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13-15 OCT  
2023



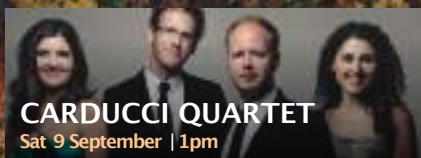
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# CLASSICAL MUSIC AT triskel

## AUTUMN STRING QUARTET SERIES

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Sat 9 September | 1pm



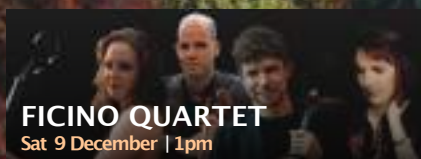
### THE ESPOSITO QUARTET

Sat 7 October | 1pm



### NAVARRA QUARTET

Sat 25 November | 1pm

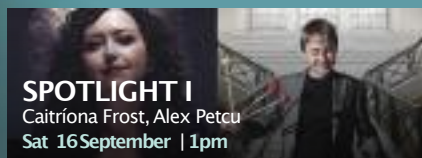


### FICINO QUARTET

Sat 9 December | 1pm

## SPOTLIGHT CHAMBER MUSIC SERIES

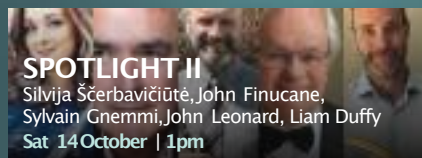
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### SPOTLIGHT I

Caitríona Frost, Alex Petcu

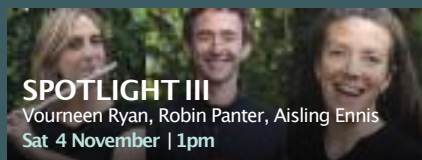
Sat 16 September | 1pm



### SPOTLIGHT II

Silvija Ščerbavičiūtė, John Finucane, Sylvain Gnemmi, John Leonard, Liam Duffy

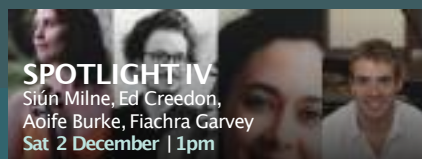
Sat 14 October | 1pm



### SPOTLIGHT III

Vourneen Ryan, Robin Panter, Aisling Ennis

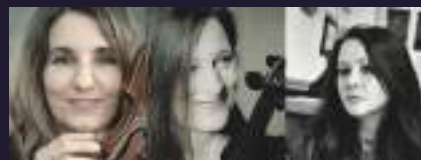
Sat 4 November | 1pm



### SPOTLIGHT IV

Siún Milne, Ed Creedon, Aoife Burke, Fiachra Garvey

Sat 2 December | 1pm



ECM ATTRISKEL | GUINNESS CORK JAZZ FESTIVAL

HANNA WEINMEISTER,  
ANJA LECHNER AND  
ANNA GOURARI

Sun 29 October | 2.30pm



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# Festival At A Glance

|     |                                                          |                                                  |
|-----|----------------------------------------------------------|--------------------------------------------------|
|     | A Welcome from the Directors                             | 3                                                |
| Fri | <b>Resurgam - <i>Fountain of Israel</i></b>              | MTU Cork School of Music. 7:30pm 7               |
| Sat | <b>Sestina Music - <i>In Praise of Bacchus</i></b>       | St. Catherine's Cultural Centre, Kinsale. 6pm 15 |
| Sun | <b>Cappella Lyrica - <i>De Monti Novitiate Music</i></b> | The Goldie Chapel, Nano Nagle Place 8pm 27       |
|     | Fringe & Education                                       | Various locations 34                             |
|     | Sponsors, Friends & Thanks                               | 37                                               |
|     | People & Contact                                         | 38                                               |
|     | Acknowledgements                                         | 39                                               |







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# A Welcome from the Directors

*Since singing is so a good a thing,  
I wish all men would learn to sing.*

William Byrd, 1588

It is with great pleasure and excitement that we welcome you to East Cork Early Music Festival 2023. As directors of this celebration of musical history, we are as always incredibly appreciative of your continued support and delighted to present a weekend filled with beautiful melodies and poignant historical resonance of the past.

