatskapelle Halle and with choirs and choral societies in Ireland and the UK, and performs regularly as a soloist at many of Ireland's festivals as well as Edinburgh Festival Fringe. She is a recent recipient of the Arts Council's Music Bursary and gratefully acknowledges this support.

## Siobhán Armstrong

Siobhán Armstrong is a musician, academic researcher, lecturer, and music coach, and one of Europe's foremost harpists playing pre-1800 repertory on her collection of copies of medieval, Renaissance and multi-row, baroque harps. For many years Siobhán was the harpist of *Les Arts Florissants*, dir. William Christie; she continues to be involved in baroque opera, sacred and chamber music internationally, recording with Deutsche Grammophon, Sony, Virgin Classics, Linn, Dorian and Delphian, among others. Siobhán performs with many of Europe's prestigious early-music soloists, orchestras and opera companies, this month with *Akademie für Alte Musik Berlin*, in Germany, and with lutenist, Elizabeth Kenny's *Theatre of the Ayre*, at Wigmore Hall, London.

In Ireland, Siobhán is the founding director of The Historical Harp Society of Ireland, spearheading the rediscovery of Ireland's ancient harp, strung in brass wires. In 2014, she located a 'lost' historic Irish harp, and in 2016 she commissioned the first ever 3D-laser scan of a musical instrument at The National Museum of Ireland. Her PhD thesis (Middlesex University, London, 2021, forthcoming) concerns eighteenth-century, Irish-harp performance practice. In an Irish music context, Siobhán is unusual in placing herself at the confluence where 'historical' meets 'traditional' performance practice.

[www.siobhanarmstrong.com](http://www.siobhanarmstrong.com)





[festival.irishharp.org](http://festival.irishharp.org)



[www.limerickearlymusic.com](http://www.limerickearlymusic.com)





# Handel's Adventures in Ireland

**Date and Time**

Friday 8th October, 1pm

**Venue**

The Glucksman, UCC

**Performer**

Bridget Cunningham.....harpsichord

# Programme

**G.F. Handel** (1685-1759) - Overture from *Messiah* HWV 56 harpsichord arrangement

**G.F. Handel** - Overture from *Esther* HWV 50 harpsichord arrangement  
*Andante – Larghetto- Allegro*

**Thomas Roseingrave** (1691-1766) - *Allemanda* in B flat

**Thomas Roseingrave** - *Sarabande* from the 7th Set

**Francesco Geminiani** (1687-1762) - *Vivement* in d minor

**G.F. Handel** - *Allemande, Courante and Air and Variations* from *Suite No. 3* in d minor HWV 428

**G.F. Handel** - *Sarabande, Gigue and Passacaille* from *Suite No. 7* in g minor HWV 432

**Anonymous** - *Der Arme Irische Junge* (The Poor Irish Boy)

**Anonymous** - *Handel's Forest Music*

**G.F. Handel** - *Air and Variations* from *Suite No. 5* in E major HWV 430

# Programme Notes

On the 17<sup>th</sup> November 1741, at the age of 56, George Frideric Handel arrived in Ireland to work in the city of Dublin, where he enjoyed a creative sojourn that lasted nearly nine months. During his time in Dublin, Handel worked with many of the city's local musicians, actors and singers from the two cathedrals and also artists from England who sang in his concerts at the newly built Great Music Hall on Dublin's Fishamble Street. This is located near the *Barra an Teampaill* area we know today, south of the River Liffey and not far from the evocative Ha'penny Bridge - although Handel would not have known it as it was constructed later in 1816.

Following the devastating Great Frost and resulting famine of 1739-41, just before Handel arrived in Ireland to make music and support local charities, Dublin was at a turning point and on its way to become a thriving musical city and desirable place to live for people of wealth, fashionable in every way, due to the patronage of the arts by the colonial Protestant governing class. By 1750, Dublin was regarded as the second largest city in the British Isles after London and eleventh on the list of European cities in size, with music firmly established as an integral part of daily life and social hierarchy. Yet, despite the Kingdom of Ireland having an independent parliament, it was controlled by both the English Parliament and via local governance

through members of the protestant established church known as the Protestant Ascendancy.

Handel's decision to work in Ireland at this point appears to have proved both sensible and advantageous considering how business was at low ebb for him in London, due to the earlier backlash against Italian opera and his rivalry with other musicians such as Giovanni Bononcini. Handel had given up a business in 1741 as a concert promoter and lost money so he would have found it useful to go somewhere where his music was still commercially in demand and where he could try out his music to a new audience. His music was already popular in Dublin, and performances had already been presented of *Acis and Galatea*, *Utrecht Te Deum*, *Jubilate* and the *Coronation Anthems*.

