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FESTIVAL

13-16 OCT
2022



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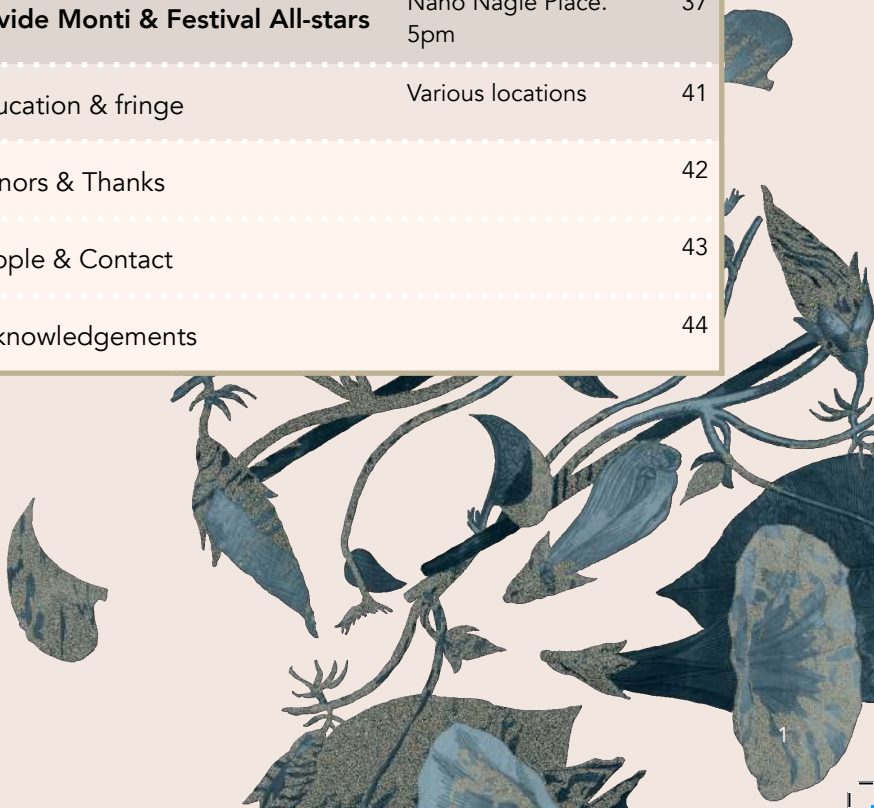
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A Welcome from the Directors

Welcome to East Cork Early Music Festival 2022.

Swedish poet Tomas Tranströmer said *"Time is not a straight line, it's more of a labyrinth, and if you press close to the wall at the right place you can hear the hurrying steps and the voices, you can hear yourself walking past on the other side."* For us, that's the perpetual magic in early music, that sense of connection and identification with stories, people and places from long ago, who feel so near in the moment of music-making. It's what keeps us

coming back, and why we're so delighted to be rebuilding the festival again post-COVID, rekindling long standing friendships and partnerships with music.

East Cork Early Music has had 20 years of friendship with **Madrigal '75**, Cork's favourite chamber choir, and their work in the past has included Monteverdi Vespers in the North Cathedral, and a seminal St. John Passion with Sestina Music at St. Mary's Collegiate Church Youghal. With choirs returning after long COVID hiatuses, it was the perfect year to renew this old friendship for a performance of Handel's perennial favourite the



Messiah, accompanied by the Cork Baroque Players. Handel's best known chorus - the **Hallelujah** - certainly expresses how grateful we are to be able to play and sing together once more.

Since its opening, East Cork Early Music have partnered with **Nano Nagle Place** museum (recent winners of the Council of Europe Prize) and brought history to life through music in their atmospheric spaces. The Goldie Chapel will ring with historic music for full audiences again this October, hosting the opening and closing concerts of the festival. On Thursday 13th October, **Brú | New Early Music** take us on a musical journey through an ancient Norwegian poem, combining Nordic folk songs and early music with a contemporary edge. On Sunday 16th October, critically-acclaimed Italian violinist **Davide Monti** explores the power of string instruments in music of the eighteenth-century, bringing the stars of the festival together with Italo-Indian viola player Krishna Nagaraja and Irish cellist Norah O'Leary.

Harpsichordist Malcolm Proud's ensemble **Camerata Kilkenny** has also played at the festival since its inception, and this year returns historic music on historic instruments to the **13th-century Cloyne Cathedral**, bringing its ancient

spiritual atmosphere to life with **Bach's famous church cantatas**, starring soloists Julia Doyle, soprano and Michael Niesemann, oboe. The next generation of early music stars in Ireland is also featured in East Cork, with the rising **Iverni Baroque** ensemble diving into music by **Purcell, Barbara Strozzi** & more at **St. John the Baptist Church Middleton**.

The festival continues to highlight the work of lesser-known composers, this time with **Dr. Yonit Kosovske's** ensemble and their programme *La Femme Forte*, featuring soprano Pauline Graham, violinist Debbie Diamond, and viola da gamba player Sarah Groser. Their work explore cantatas on the stories of Esther and Judith, by French composer Elisabeth-Claude Jacquet de la Guerre, a favourite subject also of female artists like Artemisia Gentileschi.

We're very grateful for the continued support of all the people who make the festival possible and look forward to seeing you again.

Caitríona O'Mahony & Norah O'Leary



Scandinavian Spirits

Date and Time

Thursday 13th October, 6pm

Venue

The Goldie Chapel, Nano Nagle Place

Performers

Nadia Kuprina..... voice
Davide Monti.....violin
Krishna Nagaraja.....viola, Hardanger fiddle
Marco Testori.....cello
Solmund Nystabakk.....theorbo

Programme

Draumkvæde I: The Frame of the Vision [trad. Norwegian/arr. Krishna Nagaraja]

Swedish Medieval Ballad: "Herr Olof" [trad. Swedish/arr. Nagaraja]

Intermezzo: "Polska efter Pelle Fors" [trad. Swedish/arr. Nagaraja]

Draumkvæde II: Gjallarbrú, or the Bridge to the Otherworld and its Feral Guardians [trad. Norwegian/arr. K. Nagaraja]

The Blue Goat set [trad. Swedish/arr. K. Nagaraja]

Swedish Medieval Ballad: "Lindormen" ("The Snake-Dragon") [trad. Swedish & A. Norudde/arr. K. Nagaraja]