For over two decades, our festival has been a conduit for early music, connecting performers and listeners with the timeless beauty of centuries-old pieces. This year, we

program that we hope will transport you through time and space, allowing you to fully immerse yourself in the past.

East Cork Early Music Festival 2023 has a special focus on the abundance of vocal talent Ireland has to offer. From the inspirational, revelatory strains of **Resurgam** to the excellence and authenticity of **Sestina Music**, our lineup showcases these remarkable singers dedicated to preserving the integrity of early music.

With the premiere performance of Hurka de Monti's Novitiate Mass in the twenty-first century, Cork's own equal-voice choir Cappella Lyrica





will bring to life one of Cork's buried musical treasures.

We are thrilled to announce our return to the historic town of Kinsale for our Saturday performance. We have partnered with fellow history enthusiasts, Denis and Kate Dempsey of the **Kinsale Mead Co** who will give a brief talk filled with fascinating tales about the great Celtic Festival of Samhain. They will also take you back in time, introducing you to the Kings and Chieftains, the legendary warriors, venerated brehons and the ancient art of making mead.

East Cork Early Music is passionate about learning and inclusivity and this year's festival is a testament to our commitment to enriching minds. In addition to our captivating performances, we are excited to offer a dynamic fringe of workshops, family events and additional concerts, ensuring there is something suitable for everyone.

Thank you, once again, for joining us this year. East Cork Early Music Festival 2023 is not just a celebration of the past; it is a celebration of the curious, the eager-minded and, the future of early music in Ireland.

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***





## Would you like to help us grow even *MÓR*? BECOME A MATE OF RESURGAM!



As one of Ireland's highly acclaimed vocal ensembles which specialises in 17th century music, Resurgam's artistic excellence means nothing without its audience. Everything— from the music we select to the community relationships we foster—centres around our musical friends and patrons.

*Simply put, our audience is the heart of our art.*

Your friendship with us is the reason why we perform and your support allows us to make those programmes fiscally possible.

Starting in 2023, you will be able to join Resurgam's circle of friends and supporters as an individual—our **Friends of Resurgam (FOR)**—or as a corporate business sponsor, through our programme **Mates of Resurgam (MOR)**. Whether it's a monthly subscription or an annual donation, your contribution makes you a vital player of our ensemble and makes it possible for us to produce the transformative musical experiences you've come to love and enjoy.

Sign up for our mailing list to find out more and support us today at:  
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and all the men and w omen merely players;  
they have their exits and their entrances,  
and favourite cafe, w here they

eat many lunches...

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**BREAKFAST:** 08:30 - 11:00  
**LUNCH:** 12:00 - 15:30









# Fountain of Israel

**Date and Time**

Friday 13th October, 7:30pm

**Venue**

MTU Cork School of Music

**RESURGAM**

Mark Duley.....director & organ  
Aisling Kenny.....soprano  
Charlotte O’Hare.....soprano  
Steven Wallace.....alto  
Christopher Bowen.....tenor  
Paul McGough.....bass

*There will be no interval.*

*The audience is invited to a post-concert reception in the main foyer.*

# Programme

Fontana d'Israël : Israelsbrunnlein (1623)