Handel knew other prominent musicians already working in Dublin at the time and would have known of them from earlier days in London or even Italy. Francesco Geminiani and Thomas Roseingrave both had musical connections in Dublin and worked in London prior to 1741 when Handel was living there. The high standard of string playing in Dublin, which was remarked upon by Handel in a letter to his friend and librettist Charles Jennens, was undoubtedly due to the influence of Geminiani and his pupil, Matthew Dubourg and the violinist John Clegg.

Handel's Anglo Irish friends included the Earl of Egmont, whose brother the composer Philip Percival was on the board at Mercer's Hospital in Dublin with his wife Martha, and Frances, the wife of John Christoph Smith junior. Handel's friend and neighbour from Upper Brook Street in London, Mary Pendarves had also spent several years in Dublin in the 1730s and later married an Irish Anglican cleric, Reverend Patrick Delaney.

The poet, Alexander Pope, an avid supporter of Handel reworked his fourth book of the Dunciad for Jonathan Swift and concludes:

*O Cara! Cara! Silence all that train:  
Joy to great Chaos! Let Division reign:  
Chromatic tortures soon shall drive them  
hence.....*

*But soon, ah soon, Rebellion will commence,  
If Music meanly borrows aid from Sense:  
Strong in new arms, lo! Giant Handel stands,  
Like bold Briareus, with a hundred hands;  
To stir, to rouse, to shake the soul, he comes,  
And Jove's own thunders follow Mars's  
drums.  
Arrest him, Empress, or you sleep no more!  
She heard, and drove him to th' Hibernian  
shore.*

More details in the booklet notes for *Handel in Ireland Vol. 1* solo harpsichord album on *Signum Classics*

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## Bridget Cunningham

Bridget Cunningham is a prizewinning harpsichordist and a versatile conductor who trained at the Royal College of Music where she was awarded a Fellowship.

As Artistic Director of *London Early Opera*, Cunningham is a leading exponent of baroque music and created an internationally acclaimed series of recordings with *Signum Classics* which includes *Handel in Italy*, *Handel at Vauxhall*, *Handel in Ireland* and *Handel's Queens*. In November 2021 she will release Handel's *Eight Great Harpsichord Suites* with *Signum Classics*. Her harpsichord performances include playing at the London Handel Festival, Victoria International Festival, and for the Royal family at Buckingham Palace.

As well as her numerous baroque performances including Handel's operas *Admeto*, *Semele*, Purcell's *Fairy Queen*, Bach's *Easter Oratorio* and Vivaldi's *Gloria* and a 400<sup>th</sup> anniversary performance of Monteverdi's *Vespers*, she has conducted recordings of George Butterworth, Elgar's *Introduction and Allegro* and Sarasate's *Zigeunerweisen* and a world premiere for BBC Radio 4 with *London Early Opera* for the 300<sup>th</sup> Anniversary of Handel's Water Music, live on the River Thames.

She won first prize in the Tankard Intercollegiate Harpsichord Competition and Ruth Dyson harpsichord, clavichord and continuo prizes. She is currently studying towards a PhD with an AHRC stipend conducted through Open, Oxford and Cambridge Universities.



[galwayearlymusic.com](http://galwayearlymusic.com)

[sligobaroquefestival.com](http://sligobaroquefestival.com)

# Sligo Baroque Music Festival



# A Venetian Virtuoso

## Date and Time

Friday 8th October, 7:30pm

## Venue

Curtis Auditorium, MTU Cork School of Music

## Performers - Cork Baroque Players

|                         |             |
|-------------------------|-------------|
| Leonie Curtin.....      | violin      |
| Caitríona O'Mahony..... | violin      |
| Marja Gaynor.....       | violin      |
| Cian MacGarry.....      | viola       |
| Norah O'Leary.....      | cello       |
| Ellen Bolger.....       | harpsichord |



# Programme

## **Maddalena Lombardini (1745-1818)**

*Violin Concerto Op. 2 No. 1* in B Flat Major (Soloist: Caitríona O'Mahony)

- i. Moderato
- ii. Andante
- iii. Rondo Allegretto

*Violin Duet Op. 5 No. 6* in C Major (Violins: Marja Gaynor, Caitríona O'Mahony)

- i. Allegro
- ii. Allegro Brillante

*Violin Concerto Op. 2 No. 3* in A Major (Soloist: Leonie Curtin)

- i. Allegro
- ii. Adagio
- iii. Rondo Allegretto

# Programme Notes

Born in Venice, Maddalena Lombardini was a product of the *ospedali*, girls' orphanages which specialised in teaching music (famously the Ospedale della Piet  where Antonio Vivaldi taught). Showing considerable talent at a young age, she was granted permission to study with the famous violinist Giuseppe Tartini, and travelled to take lessons with him in Padua. In a period in which female opera singers were common, professional female violinists were rare - most of Lombardini's contemporaries either left the *ospedale* to marry, or stayed in it to pursue music. Lombardini chose both - when she came of age at 21, she received her *maestro* licence, and married fellow violinist Ludovico Sirmen, the couple setting off to tour Europe as a pair of virtuosi, often playing double concertos.