Intermezzo: "GjallarBrú" [K. Nagaraja]

Draumkvæde III: Journey Beyond Death [trad. Norwegian/arr. e improv. Brú]

Himlens polska (Paradise polska) [trad. Swedish/arr. K. Nagaraja]

Dansen Ungdom (Dance, youth) [trad. Swedish/arr. K. Nagaraja]

Martins Begravning (Martin's burial) [trad. Swedish/arr. K. Nagaraja]

Intermezzo: "Näckens polska" [trad. Swedish, text A.A. Afzelius (1812)/arr. K. Nagaraja]

Draumkvæde IV: Doomsday [trad. Norwegian/arr. K. Nagaraja]

Domedagslåten (The Doomsday) [trad. Norwegian]

Swedish Medieval Ballad: "Näcken och Jungfrun" ("The Näcken and the Maiden") [trad. Swedish and Norwegian/arr. K. Nagaraja]

Draumkvæde V: Epilogue [trad. Norwegian/arr. K. Nagaraja]

Programme Notes

Draumkvæde literally means “The song of the Dream” and is an old Norwegian mystical poem dating back to the Middle Ages. For centuries, generations of traditional singers have told the visions of Olav Åsteson, the protagonist, who falls into a deep sleep for the thirteen days between Christmas and the Epiphany, allowing him to see the realm of life beyond death. After a perilous journey, Olav enters the Otherworld through its fateful bridge – *brú*, in the old Norse language – and describes its monsters and heroes, the bliss and the punishment, finally reaching the hall where the Final Judgement (“*Domedag*”) is held.

The programme builds upon this ecstatic framework to present Scandinavian medieval legends where the supernatural beings that inhabit fjords, forests, rivers, mountains, and lakes weave enchanted webs to capture the unaware mortals who incautiously venture into those places. Music, just like a spell, makes the invisible visible, and tells stories where the magic element is intertwined with the so-called normality. But is there a dividing line after all?

The four scenes outlining the programme are introduced by verses from the *Draumkvæde*, narrated by the singing voice and accompanied by Brú instrumentalists.

The first part describes the journey beyond our world, across skies overlooking dark seas, and down to the bottom of the ocean. Water is also the dominant element in the Swedish Medieval ballad “Herr Olof”, where a valiant knight is bewitched by a mermaid who holds him forever captive in her underwater abode.

An old-sounding Swedish instrumental tune introduces the second scene, devoted to the spirits of the earth-element. The protagonist of the *Draumkvæde* now faces the *Gjallarbrú*, the bridge to the Otherworld guarded by three magical beasts that let only the righteous souls pass. One of them is a frightful snake, not unlike the *Lindormen* (a wingless dragon-snake) from the Swedish Medieval ballad with the same title. Here however the story has an unexpectedly happy ending, since the snake and the seduced maiden eventually become a royal couple and no blood is shed at all. The ballad is preceded by a set of Swedish folk melodies which, due to the microtonal intonation and the rough character of the arrangement, seem to be carved straight out the rock of an enchanted Nordic mountain.

The original composition “GjallarBrú” transports us into the Kingdom of the Dead, where large sections of the *Draumkvæde* are set.

After the touching "Paradise polska", a couple of other *polskas* offer a meditation on life and death, suggesting one should seize and enjoy what the present brings: it might be a dance, or a funeral banquet, "it matters not, as long as the spirit is pleased." (cit. "Martins Begravning")

The final scene presents on one side the mystical topic of the transfiguration *par excellence*, the Final Judgement. On the other side it introduces a legendary figure that recurs in several European mythologies, whose main weapon is indeed the shape-shifting or transformation: the Swedish *Näcken* (*Nøkken* in Norway, *Nix* in Germany, *Neck* in England). The legend tells how this water sprite, through his appearance as a noble man, deceives a wealthy young maiden, persuading her to ride with him to what will be her last journey on this earth. The scene is preceded by a "Näckens polska", followed by hieratic *Draumkvæde* verses and an introduction to the Swedish Medieval ballad of the *Näcken* and the maiden, namely a Norwegian tune with markedly mystical traits entitled "The Doomsday". The arrangement of the ballad interpolates the Swedish song with hypnotic Norwegian tunes, often associated with magical arts and trance-like states, played on the picturesque *hardingfele*, the Norwegian violin with resonance strings.

As Olav fades back into reality from his ecstatic sleep, we wake up from this dream-like atmosphere with the final lines of the *Draumkvæde*; visions echo from afar across the vaults of the human spirit, reminding us, with the Fox of *Le Petit Prince*, that "the essential is invisible to the eye".

Brú | New Early Music

"The Otherworld's festive palace.... In Brú grow three trees that ceaselessly bear fruit, and there lies an inexhaustible cauldron from which no company ever went unsatisfied."

- Ancient druidic saying

Brú is a flexible project formed by European baroque musicians with a strong passion for traditional and non-classical music. The constant desire to refresh their artistic identity, tirelessly searching for new sources of inspiration, converged into Brú's innovative language where the eloquence of early music on period instruments meets the vitality of traditional music from Ireland, Scotland and the Nordic countries. Every musician casts a unique ingredient into the *"inexhaustible cauldron"* - their company can never go away unsatisfied.

Brú has played in several European countries and participated in festivals such as MA Early Music in Bruges, the Warsaw Philharmonic series and MiTo Settembre Musica in Italy.

Krishna Nagaraja

Violinist, violist, composer, arranger, formerly also singer and beatboxer, Krishna Nagaraja has always approached music from many different directions. Over the years, his musical path led him to the baroque violin and viola, performing with renowned groups in his native Italy and abroad.

His passion for traditional music also steered him towards Irish, Scottish, Breton and Nordic folk music. During his Masters and doctoral studies explored he experimented with the interaction between musical genres and styles, mixing folk with baroque and contemporary music in original arrangements and compositions.