*Auf eine sonderbar Anmutige Italianisch Madrigalische Manier*

**Johann Hermann Schein (1586–1630)**

XIV. Ich freue mich im Herren

I. O Herr, ich bin dein Knecht

II. Freue dich des Weibes deiner Jugend

III. Die mit Tränen säen

XII. Ist nicht Ephraim mein teurer Sohn

V. Dennoch bleibe ich stets an dir

VI. Wende dich, Herr

VII. Zion spricht: Der Herr hat mich verlassen

XI. Lieblich und schöne sein ist nichts

VIII. Ich bin jung gewesen

X. Da Jakob vollendet hatte

XIII. Siehe an die Werk Gottes

XXI. Was betrübst du dich, meine Seele

XVIII. Siehe, nach Trost war mir sehr bange

XVII. Herr, laß meine Klage

XXV. Lehre uns bedenken



# Programme Notes

**Johann Hermann Schein** – composer, poet, and one of the great “three S’s” (along with Scheidt and Schütz) of seventeenth century German music – was an important predecessor of JS Bach, holding the post of Thomaskantor in Leipzig from 1616 until his death at the age of 44. Like Bach, but unlike his more well-known contemporary and friend Heinrich Schütz, he never made a pilgrimage across the alps to Italy, but despite this, he was one of the first composers to incorporate elements of Italian style into Lutheran church music. His 1623 magnum opus *Fontana d’Israël / Israelis Brunnlein - Auf eine sonderbar Anmutige Italianisch Madrigalische Manier* brings the grace and expressivity of the Italian madrigal (specifically mentioned by the composer in the title) to bear on the “fountain of Israel” – the Jewish bible, or Old Testament. The collection of twenty-six *Spruchmotetten* can hold its own against the more familiar trans-alpine stylistic adventures of Schütz in combining the seemingly opposing poles of Italian modernism and sober German piety. Each of the motets (with one exception) is set for five voices SSATB and *basso seguente* – a continuo line that doubles the lowest sounding part. The biblical texts are brought alive “in a specially graceful Italian madrigal manner”, with innovations of the early Baroque interwoven with an older polyphonic style. The emotive content of the scriptures, encompassing the

gamut from desolation to joy, is captured with startling immediacy as in the most expressive Italian madrigal. The five voices are presented in myriad formations: there are seldom fewer than three voices sounding at any given time, and the scoring favours the alternation of high and low three-voice groupings, with the alto part common to both. The dramatic possibilities of such antiphony are complemented by another common device, the pairing of two voices in duet against a solo voice, allowing the latter to speak with particular intimacy. These textural devices are deployed always in the service of the emotive/devotional content of the words themselves, with the more sober alternating polyphonic passages functioning as a reflective foil.

The narrative content is further heightened by the colourful harmonic language employed, perhaps most notably the tortured chromaticism heard in *Die mit Die mit Tränen säen and Zion spricht*, and of course the extraordinary *und weinet* passage from *Da Jakob vollendet hatte*. Unusual intervals and dissonant figures appear sometimes in a lone voice, such as the diminished 4th heard at the outset of *Ich bin jung gewesen*, and the stark minor 6th that announces *Siehe nacht trost*. Phrases might repeat with dramatic effect in a different key, sometimes in a sequence of harmonic gear changes that turbo-charge the intensity and impact of the text.



of harmonic gear changes that turbo-charge the intensity and impact of the text.

But through all of these expressive techniques and vivid word-painting, however, can be discerned the more subtle and tempering influence of the rhetorical figures of the German *musica poetica* tradition. It is the sophisticated manner in which words are matched with musical figures and structure the fabric from the inside out, that subtly draws us beyond the words themselves into the emotive response of the faithful believer – fear, desolation, reverence, prayer, praise and joy. Here surely is the essence of Schein's achievement: a fusion of Italian form and musical language with Lutheran content and meaning.

It is interesting to ponder how much more well-known Schein might be to modern audiences had he kept better health and lived longer. How fortunate we are to have in *Israelis Brünnelein* such a remarkable collection of motets, bringing together sacred and secular, indigenous and foreign, and the distinct musical idioms of the sixteenth and seventeenth centuries. It must surely stand alongside Schütz's *Geistliche Chor-Musik* as one of the masterpieces of the early Baroque in Germany.