Initial publications under both their names gave way to works under Lombardini's sole authorship, as her fame began to eclipse her husbands. Her two sets of solo violin concertos which survive gained significant popularity - enough that they were adapted into a set of harpsichord concerti by Tommaso Giordani (who was later Music Director of Smock Alley Theatre in Dublin) shortly after their publication. The concerti are attractively written to delight touring audiences, with some ear-catching rhythmic variety and witty chromaticism.

Her violin duets are amongst her last publications in 1775, and therefore certainly not written to be played with her husband, who had returned to Italy (and acquired a noble-born mistress) in 1770, while Maddalena continued to tour. They are charmingly written in the classical style, and show links with her concerti, trios and quartets, predominantly written in the major and often in the two-movement form. This duet particularly shows a pleasing equality between the parts, with much swapping of melodic material.

Later in her career she also performed as an opera singer, but was received less well than as a violinist. Charles Burney wrote *'having been first woman so long upon her instrument, she degraded herself by assuming a character in which, though not destitute of voice and taste, she laid no claim to superiority'*.

## Leonie Curtin

Originally from Cork, Leonie Curtin graduated from the Guildhall School of Music and Drama in 1998, where she studied with Yfrah Neaman and Jack Glickman, with a distinction in performance. She was awarded the Crompton Prize in her final recital for solo Bach. Following this, she embarked on a Masters degree in performance at the University of Illinois in the USA, studying under Prof. Sherban Lupu. She was awarded a graduate assistantship and also led the Graduate String Quartet, which represented the University.

While in America, Leonie played with the Illinois Symphony Orchestra and Sinfonia da Camera and played in many of the University's New Music ensembles. She was the Outstanding Graduate Performer in 1998 and also performed at the Iowa New Music Symposium in the same year. On returning to Ireland Leonie taught at the Royal Irish Academy of Music for eight years, and was Director of Junior Strings from.

Leonie has played regularly with the Irish Chamber Orchestra, the National Symphony Orchestra of Ireland, the Ulster Orchestra, Opera Theatre Company, Crash Ensemble and VOX21. While living in London, as well as teaching at Junior Guildhall from 2005 to 2011, Leonie concentrated on Early Music. She now performs with groups such as the Irish Baroque Orchestra, the Orchestra of the Age of Enlightenment, La Serenissima, the New London Consort, the Gabrieli Consort, the Dunedin Ensemble, the Sixteen and the Avison Ensemble.

## Caitríona O'Mahony

Caitríona O'Mahony is a violinist, violist, educator, and artistic director from Cork. Initially studying modern violin and viola with Ruxandra Petcu-Colan and Simon Aspell at the Cork School of Music, she later specialised in historical performance with Walter Reiter and Kati Debretzeni at the Koninklijk Conservatorium Den Haag, and was awarded a Masters in Early Music Performance from the Royal Irish Academy of Music studying under Claire Duff. She has been known to try her hand at any variety of bowed strings, and loves viola d'amore and viola da gamba.

Caitríona has played with Irish ensembles including the Irish Baroque Orchestra, Camerata Kilkenny, Sestina Chamber Ensemble and the Cork Baroque Orchestra, as well as European ensembles including the Orchestra of the Eighteenth Century, and Ensemble Marsyas. A recent favourite project was recording the full cycle of Heinrich Biber's Mystery Sonatas for 3 online concerts, with organist James Taylor.

She performs and programmes with rising Irish early music group Ensemble Dagda, described as *"full of promise"* [Irish Times]. With the group, she has been invited to programme and perform concerts for festivals and series including West Cork Chamber Music, Encanto Salon Festival Helsinki, East Cork Early Music, Music for Wexford, St. Barrahane's Festival of Music, and Kaleidoscope Night.