Combining his this multitude of influences into a personal style of truly contemporary composition has resulted in well-received works combining Nordic folk music, baroque music, and a multitude of contemporary influences. His recent release on Challenge Records *Tales from Norway*, has been called *"...the freshest art-musical treatment of Norwegian folk music I have heard in a very long time."* [Ballade]



La Femme Forte

presented in association with FUAIM

Date and Time

Friday 14th October, 1pm

Venue

The Glucksman, UCC

Performers

Pauline Graham.....soprano
Debbie Diamond.....baroque violin
Sarah Groser.....viola da gamba
Yonit Kosovske.....harpsichord

Programme

A celebration of Élisabeth-Claude Jacquet de La Guerre (1665–1729)

Esther, from *Cantates françoises sur des sujets tirez de l'Ecriture* (1708)

Recitative

Air

Recitative

Air

Recitative

Air

Sonata no. 1 in D minor for violin & continuo (1707)

Movement 1 (untitled)

Presto

Adagio

Presto-Adagio

Presto

Aria

Presto

Judith, from *Cantates françoises sur des sujets tirez de l'Ecriture* (1708)

Symphonie

Recitative

Air

Recitative

Instrumental (sleep)

Recitative

Measured Recitative

Instrumental

Air

Measured Recitative

Air

Programme Notes

Élisabeth-Claude Jacquet de La Guerre — harpsichordist, singer, and composer — was born into a family of established musicians and instrument makers. She was given a musical education by her father, an organist and harpsichord builder. While scholars debate the veracity of Élisabeth (also referred to as “Jacquet”) having been a child “prodigy” it is certain that she was recognized for her extraordinary talent at the age of five when Louis XIV first noticed her skills. As a teenager she was brought into the French court, where she was educated by the king’s mistress, Françoise-Athénaïs, Marquise de Montespan. Jacquet composed in many different genres and wrote in both French and Italian styles. She composed instrumental sonatas and suites, cantatas, a vocal duet, a ballet, and an opera—the first French opera known to have been composed by a woman. She was also said to have been phenomenal at improvising at the harpsichord, and she was amongst the few female composers of this period to have had her music published, and with the blessing of Louis XIV!

Today’s programme features three of her chamber pieces: *Sonata no. 1 in D minor for violin & continuo* (1707) and two of her Biblical Cantatas (1708), *Esther* and *Judith*. The Sun King said that her six violin sonatas were “incomparable to any other works”. While they share some textures similar to Corelli’s sonatas, they depart from the strict pattern of the *sonata da chiesa*, since the number of movements differs from one sonata to the next.

The Book of Esther is at the core of the Jewish holiday of Purim; and through oral tradition, the Book of Judith has become associated with the Jewish holiday of Hanukkah, despite happening centuries before the events of the Book of Maccabees would have taken place. Unlike the story of Judith, the story of Esther makes no mention of God.

The story of Esther takes place c. 479 B.C.E. Esther (known as “Hadassah” in Hebrew) is young Jewish woman (and virgin) living in the Persian diaspora. She is brought by her cousin Mordechai into the harem of King Ahasuerus to replace his wife Vashti, who he had banished from the kingdom as punishment for refusing to appear before the king. Cousin Mordechai advises Esther to hide her Jewish identity. The king holds a beauty contest, in which she finds favour with the king, who is fond of her natural beauty and her quiet modesty. He makes her queen, all-the-while not aware that she is a Jew. Soon thereafter, Esther learns that the court official Haman is plotting a massive pogrom against all the Jews throughout the empire, and that this genocidal attack had been sanctioned by the king. Esther decides to go before the king. However, under penalty of death she cannot approach the king without being summoned, and as she has not been summoned in over thirty days, it appears that she has fallen out of favour with the king. However, with a large-scale attack imminent, she goes before the king anyway, risking her life to save the Jewish people from destruction. Despite appearing before him unsummoned, he

he does not kill her, and he vows to grant her request, (which has yet to be explained at this point in the story). Esther invites the king to a series of evening banquets, during the last of which she reveals to him Haman's plot and unmasks her Jewish identity, accusing Haman of his intentions to destroy her and her entire people. King Ahasuerus, in love with Esther, has Haman executed. According to the laws of the land, Ahasuerus cannot prevent the attack from being carried out, but he does grant the Jews permission to defend themselves from their enemies; in doing so, this enables the Jewish people to prepare for being attacked, saving thousands of lives.

The story of Judith takes place c. 634–562 B.C.E. during the reign of Babylonian King Nebuchadnezzar. Judith, a beautiful and pious widow who had vowed never to remarry, is an Israelite woman from the town of Bethulia, which is under siege by the Assyrian forces. The Jewish citizens of Bethulia, desperate and cut off from their water supply, curse God and consider surrender, but Judith convinces them to persevere with their resistance and to trust in God. Judith then leaves Bethulia, pretending to flee the besieged city, relaying word to the Assyrian general Holofernes that he will be victorious. Once invited into his tent, she feeds him wine and cheese. Drunken Holofernes falls asleep, and she beheads him with a sword, carries his head back to Bethulia, and the Israelites declare their victory. In both of these stories, the heroines are complex characters facing difficult choices, risking their lives for the sake of the community. Undoubtedly, opera would be an ideal genre to dramatize these stories.

The cantata, however, is a non-staged genre, with a lack of immediate character interaction, making character representation and dramatic storytelling all the more challenging for any composer, especially for solo cantatas with just one singer who gives voice to both the narrator and to one or more characters. Add to that the fact that the libretto is even further truncated to suit the short length of a cantata.

In Jacquet's Biblical Cantatas, she faced an additional challenge by using the libretti of Antoine Houdar de la Motte (1672–1731), whose texts have quick action lacking in-depth character development. One could argue that his texts even undermine the heroic power of its characters, especially for Judith. Jacquet composes brilliantly and creatively within these limitations. Of course she employs the typical tool-box shared by many French composers of the time: contrasting recitative with aria, composing movements in differing tempi, varying time signatures, shifting being major and minor keys, and employing interesting harmonic contrasts. But she goes beyond that to generate dramatic intensity in other ways, too, giving further agency and voice to her female characters. She achieves this through her instrumental accompaniments, through thoughtful silences and pregnant pauses, and through her instrumental "symphonies"—all of which play a vital role in her powerful and musical storytelling that ignites the listener's imagination.