©Mark Duley, 2023

## Resurgam

was founded in 2003 by Mark Duley, and is one of Ireland's most acclaimed vocal ensembles. Resurgam is the premiere project-based professional choir in the country, and many of its singers have parallel careers as soloists. It inspires audiences and partner choirs the length and breadth of Ireland, bringing alive the emotional drama found in so much vocal music, especially that of the seventeenth century.

Resurgam is proud to follow Monteverdi's famous dictum *recitar cantando* (speak through singing). Resurgam's hallmarks as a choir are clarity and transparency of sound, attention to text and emotive content, virtuosity in improvisation and ornamentation, colourful interplay of instrumental and vocal resources and textures, and imaginative and engaging programming.

The ensemble is committed to bringing fine choral music to the west of Ireland, and especially to places where hitherto there have been few, if any performances by professional choral ensembles. It also values its relationships with local choirs in the west and enjoys sharing the expertise of its singers and players through workshops and coaching sessions.

## Mark Duley

is one of Ireland's most well-known choral specialists and has led workshops and masterclasses for choirs and conductors in Ireland, the UK, and continental Europe. He founded Resurgam in 2003, with the aim of establishing it as Ireland's premier project-based professional choir. He has directed the choir in numerous concerts and tours and over a wide range of repertoire.

Mark was born and raised in Hawkes Bay, New Zealand, and came to Ireland in 1992. He has held several major posts in the country, including organist and director of music at Christ Church Cathedral Dublin, chorusmaster to the RTÉ Philharmonic Choir, artistic director of the Irish Baroque Orchestra, and artistic director of Pipeworks.

As conductor or organist, he has appeared with most of the major Irish ensembles, including RTÉ National Symphony Orchestra, RTÉ Concert Orchestra, Chamber Choir Ireland, the Irish Baroque Orchestra, Opera Theatre Company, and the Orchestra of St Cecilia. He has given organ recitals in all the major Irish venues as well as in the UK and his native New Zealand. Mark lives in Co Galway, and aside from a busy freelance career, currently holds the post of organist at the Collegiate Church of St Nicholas, Galway. He is founder-director of St Nicholas Schola Cantorum (directing the five choral ensembles of which it is comprised), and lectures at NUI Galway.

## Aisling Kenny

is a soloist, recitalist and ensemble singer and in recent years has established herself as a specialist in early music. She frequently performs sacred and chamber works of the baroque and classical eras, in particular the music of J.S. Bach. She has sung as a soloist with leading Irish and European ensembles including Collegium Vocale Gent, Irish Baroque Orchestra, Balthasar Neumann Chor, but to name a few and has worked with such directors as Philippe Herreweghe, Peter Whelan, Grete Pedersen and Philippe Pierlot. An experienced ensemble singer, she has also sung with Vox Luminis, Gabrieli Consort, RIAS Kammerchor, Zürcher Sing-Akademie, Ensemble Marsyas and Atalante.

A dedicated recitalist, highlights include Dowland's lute songs with Thomas Dunford in Paris and Kilkenny, concerts with historical harpist, Siobhán Armstrong, and a recital at Oxford University with Cecily Lock for Clara Schumann's bicentenary.

Aisling appears as a soloist on Irish Baroque Orchestra's recording for Linn Records, The Hibernian Muse. Music for Ireland by Purcell and Cousser, with Sestina Music, directed by Peter Whelan and on Sestina Music's debut recording, Master and Pupil with Resonus Classics.

## Charlotte O'Hare

is based in Northern Ireland and works as an ensemble and solo singer across Europe. She studied at the Royal Northern College of Music and was awarded the college's Gold Medal.

Charlotte has worked with various early music ensembles including Arcangelo, Irish Baroque Orchestra, Sestina, and Resurgam. She sings as a regular member of Chamber Choir Ireland and works with numerous vocal ensembles including Det Norske Solistkor, Ars Nova Copenhagen, the Gabrieli Consort and Polyphony.

On the opera stage Charlotte has worked with numerous companies and festivals including Opera North, Garsington Opera, Buxton Festival, Nevill Holt and Longborough Festival Opera. Concert and recital performances include the Purcell Room, St Martin in the Fields, and the Wigmore Hall.