## Cork Baroque Players

Cork Baroque Players is a flexible chamber group of the Cork Baroque Orchestra. The Cork Baroque Orchestra was set up as 'resident band' for East Cork Early Music Festival. Conceived as a response to the growing interest in historically inspired music performance, CBO provides a precious opportunity for Irish and Irish-based musicians to work with the world's leading early music specialists, as part of a high-level, professional orchestra, with an array of guest directors. CBO made its debut in 2013 with Finnish harpsichordist and conductor Aapo Häkkinen. In 2014, one of the world's foremost Baroque violinists, Elizabeth Wallfisch, led a programme of Vivaldi, Schmelzer, Telemann and a new work by the Clonakilty-based Justin Grounds. According to the Irish Examiner the result was *"...memorable for (its) energy, sense of phrasing, dynamic contrasts, and brilliance"*. CBO's debut at Cork International Choral Festival in May 2015 with Madrigal 75 was again hailed by the Examiner as *"... a magnificent performance... Throughout, the orchestral playing was crisp and supportive."*



# Irlandiani

**Date and Time**

Saturday 9th October, 2:30pm

**Venue**

Methodist Church, Kinsale

**Performers**

Carina Drury.....baroque cello  
Eimear McGeown.....Irish flute  
Masumi Yamamoto.....harpsichord

# Programme Notes

Not much is known of Lorenzo Bocchi's life but he seems to have been most active in Edinburgh and Dublin in the 1720s, where he was probably one of the first people to play the cello, and was described as 'the second master of the Violin Chello in Europe'. He was involved in some of the earliest known subscription concerts in Dublin and made some of the first ever written collections of Scottish and Irish tunes, which were published by John and William Neal.

Bocchi's *Musical Entertainment for a Chamber*, op.1 was also published by John and William Neal in Dublin, and it contains twelve sonatas; four for violin, four for recorder, two for violoncello, two for viola da gamba and an Italianate cantata setting of a Scots text by Allan Ramsay.

The two cello sonatas are virtuosic and technically challenging to play, with speedy passagework and double-stop chords. They must tell us something of Bocchi's virtuosic playing style and an impressive technical ability.

The first movement of Sonata IX in C major has a laid-back character, with an elegantly singing melody. It is followed by a short improvisatory slow movement which leaves space for the performer to play a cadenza, followed by an Andante: a theme and variations, which combines rapid passagework and humorous interplay between the cello and continuo line.

Sonata X opens with a fiery virtuosic movement which seems to make musical references to Vivaldi's *L'Estro Armonico* concerti; Bocchi may have encountered

this repertoire as it was in print in London from 1711. This is followed by a slow movement in which the cello has to play two lines at once using double stops, another technical challenge for the player! The final movement has a strong and resolute melodic theme, with yet more rapid descending scale passagework.

Geminiani spent periods of time living in Dublin from 1733-1740, returning in 1758 until his death in 1762. His *Six Sonatas for Violoncello and Basso Continuo*, Op. 5 were originally published in Paris in 1746.

In his treatise on the Art of Playing the Violin, Geminiani states that "the intention of music is not only to please the ear, but to express sentiments, strike the imagination, affect the mind, and command the passions."

His Sonata No. 3 in C major has a tender warmth to it, with a gentle introductory Andante, followed by a playful Allegro. The Andante has a French lavishness with unexpected harmonic turns and the final Allegro has a sprightly, dance-like character, with hints of folk and dance music in its writing.

Sonata No.6 in A minor opens with an expressive slow introduction, which quickly transitions into a fiery Italianate Allegro Assai movement. The final Allegro- Non Tanto movement contains a beautifully simple folk like major section, a melody which he later reused in his composition 'The Incharnted Forrest – An Instrumental Composition Expressive of the same Ideas as the Poem of Tasso of that Title'.



The first Irish tune is a short extract from a piece written by Bocchi which was published in the 1724 Neal Collection; "**Plea Rarkeh na Rourkough or ye Irish Wedding improved with diferent divisions after ye Italian maner with A bass and Chorus by Sigr: Lorenzo Bocchi**". The title page states that the piece was "As performed at the Subscription Consort by Senior Loranzo Bocchi". In modern Irish the title is Pléaráca na Ruarcach which translates as the Revels of the O'Rourkes.

The two slow laments were both published in the 1724 Neal Collection. **Limbrick's Lamentation**, a vocal version of which first appeared in Scottish manuscripts in the 1690s, might have been brought from the Scottish highlands to Ireland where it was arranged into an instrumental version by an Irish harper. This is followed by **Ye Clarge's Lamentation**, a tune which is tentatively linked to Carolan. The title might be a reference to the introduction of penal laws in Ireland in the late 17th century.

Carolan is said to have written **Captain O'Kane** (or O'Cahan) for his friend, a sporting man from a distinguished County Antrim family who was known as "Slasher O'Kane". This is followed by **Morgan Magan** which was published in the 1724 Neal Collection, another version of which was also published by the Neals in their 1726 Choice Collection of Country Dances. **Sí Bheag, Sí Mhor** is said to have been the first song that Carolan wrote, when at the house of his first patron George Reynolds of Co. Leitrim.