Pauline Graham

graduated from the Royal Conservatoire of Scotland, Glasgow and continued her vocal studies at the Royal Conservatory, The Hague, specialising in early music; her teachers included Jill Feldman and Rita Dams. She completed a doctorate on William Byrd under the supervision of Prof. Harry White at University College Dublin, with a scholarship provided by the Irish Research Council, and has contributed articles to The Encyclopaedia of Music in Ireland. Pauline has performed at early music festivals in Galway, Sligo, Utrecht, and Cremona, in recital at St Martin-in-the-Fields, London, Castletown House, Kildare, and the Triskel Arts Centre, Cork, and has been broadcast on RTÉ radio and television. She has also appeared as a soloist for Buxtehude and Bach cantatas at St Mary's Cathedral, Limerick, and performed Schubert's Winterreise with Yonit Kossovski in Limerick and Ayr, Scotland. Pauline has led vocal performance workshops at the Irish World Academy of Music & Dance, University of Limerick, Queen's University Belfast, and TU Dublin Conservatory of Music & Drama. She co-founded a music school and a choir, Louisburgh Voices, in Mayo. She directed Purcell's opera Dido & Aeneas in Louisburgh, and was a soloist for Fauré's Requiem in Ballintubber Abbey, Mayo. Pauline recently performed a programme of Handel arias in Holy Trinity Church, Westport.

Debbie Diamond

received her Masters degree in Historical Performance from the University of Toronto and continued her studies at the doctoral level at the Indiana Jacobs School of Music in Bloomington, Indiana. Debbie has been a regular member of the Orchestra of the Age of Enlightenment since 1999, working for such eminent conductors as Sir Simon Rattle, Sir Charles Mackerras, Sir Mark Elder, Ivan Fischer, Vladimir Jurowski, Sir Roger Norrington and Masaako Suzuki. She has performed regularly with the English Baroque Soloists, L'Orchestre Romantique et Revolutionnaire (conducted by Sir John Eliot Gardiner), Gabrieli Consort, Florilegium, and The Sixteen. Debbie has appeared as soloist with Fiori Musicali, Ensemble Sonnerie, and the Sweelinck Ensemble. She has performed as guest violinist with the chamber group Red Priest. As a soloist, she has given recitals in Canada, the United States, Israel, Germany, Ireland and the United Kingdom. Her playing has been described as *"one who has the ability to rise to the occasion in a public performance in a special and dramatically persuasive way..."*. Debbie teaches extensively, ranging from baroque and modern violin to chamber music and orchestral coaching. She has delivered lectures on baroque performance practice at the Irish World Academy of Music and Dance (University of Limerick, Ireland), Princeton University and City Lit, London.

Yonit Kosovske

performs on harpsichord and piano as a soloist, chamber musician, and interdisciplinary artist. She is dedicated to both sacred and secular music and is at home with a wide array of repertoire from the Renaissance through New Music. Yonit is co-director of H.I.P.S.T.E.R. (**H**istorically **I**nformed **P**erformance **S**eries, **T**eaching, **E**ducation and **R**esearch) and of the Limerick Early Music Festival, as well as artistic director of WAVE~LINKS—a video series exploring music and artisanry. Yonit's ongoing project *Chrome Attic* brings together her performances of chromatic repertoire with her passion for chiaroscuro in Baroque painting together with her original photography. She was artistic director of *The Judith Project*, an interdisciplinary and educational project that focused on musical and artistic depictions of the Biblical character Judith, culminating in a video featuring chamber performances of music by French Baroque composer Élisabeth-Claude Jacquet de la Guerre, paintings by Italian Baroque composer Artemisia Gentileschi and her contemporaries, and new art, photography, and drama created by students at the Limerick Educate Together Secondary School. In addition to performing, Yonit maintains a busy career as a university lecturer, scholar, and guest artist, presenting masterclasses and conference papers worldwide.

Sarah Groser

first played the viola da gamba as a child, encouraged by her viol-playing father, whilst waiting to start on the cello. She concentrated on the cello until her late teens when she heard viols playing in consort and was captivated by the sound. At Manchester University she was able to study both Baroque cello and viol with Charles Medlam of London Baroque and continued on to Rotterdams Conservatorium to study Baroque cello with Jaap ter Linden. Later she had lessons with Jordi Savall as an external student at the Schola Cantorum Basiliensis. Since her studies, Sarah has concentrated on the viol, and more recently the violone. She was a member of the Rose Consort of Viols for fifteen years and of Sonnerie under Monica Huggett for three years. She has also played with London Baroque, Fretwork, Charivari Agréable, and the Dowland Consort. In 2001 Sarah moved from England to West Cork, Ireland, where she is in frequent demand as both a solo bass viol player and as a continuo player. In Ireland, she has played with The Irish Baroque Orchestra, the IBO Concert Soloists, Camerata Kilkenny, Morisca, The Orchestra of St Cecilia, Madrigal 75, and as a duo with Sarah Cunningham.



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Sligo Baroque Music Festival



Handel’s Messiah

presented in association with Cork Orchestral Society

Date and Time

Friday 14th October, 7:30pm

Venue

Curtis Auditorium, MTU Cork School of Music

Performers

James Taylor.....harpsichord/director
Lauren McCann.....soprano
Francesco Giusti.....alto
Stuart Kinsella.....tenor
Tim Nelson.....bass
Madrigal '75.....chorus
Cork Baroque Players.....orchestra



Programme Notes

In 1710 a young German composer arrived in London and began to make his name writing Italian-style opera. He came under the patronage of the 4th Earl of Cork, Richard Boyle, who was a huge enthusiast of Italian styles of music, architecture and art. Lord Cork had a long-standing influence on Handel's career, including standing as a main sponsor of Handel's opera house the Royal Academy of Music.

Much later in life, Handel was invited to Dublin in 1741 by the then Lord Lieutenant of Ireland to give concerts in for charitable causes. Ireland was in the grip of famine, and the concerts benefited debtors' relief and Mercer's Hospital, and the biggest concert of these, was the premiere of the Messiah in the newly-built Music Hall on Fishamble Street.

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. If you had called to Handel's rooms in Abbey Street, you might have been able to snag a ticket to the Messiah from the man himself for half a guinea.

However, the Messiah's path to performance in Dublin wasn't entirely smooth. Handel ran into trouble from Dean of St. Patrick's - Jonathan Swift. The combined choirs of St. Patrick's and Christchurch were needed for the Messiah, and quite near the performance, Swift withdrew his permission for them to perform in a severely worded letter - saying that he wasn't going to have his choristers performing at a 'fiddler's club' in Fishamble Street! Happily, he decided better of it at the last minute, and the two choirs were able to sing. The sold-out concert in the end raised plenty of money for its charities. The room was so crowded that ladies were requested not to wear hoops in their skirts and gentlemen were requested not to wear their swords in order to squeeze people in.