Charlotte has extensive experience in music education and outreach, including collaborations with Opera North Education, Leeds Lieder, Charles Court Opera, and the Royal Opera House Opera Dots.

## Stephen Wallace

studied at the Royal Northern College of Music with Neil Howlett, the Britten Pears School in Aldeburgh with Anthony Rolfe-Johnson and privately with Janice Chapman. As an opera and concert artist, Stephen has had an international career at the highest level, performing in major venues around the

world including Carnegie Hall, Wigmore Hall, the Amsterdam Concertgebouw and Suntory Hall Tokyo, with conductors and directors including Daniel Barenboim, William Christie, Philippe Jordan, Emmanuelle Haim, Peter Sellars and Sir David McVicar.

He currently sings with Resurgam, Chamber Choir Ireland and teaches voice at the TU Dublin Conservatory of Music and Drama.

## Christopher Bowen

originally from New Zealand, moved to Ireland from London in 2020. He has performed a broad array of music, from Daniel in the 12th Century Play of Daniel to Rawley Beaunes in Alasdair Nicolson's opera The Iris Murder.

Diverse concert performances include Handel's Solomon at the Dublin Handel Festival, Messiah at the National Opera House Wexford, Elgar's Dream of Gerontius. at the RNCM Concert Hall and Britten's War Requiem at the New Zealand Airforce Museum. He recently premiered Ina Boyle's Lament for Bion.

Recent opera appearances include James Joyce in Rigaki's Old Ghosts for Irish National Opera, Bill in Dove's Flight and the Queen of Hearts in Todd's Alice in Wonderland with Opera Collective Ireland, Samuel Beckett in Smail's Blue Electric and a staging of Britten Canticles at the Cheltenham festival.

Academy of Ancient Music, Schütz's Weihnachtshistorie and A Patchwork Passion at the BBC Proms.

## Paul McGough

comes from Mullingar where he was a boy treble at the Cathedral and was awarded a music scholarship to study at the Schola Cantorum, St. Finian's College. He graduated in Music from Trinity College Dublin while also singing at the RIAM and DIT.

Now based in Dublin he has enjoyed a freelance career as a member of St. Patrick's Cathedral, Opera Ireland, Anúna, Resurgam and Chamber Choir Ireland, to name a few.

For many years, Paul managed artists such as 4 in a Bar, an award-winning, touring vocal quartet and his ensemble Crux which performs Early music monthly in Dublin 4 and is heard on continuous loop in various Irish heritage sites and on countless film and TV soundtracks (cf. IMDB profile)

Paul's focus on technical versatility has involved him in every facet of music, for example premiering contemporary works by living composers, soundtracks for major computer game franchises and Disney movies. Classical solo performances have included everything from Baroque opera roles in the Galway International Arts Festival to Orff's Carmina Burana on the National Concert Hall, Dublin.

## Siobhán Armstrong

is one of Europe's foremost harpists playing historical music on reconstructions of medieval to baroque harps. She performs and records with many of Europe's most prestigious soloists, orchestras and opera companies, and also collaborates with some of Ireland's best-known traditional-music performers. Siobhán is the founding director of The Historical Harp Society of Ireland, spearheading the international rediscovery of Ireland's ancient harp, strung in brass wires. In 2014, she located a lost historic Irish harp and, in 2016, commissioned the first ever 3D-laser scan of a music instrument at The National Museum of Ireland. Her PhD (Middlesex, London) has unlocked new information about Irish harp performance practice in the pre-1800 indigenous tradition. The debut recording of her ensemble, The Irish Consort—Music, Ireland and the Sixteenth Century—has shed light on a neglected century in Irish music, and was one of The Irish Times' top five international Classical Music picks of 2021.