**Sí Bheag, Sí Mhor** is said to have been the first song that Carolan wrote, when at the house of his first patron George Reynolds of Co. Leitrim. Reynolds, seemingly unimpressed by Carolan's playing, advised that he 'might make better of his tongue than his fingers' and Carolan in response composed **Sí Bheag, Sí Mhor**, based on a story of a war between two fairy hills nearby.

Burk Thumoth (c 1717- 1747) played the trumpet, flute and harpsichord, and seemed to have had a successful career in his youth as a child prodigy. There are newspaper references to multiple performances he gave in London from the age of just 13. From 1738-1740 and for periods thereafter he was in Dublin. An irregular performance schedule suggests that he was not working as a professional musician but was a soldier who only performed when his schedule allowed. He published "Twelve Scotch and Twelve Irish Airs" in 1742. It is subtitled "With Variations, set for the German Flute, Violin or Harpsichord by Mr Burk Thumoth".

**Carolan's Farewell To Music** is said to have been composed when he felt death approaching. He returned to the home of his dear friend and patron, Mrs. McDermott Roe. He was given a whiskey and when he felt stronger, he called for his harp and composed this final melody. At the end of the tune he walked upstairs to bed, where he died a few days later. His dying words were said to be "the drink and I have been friends for so long, it would be a pity for me to leave without one last kiss."

© Carina Drury

## Carina Drury

Carina Drury has held a lifelong love for music and her cello playing has been described by BBC Radio 3 as 'singing across the centuries'. Her love for 18th century music took hold while she was a student at the Royal Academy of Music where she was twice awarded the Early Music Prize. She toured as principal cello with the European Union Baroque Orchestra in 2010, and now regularly works as a soloist, chamber musician and continuo player with historical instrument ensembles in the UK and Ireland. Carina has hugely enjoyed delving into Geminiani, Bocchi and O'Carolan's music for her debut album *Irlandiani*, thanks to Arts Council of England funding.

## Eimear McGeown

Irish flautist **Eimear McGeown** has steadily built a reputation as being one of the world's most versatile exponents of both the classical and Irish flute. Two of her most notable solo performances have been on BBC's *Last Night of the Proms* and the World Premiere of Dave Morris' *Concerto* in the Library of Congress in Washington DC. In recognition of her achievements in the Performing Arts, Eimear received an invitation by Her Majesty the Queen to attend a Royal Reception at Buckingham Palace.

## Masumi Yamamoto

Harpsichordist **Masumi Yamamoto** performs extensively as a soloist and continuo player. In 2019, she gave solo recitals in the London Handel Festival and Edinburgh Fringe Festival, and has toured across Europe with such ensembles as the Gabrieli Consort & Players, the Academy of Ancient Music and the Orchestra of the Age of Enlightenment. Also in demand as a concerto soloist, she has played concertos in the UK, Norway, Japan and Australia. She was a prize winner at the International Harpsichord Competition in Bruges.

Masumi studied at the Queensland Conservatorium Griffith University in Australia with Leah Horwitz and Huguette Brassine. In the UK, she studied at the Royal Academy of Music, then at Trinity College of Music with harpsichordist James Johnstone before completing her PhD at the University of York under Peter Seymour. Other valuable input has come from teachers including Carole Cerasi and Michael Hell.

In addition to her performing activities, Masumi was on the panel of judges for the Broadwood Horniman Harpsichord Competition in 2017. She is also the Artistic Director of a Baroque concert series 'Sydenham Concerts' and is Teacher of Harpsichord at St. Paul's Girls' School and James Allen's Girls' School in London.



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# A Tale of Two Opera Houses

## Date and Time

Saturday 9th October, 6:00pm/8:30pm

## Venue

Methodist Church, Kinsale

## Performers

Bridget Cunningham.....director/harpsichord

Sharon Carty.....mezzo-soprano

Francesco Giusti.....countertenor

Cork Baroque Orchestra

Anita Vedres.....leader

Rachael Masterson.....violin 1

Leonie Curtin.....violin 2

Caitríona O'Mahony.....violin 2

Marja Gaynor.....viola

Norah O'Leary.....cello

Edward Tapceanu.....double bass

# Programme

*Teseo* by G.F. Handel (1713) - Overture

*Giulio Cesare* HWV 17 by G.F. Handel (1724) - 'Al lampo dell' armi'

*Amadigi di Gaula* by G.F. Handel (1715) - Sinfonia from Act 1

*Tamerlano* HWV 18 by G.F. Handel (1724) - 'Bella asteria'

*Artaserse* (Pasticcio) (1734-35) - 'Son qual nave' by R. Broschi

*Orfeo* (Pasticcio) (1736) - 'Sempre a si vaghi rai' by J.A. Hasse

*Polifemo* by N. Porpora - 'Alto Giove'

*Giulio Cesare* HWV 17 by G.F. Handel (1724) - 'Son nata a lagrimar'

# Programme Notes

Richard Boyle (1694 – 1753) the 4th Earl of Cork and 3rd Earl of Burlington, was an Anglo-Irish architect and nobleman, remembered for bringing Palladian architecture to Britain and Ireland. His home at Burlington House, Piccadilly London was the regular meeting place of all the leading wits, poets, including Alexander Pope, Dean Swift and John Gay.