The band were led by Matthew Dubourg, Master of the State Musick in Dublin Castle at the time, and Handel said that *'the instruments really are excellent, and the music sounds delightful in this charming room, which puts me in such spirits (and my health being so good) that I exert myself on the organ with more than my usual success.'*

Lauren McCann

County Down soprano Lauren McCann is currently in the second year of her MMus Perf Music Performance (Vocal Studies) at the RIAM with vocal tutelage from Lynda Lee and Dearbhla Collins. Lauren has been successful in many feiseanna across Ireland most recently winning the 'Soprano Solo' in ESB Feis Ceoil 2022 and was runner up in the Vincent O'Brien competition. With the RIAM Lauren has performed in 'King Arthur' by Purcell directed by David Adams, and in 2023, will take up her role as 'Sirena' in RIAM's opera 'La liberazione di Ruggiero dall'isola di Alcina' by Caccini. Lauren has performed with the Baroque ensemble 'Sestina' from 2017, and has performed various works as an ensemble member and soloist under the direction of Mark Chambers including 'Messiah', 'Theodora', 'Music for the Sun King' and their 'Master and Pupil' project and recording. Lauren will join them again in December 2022 for their 'Carols by Candlelight' and furthermore in April 2023 for their project 'Music for Royal Celebrations.'

Francesco Giusti

Born in Bologna, Italy, after studies of pianoforte, organ, composition and musicology in Bologna and Ferrara, Francesco started singing as a countertenor and has performed in many concerts in different European countries as well as Japan and the USA, and participated in several recordings. His studies brought him to Guildhall School in London, HMT Leipzig, and the Amsterdam Conservatoire.

In 2016, he co-founded ensemble Hovkapell, dedicated to the early Scandinavian repertoire, and in 2017 moved to Ireland where he now collaborates with ensembles such as Sestina, Resurgam, Opera Collective Ireland and Irish Baroque Orchestra. He was a member of Northern Ireland Opera studio in Belfast for the 2018/2019 season and of the Irish National Opera ABL Studio for the 2021/2022 season, during which he covered Tamerlano's role for INO's productions of Vivaldi Bajazet, which saw his London Royal Opera House debut in February 2022. Opera roles also include Mario in Bononcini/Telemann's "Mario Fuggitivo", title roles in Scarlatti/Martini's "La Dirindina" and Greg Caffrey's "Pamplemousse" and the Cheshire Cat in Will Todd's "Alice's Adventures in Wonderland".

Stuart Kinsella

Stuart Kinsella is a tenor soloist and consort singer whose wide choral experience includes the choirs of the RIAS Kammerchor in Berlin, Vlaams Radiokoor in Brussels, Arnold Schoenberg Chor in Vienna, Theatre of Voices, Ars Nova and Musica Ficta in Copenhagen, Coro Casa da Música in Porto and, closer to home, Resurgam and Chamber Choir Ireland. His cathedral career has spanned the Irish choirs of Christ Church and St Patrick's in Dublin and the English choirs of Durham and Christ Church, Oxford. As a soloist, he has often sung the role of the evangelist: in Schütz's *Weihnachtshistorie* in Porto (2015), Distler's *Weihnachtsgeschichte* in Copenhagen (2016) & Dublin (2017) as well as Bach's *St John Passion* in St

St Patrick's cathedral, Dublin (2017-19). Recent solo performances have included a dramatic sprechstimme part in James MacMillan's *Seven Angels* with the Vlaams Radiokoor in Belgium in 2019, the large-scale role of Tristan in Frank Martin's *Le vin herbé* with Léo Warynski in Porto in 2021 and, with the Irish Baroque Orchestra, Handel's, *Acis & Galatea* (2019) and Bach's *Mass in B minor* (2022). Stuart also directs a vocal ensemble called Peregrine, who enjoy performing works from the Eton choirbook and have been broadcast on RTÉ television and radio where they were winners of RTÉ Lyric FM's Choirs for Christmas competition.

Tim Nelson

Timothy Nelson gained a degree in Physiology from Cardiff University before studying with Peter Savidge at the Royal College of Music International Opera School, where he was awarded the McCulloch Prize for Opera and won the Bruce Millar Gulliver Prize, the Joan Chissell Schumann Competition and the Gerald Moore Award Singers Prize. He was also a Jerwood Young Artist at the Glyndebourne Festival. Operatic experience includes Marcello in *La Bohème* for Opera North, Nathan in the World Premiere of *Pleasure* for Opera North/Aldeburgh/ROH, Sid in *Albert Herring* at the Grange Festival, Anténor in *Dardanus* for English Touring Opera and Falke in *Die Fledermaus* and Escamillo in *Carmen* for Diva Opera. Recent solo performances include Karl Jenkins *The Armed Man* at the Royal Albert Hall; Handel *Messiah* live-streamed for the London Handel Festival; Rossini *Petite*

Messe Solennelle at The Three Choirs Festival; Haydn *Creation* with the City of Birmingham Symphony Orchestra and the English Haydn Festival; Bach *St John Passion* at Cadogan Hall and the world premiere of *Some Call it Home* with the Bournemouth Symphony Orchestra. Away from singing, Timothy is an avid rugby and cricket fan and a keen golfer. He can often be found on the golf course trying to lower his handicap.

Madrigal '75

Madrigal '75 is a vocal ensemble based in Cork City with repertoire ranging from early music to modern, both sacred and secular. Founded in 1975 by University students, the choir now comprises of a diverse combination of singers from Cork and further afield. The group has performed at services at St. Paul's Cathedral and Southwark Cathedral, London. In 2005 Madrigal '75 was a prominent participant in the Cork European Capital of Culture events and toured France as cultural ambassadors for the city. Madrigal '75 is also the winner of the Carols for Christmas 2006 competition on Lyric FM. Other successes include *Best Choir* at the Montreux Festival, several *Best Performances* and First Prize awards at successive Cork International Choral Festivals, and the *Irish Choir of the Year* award. Since 2007, Madrigal '75 has been directed by James Taylor, organist and harpsichordist, who, having held posts in the UK, New Zealand and Canada, now lectures at CIT Cork School of Music. James has performed concerts across Canada and the United States, in Germany, the Netherlands, Italy, Switzerland and New Zealand.