# In Praise of Bacchus

*Pre-Concert Talk with Kinsale Mead Co.*

**Date and Time**

Saturday 14th October,  
Talk | 6pm  
Concert | 6:30 pm

**Venue**

St. Catherine’s Cultural Centre, Kinsale

**KINSALE MEAD CO**

Kate & Denis Dempsey

**SESTINA MUSIC**

Áine Smith.....soprano  
**Mark Chambers**.....alto & Musical Director  
Aaron O’Hare.....tenor  
Patrick McGinley.....tenor  
Robert Davies.....bass



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## Pre Concert Talk

It was a sunny afternoon in August 2016 and Kate and Denis Dempsey were sitting in Teach Míodhchuarta, the Great Mead Hall on the Hill of Tara in Co Meath. This mighty Mead Hall once held 1000 people feasting during the great Celtic Festival of Samhain. Methers of Mead were passed around in great circles and much mead was shared among the great and the good, our Kings and Chieftains, famed warriors and brehons of old. As they imagined the stories and the songs, they wondered what happened to mead in Ireland? And that was the start of Kinsale Mead Co.

What is mead?

Mead is the oldest alcohol in the world, fermented from honey, going back to at least 6,500 BC where there is an archaeological find in a grave in China. Just to put it into context, we've been making and drinking mead since before we invented the wheel.

Honey would usually be harvested at the end of summer and the mead was made from the leavings after washing out the beeswax honeycomb. Adding fruit to the mix, berries from the hedgerows such as blackberries, blueberries, sloes and hips, makes for a clearer, faster ferment as there are more nutrients for the yeast so fruit meads would have been common. And berry mead pairs so well with food that is hunted such as venison, wild boar or roast duck.

# Programme

Pastime with good company

**attr. Henry VIII**

Holla, gut Gsell

**Johann Hermann Schein**

Frischauf, ihr Klosterbrüder mein

Ihr Brüder, lieben Brüder mein

*From Studenten-Schmauß, a 5. Einer loeblichen Compagni de la Vino-biera 1626*

El Fuego

**Mateo Flecha (*el viejo*)**

*Ensaladas* 1581

Il Diletto moderno per Introduzione

**Adriano Banchieri**

Mascherata di Villanelle

Mascherata d'Amanti

Gl'Amanti morescano

Contraponto bestiale alla mente

Gioco del Conte

Gli Festinanti

Vinata di brindesi, e ragioni

Sproposito di Goffi

Il Diletto moderno licenza, et di nuovo invita

*From Festino nella sera del giovedì grasso avanti cena op 18 1608*



Bacchus's speech in praise of wine

**G.F Handel**

*From The Musical Miscellany, Vol 4, p. 110 ff, John Watts, London 1730*

Tanzen und Springen

**Hans Leo Hassler**

*From Lustgarten neuer teutscher Gesäng 1601*

He that drinks is immortal

**Henry Purcell**

I gave her cakes and I gave her ale

Es wollt ein Frau zum Weine gahn

**Ludwig Senfl**

*From Teutsche Liedlein (Georg Forster), Volume 2, no. 32*

Vignon, vignon, vignette

**Claudin de Sermisy**

*From Trente et une chansons musicales a troys parties (Pierre Attaingnant), no. 24 1535*

Changeons propos (a 4)

*From Chansons nouvelles en musique à quatre parties (Pierre Attaingnant), no. 19 1528*

Quand je bois du vin claret-Tourdion

**Anonymous**

*From Neuf basses dances deux branles vingt et cinq Pauennes avec quinze Gaillardes en musique a quatre parties 1530*

# Programme Notes

**In Praise of Bacchus**, a celebration of wine and song, begins with a piece by none other than **King Henry VIII** himself. Pastime with good company is found in a beautifully calligraphed Henry VIII Manuscript from around 1513 and sets the stage for an exploration of musical exuberance and extravagance. The next three pieces are drawn from **Johann Hermann Schein's** collection *Studenten Schmauß* (Student Feast). Each of these songs celebrates wine and beer in various forms. *Holla gut Gsell* has a catchy refrain *rundadinella* where *Frischauf, ihr Klosterbrüder mein* playfully encourages indulgence in drink while the Abbot is away. Concluding this set is *Ihr Brüder, lieben Brüder mein* bringing a delightful end to the celebration.