He was distinguished for his interest in natural philosophy, his patronage of all the arts and for a very splendid and refined taste in architecture and was often called the "Apollo of the Arts" and the "Architect Earl". He became a patron of the composer George Frederic Handel who resided with him, both under the guidance of his mother Juliana Boyle, whilst recruiting Italian musicians to work in London, including the Castrucci brothers and the composer Amadei.

John Gay referenced Handel and Burlington House in his poem 'Trivia: Or, the Art of Walking the Streets of London' (1716):

*Yet Burlington's fair palace still remains;  
Beauty within, without proportion reigns.  
Beneath his eye declining art revives,  
The Wall with animated picture lives;  
There Handel strikes the strings, the  
melting strain,  
Transports the soul, and thrills through  
every vein;  
There oft I enter (but with cleaner shoes)  
For Burlington's beloved by every muse.*

Handel dedicated his popular operas Teseo (1713) and Amadigi di Gaula (1715) to the Earl. So insatiable was London's hunger for operas that, to keep them coming, devotees formed a company, an opera house: The Royal Academy of Music in 1719. Subscribers included King George II (pledging £1000 per annum) and the Earl, Richard Boyle, who became a director and generous and 'illustrious' supporter and musical control was given to Handel, the undisputed King of Opera in London.

Thus empowered, Handel sailed for the continent, returning with a clutch of super-stars - his 'costly canaries'. Audiences were ecstatic. The Academy cast included the Italian singers – the castrato Senesino (Francesco Bernardi), sopranos Marguerita Durastanti, Francesca Cuzzoni, Faustina Bordoni, bass Giuseppe Boschi and tenor Francesco Borosini. Several operas including Giulio Cesare and Tamerlano in 1724 were hugely successful.

After a while, the enthusiasm of Cuzzoni's supporters led to quarrels with the devotees of Senesino and later with those of Faustina, and satirical pamphlets (one entitled 'An Epistle from Signor Senesino to Faustina') began to circulate. Following the death of George I, on the 11th June 1727, all the theatres were closed for the summer, causing the premiere of Riccardo Primo to be postponed until the next season. The Italian singers were lampooned in John Gay's The Beggar's Opera, premiered on 29 January 1728.



This work owed much of its success to its employment of shorter arias and, unsurprisingly, sung in English. After the Academy's auspicious start, it lasted for only nine seasons instead of the twenty-one originally envisaged. Cumulative effect of illnesses, absences, audience and press disruptions, dwindling audience numbers (partly due, ironically, to the restored decorum) the instability of the stock market, competition of rival forms of theatrical entertainment, and largely the inflated fees demanded by the best singers ('costly canaries', as Mainwaring called them) led to the financial collapse of the Academy which closed its doors after the 1727-8 season.

Nonetheless, opera mania persisted and late in the spring of 1728, Academy subscribers handed over the management to impresario John James Heidegger together with Handel began to form a 'Second Academy'. After more trips to Italy, Handel had a new cast of singers including, Anna Maria Strada del Pò of whom Handel felt "sings better than the two who have left us, because one of them (Faustina) never pleased him at all and he would like to forget the other (Cuzzoni)." This new Academy survived until 1734, after which it encountered many difficulties; but for all the Academy's problems, its success was enormous.

Meanwhile in 1733, the Opera of the Nobility was set up as a company based at a theatre at Lincoln's Inn Fields run by John Rich. It was funded by a group of nobles under Frederick, Prince of Wales in order to rival the (Second) Royal Academy of Music company, which was

backed by his own father, King George II. The Nobility company favoured the modern Neapolitan style of composition and invited the widely admired composer, Johann Adolph Hasse to join them. Hasse flatly refused as Handel was already working in London and Nicola Porpora became the first director of music with Owen Swiny as its talent scout. By this time, the castrato Senesino had fallen out with Handel and instead became the lead singer of the Nobility opera with other of Handel's best singers such as Francesca Cuzzoni and Antonio Montagnana. Strada del Pò was the only singer not to defect to the rival Opera of the Nobility in the summer of 1733.