Music for a While

Date and Time

Saturday 15th October, 1pm

Venue

St. John the Baptist Church, Midleton

Performers

Hannah Traynor.....soprano
Harry O'Connor.....baroque violin
Doireann Kelly.....baroque cello
Ellen Bolger.....harpsichord

Programme

Giovanni Antonio Pandolfi (1624 - c.1687) - Violin Sonata Op. 4 No. 4 "La Biancuccia"

Henry Purcell (1659 - 1695) - "Music for a While", from *Oedipus* Z. 583
- "Fairest Isle", from *King Arthur* Z. 628

Daniel Purcell (c.1664 - 1717) - Violin Sonata in D major

Henry Purcell - Chacone in G minor, Z. 680

Dario Castello (1602 - 1631) - Sonata Seconda

John Eccles (1668 - 1735) - Air from The Mad Lover Suite

Barbara Strozzi (1619 - 1677) - Che si può fare

Henry Purcell - "If Music Be the Food of Love", Z. 379
- Hornpipe from *The Old Bachelor*, Z. 607
- A New Irish Tune, Z. 646

Barbara Strozzi - 'Amor dormiglione'

Programme Notes

Pandolfi was born in the Italian town of Montepulciano in 1624. Only three collections of his music have survived, the most famous being the twelve sonatas for violin and continuo published in 1660 as his op. 3 and 4. At this time Pandolfi was working at the court in Innsbruck, and these sonatas all bear names referring to other musicians working at court. **Op. 4 No. 4 "La Biancuccia"** is dedicated to the castrato Giovanni Giacomo Biancucci. In his later collection of trio sonatas, published in 1669, Pandolfi dedicates No.14: Passacaglio "Il Marcquetta" to another castrato - Giovanni Marquett, whom Pandolfi was to murder a few years later. Pandolfi killed Marquett in 1675 following a political argument, causing Pandolfi to flee to Spain, where he remained until his death. Pandolfi's sonatas are noted for their daring harmony, expressive characters and technical demands. It is possible that Henry Purcell saw a copy of some of Pandolfi's works through fellow English composer William Young, who worked for a time at the Innsbruck court.

One of the finest composers of his day - **Henry Purcell** is best known for his operas, alongside incidental music for the theatre and over 100 songs. While his compositional style was uniquely English, he incorporated elements of Italian style in his works. One of Purcell's best known songs, "**Music for a While**", comes from the incidental music to John Dryden and Nathaniel Lee's adaptation of the play *Oedipus*,

based on Sophocles' *Oedipus Rex*. Although the song's vocal line is beautiful, the tortured chromaticism of the ground bass and dark references to Alecto, the Fury from Hell with snakes for hair reflect the dark themes of the play. **Fairest Isle** comes from Purcell's most successful semi-opera, *King Arthur*, first performed at the Queen's Theatre in London in 1791. *Fairest Isle* is sung as part of a masque conjured by the magician Merlin near the end of the work, where Venus claims she will leave her home of Cyprus for the fair isle of Britain. Full of agitation and distress, the **Chacone in G minor** from the semi-opera *Timon of Athens*, is built on a unrelenting, rhythmic ground bass. Over this Purcell builds a series of ascending false relations, creating constant dissonance. Using lyrics from Colonel Henry Heveningham's poem, "**If Music Be the Food of Love**" borrows its opening line from Shakespeare's *Twelfth Night*. While Shakespeare's Duke Orsini hopes to cure his love-sickness by indulging in the beauty of music, Heveningham's poem is sensual and is full of innuendo. As part of composing music for the theatre, Purcell composed many dance tunes, and an Irish influence can be seen in both the **Hornpipe from The Old Bachelor**, and **A New Irish Tune**.

Either a younger brother or cousin to Henry Purcell, **Daniel Purcell** also worked as an organist and composed incidental music for the theatre in London. Unlike the Italian violin sonatas featured in this concert, Purcell's **Violin**

Sonata in D major is broken into distinct movements, and does not place as high a demand on the performer, perhaps because this music was intended for private music-making in the home. While not as dramatic as the rhapsodic sonatas of Castello and Pandolfi, there is a certain charm in the sonatas of this lesser-known composer.

Born in Venice, **Dario Castello** played an important role in the development of the instrumental canzona into the sonata. He published two volumes of *Sonate Concertate in stil moderno* in 1621 and 1629. **Sonata seconda** in D minor is from the second of these volumes, and features several sections of contrasting textures. His works were very successful in his day and prints of his music were kept in libraries across Europe. Castello died in the great plague of 1630, at only 28 years of age.

John Eccles was born in London and was very active as a composer for the theatre, while also being the Master of the King's Musick from 1700. He worked with Henry Purcell to write incidental music for Thomas d'Urfey's *Don Quixote*. This air comes from the **"Mad Lover"** suite, written to accompany a play of the same name originally published in 1647, and revived and adapted in 1703-1704. This run of the play also featured music and songs written by Daniel Purcell. The play deals with a case of "melancholia" over an unrequited love. This is reflected in the heartfelt and impassioned melody which soars over a descending ground bass.

Barbara Strozzi was the adopted daughter of poet Giulio Strozzi, who was very active in several *academie* in Venice. These academy meetings were sometimes used to promote Barbara's performances as a singer. In her lifetime she published eight collections of songs, and had more music in print during her lifetime than even the most famous composers of her day. Strozzi's compositional style is highly lyrical and firmly rooted in the *seconda pratica* tradition. The cantata **Che si può fare** uses chromaticism to reflect the torment of the words. In contrast, **Amor dormiglione** is playful and buoyant, with the singer teasing Cupid for his laziness.

Iverni Baroque

The Iverni Baroque ensemble was established in 2019 by a number of BMus students at the CIT Cork School of Music. Under the guidance of Pauline MacSweeney, Marja Gaynor and Aoife Nic Athlaoich, the ensemble has performed in Nano Nagle Place. Members of the ensemble have taken part in workshops and projects coached by Liv Heym and Claire Duff. The ensemble uses period instruments and its members are very enthusiastic about early music and its performance. The ensemble have been invited to perform at West Cork Chamber Music Festival, Sligo Baroque Festival, Music in Kilkenny and with Madrigal '75. Its members are also part of the Irish Youth Baroque Orchestra and Irish Baroque Orchestra Apprentices Ensemble.