Our musical journey then takes us to 16th-century Spain with **Mateo Flecha's** (el Viejo-the elder) *El Fuego*. Although not strictly about alcoholic beverages, this piece is part of the *Ensaladas* (literally translates as 'salads') collection and vividly portrays the daily battle against sin, and the redemptive power of the Virgin Mary and Holy Water. *Ensaladas* are made up of varying existent tunes and texts; often have different languages (Spanish, Catalan, French, Latin) in the one piece and are made to be sung among friends for fun and entertainment. Venice beckons next with **Adriano Banchieri's** *Il Festino nella sera dell giovedì grasso avanti cena* (feast for the eve of Fat Thursday of Carnival). This work commemorates Fat Thursday, very similar to our own Shrove Tuesday,

where the tradition is to indulge in the pleasures of laughter, food and friendship. Banchieri introduces an academic and musical jest to the proceedings with the characters of Modern Pleasure symbolising the new style of music-using chromaticism and expressive counterpoint) and Ancient Riguour (representing the old style of composition). This music was written for the *Academia de Floridi* in 1608, however it is likely that the piece would have been performed many times during Banchieri's lifetime.

Our programme's title is drawn from the next piece, an unusual work in **Georg Fredric Handel's** *oeuvre*. Originally a simple strophic song in English, composed with continuo accompaniment, our arrangement this evening will be heard on four-voices. It is found in a Miscellany collected by John Watts and is a setting of text to an instrumental Minuet by Handel (HWV 530). *Bacchus's Speech in Praise of Wine* allows audiences to revel in the pleasures of Bacchus's world and experience the uplifting and intoxicating qualities of music and wine in harmony.

Remaining in England, we delve into two catches by **Henry Purcell** offering a glimpse into the bawdy and convivial world of the alehouse. A catch is simply a round that would be sung (usually by equal voices) and often had a hidden message, usually of the risqué nature.

We return to Germany for the next two pieces *Tanzen und Springen* and *Es wollt ein Frau zum Weine gahn*. *Tanzen und Springen* is from **Hans Leo Hassler's** renowned collection *Lustgarten neuer teutscher Gesang, Balletti, Galliarden und Intradan*, featuring vocal and instrumental compositions in various combinations. *Es wollt ein Frau zum Weine gahn* is from George Foster's *Teutsche Liedlein*, a substantial collection published in five volumes between 1539 and 1556.

To conclude this evening's soir  e we are off to France where **Claudin de Sermisy**, a prominent composer of the Renaissance era is celebrated for his contributions to chanson, a popular secular vocal genre of the time. *Vignon, vignon, vignette* is a charming example of Sermisy's mastery in creating delightful and lyrical chansons. The title itself, with its repetitive and playful use of *vignon*, reflects the lighthearted nature of the piece. A favourite among audiences and musicians alike, it would have been performed in various social settings, from the royal courts to private gatherings.

*Changeons propos* is noteworthy gem from Sermisy's early chanson collection, *Chansons nouvelles en musique   quatre parties* and invites us to explore themes of love, courtly romance, and the fleeting nature of life's pleasures. The music mirrors the sentiments of the lyrics with grace and subtlety and Sermisy employs clever word painting to vividly reflect the meaning of the words. Preserved in the collection *Neuf basses dances deux branles vingt et cinq Pauennes avec quinze Gaillardes en musique a quatre parties* (1530) this vivacious French

Renaissance song celebrates the joys of life, particularly the pleasure of drinking red wine and the bonds of friendship. This lively and rhythmic melody serves as a fitting conclusion to our joyful celebration of wine and song, and as always at East Cork Early Music Festival, a celebration of friends.