Though the famous castrato Farinelli, (Carlo Maria Michelangelo Nicola Broschi), former pupil of Porpora, joined the Nobility late in the season and thus made it financially solvent, he was unable to prevent its eventual bankruptcy and it was dissolved in 1737. Farinelli first appeared in Artaserse (1734/5), a pasticcio with music by his own brother Riccardo Broschi and several other performances including Porpora's Polifemo (1735) together with Senesino and Orpheus (1736), Hasse and Porpora. The remnants of the two opera companies combined at the King's Theatre for the next season. A second Opera of the Nobility was formed in 1741 by the Earl of Middlesex, but it did not survive for long although opera continued and was heard throughout the Pleasure Gardens as Handel reinvented himself by writing oratorios.

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## Sharon Carty

Irish mezzo-soprano Sharon Carty is a singer who has firmly established a reputation as a respected interpreter of both early and contemporary works, alongside maintaining a busy schedule in mainstream opera and concert repertoire.

Regularly praised for her musicality, intelligence, and the warmth, clarity and agility of her voice, her opera repertoire includes roles such as Hänsel, Dido, Ruggiero, Dorabella, Cherubino, Ariodante, Orfeo and Sesto. On the concert platform her repertoire spans most of the major sacred concert works, including all the principal works by J. S. Bach as well as *Messiah*, Mozart's *Great Mass in C minor* and a broad song repertoire in addition to numerous chamber music works.

Career highlights to date include her London and Amsterdam opera debuts with *The Second Violinist* at the Barbican Theatre, and the Muziekgebouw in Amsterdam, her Wexford Festival Opera debut as Lucy Talbot in William Bolcom's *Dinner at Eight*, the title role in Irish National Opera's critically-acclaimed *Orfeo ed Euridice* and the premiere of a new opera, *Proserpine* by Silvia Colasanti, to critical acclaim.

Her discography includes *La Traviata* on Naxos DVD with the NDR Radiophilharmonie alongside Thomas Hampson and Marina Rebeka as well as *The Mountebanks* (Gilbert/Cellier) on CD with the BBC Concert Orchestra. Her most recent CD, a disc of Schubert songs with pianist Jonathan Ware, was released in May 2020.

## Francesco Giusti

Francesco Giusti was born in Bologna, Italy, in 1983, where he studied piano at the Conservatorio Giovanni Battista Martini from 1992 until 1999. In 2000 he began studying singing as a countertenor as well as further broadening his studies to include organ playing and composition.

He has become a sought-after soloist throughout Italy as well as in Portugal, Switzerland, Germany, the UK, the Netherlands, Belgium, Denmark, Sweden, Norway, Slovenia and Japan. He regularly collaborates with important early music ensembles such as Roberto Gini's Ensemble Concerto and Gianluca Capuano's Il Canto di Orfeo. His 2004 recording of Claudio Monteverdi's "Ego Flos Campi" was released under the Dynamic label as part of Ensemble Concerto's "Monteverdi's Sacred Music" and is available on CD as well as all major digital platforms.

In 2017 Francesco moved to Dublin, Ireland, where he has been collaborating with local musicians and choirs, including St. Patrick's Cathedral's, St. Ann's and Christ Church Cathedral's, the latter of which he has been a member of since 2018. One year later, Francesco joined the Belfast-based early music ensemble, Sestina, led by Mark Chambers. During the 2018-19 season Francesco was also a member of the Northern Ireland Opera Studio with which he performed the title roles in productions of Scarlatti's and Martini's "La Dirindina" and Greg Caffrey's "Pamplemousse".



# TransPyrenaïc

## **Date and Time**

Sunday 10th October, 6:00pm

## **Venue**

St. Peter's North Main Street

## **Performers**

Ivan Garriga.....fiddle, vielle, rebec

Mohammad Syfkhan.....bouzouki, saz

Vlad Smishkewych.....voice, sinfonie, percussion

# Programme Notes

There is a common thread that binds mountain people—elusive, perhaps, but quite palpable to those who experience life at an altitude, or whose lives are nestled within the foothills and valleys of the world's mountain ranges. That unifying force is what we explore in *TransPyrenaïc*, a project which uses the border regions in and around the Pyrenees as a springboard for experiencing mountain culture through instrumental music and song. Whether from north or south of these great peaks, or from whichever point along their many winding paths or pilgrim trails, the music of the Pyrenees speaks of the numerous groups which have passed through these regions, and preserves the lives and cultures of its inhabitants in traditional songs and dances. Home to multiple—and quite distinct—languages, the borders here are porous: less like the hard lines of borders and boundaries, and more like interleaved fringes.