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Online Lecture Series

30th Oct - Carlos Cuestas on *Son Jarocho*

13th Nov - Teddie Hwang on *Music and Imagery*

26th Feb - David Gutiérrez on *Recorder & Tin Whistle in Andean music*

12th Mar - Brooke Green on *Passion & Inspiration*

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Camerata Kilkenny play Bach

Date and Time

Saturday 15th October, 7:00pm

Venue

Cathedral Church of St. Colman, Cloyne

Performers

Julia Doyle.....soprano
Michael Niesemann.....oboe & oboe d’amore
Claire Duff.....violin
Anita Vedres.....violin
Marja Gaynor.....viola
Richard Tunncliffe.....cello
Malcolm Proud.....organ/harpsichord

Programme

J.S. Bach (1685-1750) - Ich bin vergnügt mit meinem Glücke BWV 84

Aria: *Ich bin vergnügt mit meinem Glücke*

Recitative: *Gott ist mir ja niches schuldig*

Aria: *Ich esse mit Freuden mein wenigtes Brot*

Recitative: *Im Schweiß meines Angesichts*

Chorale: *Ich leb indes in dir vergnüget*

J.S. Bach - Concerto for oboe d'amore and strings in A major BWV 1055R

Allegro

Larghetto

Allegro ma non tanto

Interval

Henry Purcell (1659-1695) - Chacony in G minor Z. 730

J.S. Bach - Mein Herze schwimmt im Blut BWV 199

Recitative: *Mein Herze schwimmt im Blut*

Aria: *Stumme Seufzer, stille Klagen*

Recitative: *Mein Herz ist itzt ein Tränenbrunn*

Recitative: *Doch Gott muß mir genädig sein,*

Aria: *Tief gebückt und voller Reue*

Recitative: *Auf diese Schmerzensreu*

Chorale: *Ich Dein betrübtes Kind*

Recitative: *Ich lege mich in diese Wunden*

Aria: *Wie freudig ist mein Herz*

Programme Notes

One of Bach's supreme gifts was to make so much out of what seems so little. Here is a good example. The cantata for solo soprano, **BWV 84** has the very straightforward structure of aria, recitative, aria, recitative, chorale. None of the movements has a complicated orchestration or musical structure and the total duration is typically under fifteen minutes. The effect, however, is delightful. The first aria starts with an introductory ritornello on the oboe which skips along with delicate trills and the soprano is soon mirroring the oboe trill for trill. The second aria is even more playful. In the meantime the text, apparently by Picander, quietly but firmly reinforces part of the message of the Gospel of the day (Septuagesima Sunday) that we should be happy with what we have. [Simon Crouch Classical Net]

It has long been assumed by scholars that Bach wrote **concertos for the oboe**. All manuscripts for these are lost, but some have been reconstructed from surviving later versions for keyboard. In the nineteenth century Bach's keyboard concertos were seen as the earliest masterpieces of the genre, precursors of every great piano concerto from Mozart to Tchaikovsky. As such it seemed unthinkable that they could actually be transcriptions rather than original compositions. It was the great philosopher and Bach scholar Albert Schweitzer who suggested early in the Twentieth Century that the limited compass of Bach's keyboard concertos

would indicate that they were originally conceived for an instrument with a similarly constrained range. He proposed that the keyboard concerto in A major (BWV 1055) had been written for the oboe d'amore, an alto oboe (pitched a third below the oboe) for which Bach wrote dozens of solo arias. In this concerto, the right hand part of the solo encompasses the exact range of Bach's oboe d'amore, and very little "reconstruction" is needed to recreate the original version of the work. This was a remarkable bit of intuition on Schweitzer's part, however, as the oboe d'amore was at that point an instrument lost in the mists of time. The new reconstruction of the A major concerto gave instrument makers the impetus to develop a new oboe d'amore, updated with all the key mechanisms of the modern oboe. Only later in the Twentieth Century, with advent of period instrument movement, were replicas of authentic oboe d'amore available for performance of this concerto.

Purcell, whose father and uncle were both court musicians, probably wrote the **Chacony in G minor** in the post that he had obtained in 1677 as composer for the court violin band (the Twenty Four violins), succeeding Matthew Locke. Its title is an idiosyncratic version of Chaconne, a set of variations on an 8-bar figure with a repeating bass line. (Note Chris Darwin)

A solo Cantata for the 11th Sunday after Trinity, **BWV 199** was first performed at Weimar on the 12th August 1714 , though it may have been written the previous year. It is a cantata of striking and original beauty, and it is therefore not surprising that Bach produced further performances not only at Weimar, but also at Cöthen (1717-23), possibly at Hamburg (1720) and Leipzig (first performance August 8th 1723). These later performances were adapted to circumstances by change of key and different instrumentation. Hans Joachim Schulze suggests also that Bach's awareness of the libretto's merit may have led him to give the work a prominent and lasting place in his repertoire. Bach's setting shows how well he understood the text. What may seem alien in the unfamiliar poetic style of German Baroque becomes profoundly moving in his music. backed by his own father, King George II.

Camerata Kilkenny

Founded by the Irish harpsichordist and organist Malcolm Proud and the Swiss violinist Maya Homburger, Camerata Kilkenny is a period instrument group specialising in the performance of Baroque music although many of its programmes combine 17th and 18th century music with the works of contemporary composers. Camerata Kilkenny gave its début recital at the Kilkenny Arts Festival in August 1999 since when it has performed in Switzerland (Zurich, Bern), Austria (St. Gerold, Maria Enzersdorf), Germany, Belgium, Estonia, Latvia and in Ireland at the West Cork Chamber Music Festival, the Sligo Festival of Baroque Music, the Festival of Great Irish Houses, the Galway Early Music Festival, the East Cork Early Music Festival 'Music in the Mosaics' in Timoleague, the Kilkenny Arts Festival, the Hugh Lane Gallery and at the Barrow River Arts Festival.