*TransPyrenaïc* explores these many geographic and cultural fringes across nearly eight centuries—with *cantigas*, troubadour songs and *versus* from the 12-13th centuries, to traditional songs and dances from the last century and a half. Songs compiled by the medieval king Alfonso X from across his vast kingdom and sphere of influence brought together songs from as far north as the domain of the French *trouvères*, and as far south as the north African Andalusí musicians, into one collection.

Arabic, Hebrew, Latin and Galician-Portuguese intermingled in courtly circles, just as Catalan, Gascon, and Basque wove through the vernacular of the Iberian peninsula. As the various groups who once called this region home were dispersed by wars, expulsions, exile, and intolerance, their music and their memories carried with them pieces of this region. We weave these pieces together in a programme that both reaches across—and beyond—the Pyrenees.

*TransPyrenaïc* is part of the *Borderlines* project, a series conceived by Wolodymyr ("Vlad") Smishkewych. In this series, he is joined in collaboration by some of Ireland & Europe's finest instrumentalists and singers in early, new and traditional music. It is an extended venture, one that enters into a deep and very personal performer's dialogue with song traditions across Europe and its peripheries. The title evokes a culturally varied, intriguing—occasionally dangerous—and chameleonic area between regions and peoples as well as between time and space, and implies a rich combination of languages, sound-worlds, and temperaments. The *Borderlines* project brings to musical life those leitmotifs that have penetrated the poetry, art, and music of the last fifteen centuries, through a series of curated concerts exploring themes across (or in spite of) borders.

## Ivan Garriga Edo

Ivan combines a diverse career in performance, teaching, and collaboration. He holds a degree in classical violin performance from Barcelona's Conservatorio del Liceu, a postgraduate degree in Contemporary Art, and an MA in Irish Traditional Music Performance from the Irish World Academy of Music and Dance (University of Limerick). His teaching experience includes faculty posts at the Music Conservatory of the Pyrenees and the Seu d'Urgell School of Music, and he is currently on the faculty of the Irish Chamber Orchestra's Sing Out With Strings programme as well as the ICOYO (ICO Youth Orchestra).

His collaborative projects include the traditional Pyrenean music group *Orquestrina Trama*, the duet *Magari*, the Rufaca Folk Jazz Orchestra, the Comediant's Theatre Company, the Stage Art & Nature Project, "Aiga!", and most recently his foray into Early Music and Historically informed performance, *TransPyrenaïc*.

## Mohammad Syfkhan

Mohammad Syfkhan is a Syrian refugee living in Carrick-on-Shannon, Co. Leitrim. He lived in Raqqa, where he was a surgical nurse who also had his own band. His son Fadi was killed by ISIS in September 2014. Mohammad left Syria with his family in February 2016 and spent ten months in Greece before moving to Ireland on the refugee resettlement programme. He has three sons living in Germany. His music now provides a bridge between

the Kurdish community in Ireland and the local community. He has played at numerous festivals and venues around Ireland, including the Masters of Tradition Festival in Bantry, Leitrim's Dock Arts Centre and at Kurdish events across the country.

## Wolodymyr Smishkewych

Tenor Wolodymyr "Vlad" Smishkewych has performed with Sequentia, Theatre of Voices, Carlos Nuñez, Jordi Savall and Hesperion XXI, The Harp Consort, Dialogos, and Chamber Choir Ireland. He has recorded for Sony/BMG, Harmonia Mundi, Naxos, and Focus Records. Vlad holds a Doctor of Music in Voice Performance from Indiana University, and has lectured at universities in the United States, South America, Canada, and Europe. In 2011 he became director of the MA in Chant at the University of Limerick, Ireland, where he taught until 2014. He then returned to performing and the world of broadcasting, joining Ireland's RTÉ lyric fm as well as the European Early Music Network, as radio announcer and producer. Vlad is known to Irish radio listeners as the host and researcher of Vox Nostra, Lyric FM's Early Music show. In 2020 with harpsichordist Dr. Yonit Kosovske, he launched H.I.P.S.T.E.R. Ireland (Historically Informed Performance Series, Teaching, Education and Research) to present early music performances and courses. In 2021 they launched the new Limerick Early Music Festival.

Vlad Smishkewych gratefully acknowledges funding support from Arts Council Ireland, Music Network, and the Limerick City and County Council.

# Let us know what you think!

We'd love to hear what you think of this year's festival.

If you can spare one minute to answer a few quick questions, please scan the QR code below, or go online to [bit.ly/ecemf2021](https://bit.ly/ecemf2021)

Thanks for your help!



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# Thanks

We are very thankful for the support, encouragement, and hard work of a group of loyal friends without whom there would be no festival.

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