In 2015 Camerata Kilkenny was Ensemble in Residence at Kilkenny Arts Festival taking part in sell out performances of Bach's B minor Mass, the Brandenburg Concertos, the 'Great Concertos' and the Musical Offering. Maya Homburger and Malcolm Proud performed all six of Bach's sonatas for violin and harpsichord and Malcolm Proud gave an organ recital of Clavier Übung Bk. 3 in St. Canice's Cathedral. Maya Homburger performed the Sonatas and Partitas of J.S. Bach in a late night concert in candle light in the Black Abbey.



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Music Invisible

Date and Time

Sunday 16th October, 5:00pm

Venue

Nano Nagle Place

Performers

Davide Monti.....violin
Krishna Nagaraja.....viola
Norah O’Leary.....cello

Programme

J. S. Bach - Sonata in e minor BWV 1023
Allegro, Adagio ma non tanto, Allemande, Gigue

F. Bonporti - Concertino n. 1 op 12, from Concertini e Serenate
Allegro, Ecco, Con spirito

J. G. Pisendel - *Largo* from Sonata in a minor for solo Violin

G. Ph. Telemann - XII Fantasia in a minor for solo Violin TWV 40:25
Moderato, Vivace, Presto

A. Locatelli - Capriccio in D major for solo Violin

Improvisation

F. M. Veracini - Sonata 12 op. 2 in d minor
Passagallo (Largo Assai / Andante), Capriccio Cromatico (Allegro ma non presto), Adagio, Ciaccona (Allegro ma non presto), Passagallo.

Programme Notes

As a musician, I often find myself also seated, in the audience, listening to other musicians: one could say "on the other side". It is not always easy for me as a musician to simply relax and enjoy a concert without focusing on details, but this attitude is growing on me with age and experience. In fact, listening to concerts only improves my ability to discern what is truly important for me to communicate to the public. A coherent narrative, what I call the "story", is what I look for in a concert. The story I would like to tell tonight could be entitled "The Invisible". It is a story about all the sounds that are not played and yet perceived by our ears, and, as a natural consequence, all the virtual spaces of the mind and the heart that everyone may explore while listening.

This concert includes some elements that I would like to describe: firstly the two musicians who are accompanying me at the concert play instruments that are normally considered melodic rather than harmonic instruments. Therefore, some sonatas will be performed mainly playing the violin and bass line, without any major harmonic support. Playing these pieces in this way is partially requested by the composer, as is the case of the Sonata XII by Veracini, where a frequent "S" in the score indicates *Tasto Solo*, meaning play only the bass line as written and hence harmony is not required. I have deliberately chosen this set-up for the sonatas by Bonporti and Bach. These

sonatas facilitate this choice for the reason that a special attention to the melodic line of the bass balances the violin part very effectively.

The section dedicated to solo violin sonatas also leaves, both to the performer and the listeners, a large space to navigate and explore "The Invisible". A violin alone is only able to play a limited amount of voices, so the harmony can be imagined by the public.

Improvisation is another great pretext to explore "The Invisible": nothing is decided beforehand, and no one knows in advance where the story is planning to go.

When I am sitting listening to a concert, it gives me time to explore that which is not written, to imagine inner worlds, and to participate in a synchronicity between audience and performers. Through the beauty of music, we can return home with renewed energy and hope. What else is art for, after all?

Davide Monti

Davide Monti is a violinist who combines his infectious energy with an exceptional talent of being a completely natural performer. As director, soloist, concertmaster and chamber musician his playing has been described as "phenomenal", with "incredible freshness", where "all appears extraordinarily spontaneous and organic". His recordings include Vivaldi's Four Seasons which has been reviewed as "definitely one of the best versions of the decade".

With degrees from the Conservatory of Parma and Verona, Davide has been leader/soloist with many groups around the world including the European Baroque Orchestra (EUBO), Il Tempio Armonico, Accademia Arcadia Australia, and Ensemble Elyma, Tafelmusik Toronto, Les Voix Humaines Montreal, Camerata Brisbane, Kore in Poland and Arpara with harpist Maria Christina Cleary.

Davide focuses on the art of improvising, where the experience of extemporaneous communication parallels other art-forms such as theatre, dance, fencing and dressage. He considers the score to be a canvas in which each performance is different and vital.

Davide has taught improvisation within historical informed practices in Europe, Canada, Asia and Australia, and he is the Artistic Director of the International School of Improvisation - Heliconia project, that teaches musical

improvisation within a multidisciplinary perspective, leading to a complex and fascinating system of strategies.

Davide loves to speak with his violin - a Giuseppe Guaragnini of the second half of the 18th century.

Krishna Nagaraja

See page 9

Norah O'Leary

Norah Catherine O'Leary is an Irish cellist specialising in period instrument performance. Currently based in Donegal, Norah holds a first-class degree Masters of Performance of Early Music from the Sibelius Akatemia of the University of Fine Arts, Helsinki, where she studied under Louna Hosia and Markku Luolajan-Mikkola whilst undertaking mentoring projects with the Nordic Baroque Orchestra and Concerto Copenhagen. She has since gone on to perform and record with London Early Opera and Signum records in their release of Handel's Queens in July 2019. She has also regularly performed with various other groups such as the Finnish Baroque Orchestra, Camerata Kilkenny, Sestina Music, Cork Baroque Orchestra, Capella Scania, and Ensemble OrQuesta working with soloists and directors including Bridget Cunningham, Peter Spissky, Peter Whelan, Dame Emma Kirkby, Mark Chambers, Laurence Cummings and Lars Ulrik Mortensen.



Education & Outreach

Details on eastcorkearlymusic.ie

Thursday 6th & Friday 7th October, East Cork

Iverni Baroque bring 'Horrible History & Harmony' workshops to schools in Cobh, Killeagh & Midleton.

Friday 14th October, 10:40am, Cork School of Music

Introduction to improvisation workshop with Davide Monti, in association with Cork School of Music.

Friday 14th October, 2:00pm, Online via Zoom

Crossing boundaries in composition with Dr. Krishna Nagaraja. Free talk & discussion for composers presented in association with the Contemporary Music Centre.

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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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See you soon...

We hope to see you again soon at another concert.

Sign up to our newsletter at bit.ly/eastcorkearlymusicnews or keep an eye on our website eastcorkearlymusic.ie for everything up to date.

You can also follow us on social media!

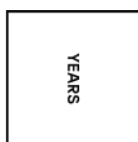
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Acknowledgements

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