 Mark Chambers 2023

# Sligo Baroque Music Festival

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

## Kinsale Mead Co

was founded in 2017 to rediscover the art of mead-making and create a light, delicious range of Irish meads. Inspired by these ancient recipes and using the best techniques of modern wine-making, their meads are finished wine-strength at 11-12% ABV, packed full of flavour and refreshingly different. Fermented from carefully sourced pure honey and ripe berries, they embody the modern, refined style of mead making, refreshingly different and versatile, either served on their own or paired with food or in a range of cocktails to delight the senses. Have a taste of the drink of Ireland's Kings and Chieftains and find out how delicious history can be!

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## Sestina Music

is a dynamic vocal ensemble specialising in the performance of early music. Founded in Belfast in 2011 by Mark Chambers, Sestina Music has a reputation for excellence and authenticity in early music performance as well as a fresh and innovative approach to the programming of early music. Sestina Music collaborates regularly with specialist early music performers, and has worked with ensembles such as His Majesty's Sagbutts and Cornetts, The Monteverdi String Band and the Irish Baroque Orchestra. Along with regular performances in Northern Ireland, Sestina Music performs all around Ireland and the UK, with recent performances at East Cork Early Music Festival, Purbeck Art Weeks Festival, the Barber Institute of Fine Arts, Birmingham and Sligo Festival of Baroque Music.

Sestina Music's debut recording, Master and Pupil, was released in 2022 and explores the influences and legacy of Claudio Monteverdi. The support and development of aspiring professional singers from Northern Ireland and the Republic of Ireland is at the heart of Sestina Music's activities, and its Exitex Next Generation mentoring programme provides training for young performers, giving them the opportunity to work alongside world-class professionals. Sestina Music also has a comprehensive education and outreach programme, including workshops and 'Sing with Sestina'.

## Mark Chambers

Mark has performed all over the world with many leading groups and conductors since graduating from the Royal Northern College of Music in 1992. Solo work includes Bach's *St Matthew Passion* and *Mass in B Minor* with Sir John Eliot Gardiner, Monteverdi's *Vespers of 1610*, and the *New Venetian Coronation*, both performed and recorded for *Deutsche Grammophon* with Paul McCreesh. Operatic credits include several roles in Handel operas as well as a role in Monteverdi's *Orfeo* in a production directed by Jonathan Miller. Mark has also worked as an understudy for the role of Snake Priestess in Harrison Birtwistle's world premiere *The Minotaur* and as Fate in Judith Weir's *Miss Fortune* at the Royal Opera House.

Mark has performed with many of the world's leading choirs and ensembles, including Tenebrae, Gallicantus, The Monteverdi Choir, and the Academy of Ancient Music and is a member of Chamber Choir Ireland directed by Paul Hillier. He has made many recordings, including a solo recital of songs by Edmund Rubbra and R. Vaughan Williams with David Mason (piano); a live recording of Bach's *St Matthew Passion* from Symphony Hall, Birmingham and a notable recording of *Beloved and Beautiful* with Nederlandse Bachvereniging,, conducted by Jos van Veldhoven.

## Áine Smith

began singing with the Nidus Children's Choir, based in Cwmbran, South Wales. With this group, she performed a number of times at the Llangollen International Eisteddfod, and in 2015, competed in the World Choir Games in Riga, Latvia. As a teenager, Áine held choral scholarships with the Crickhowell Choral Society and Hereford Sixth Form College.

Áine went on to read Music at Merton College Oxford, graduating in 2021 with a first-class degree. In the summer of 2022, she completed a Masters in Musicology with Distinction, where her research focused on concepts of the body in musical spaces. Throughout her time at Oxford, Áine held choral scholarships with Merton and the Magdalen College Consort of Voices, as well as participating in a busy schedule of student music-making.

Now based in London, Áine is an Associate Artist with Tenebrae, and performs regularly with other groups. Áine is an alumna of the Genesis Sixteen Programme and is extremely passionate about access into both higher education and choral music. She particularly enjoys working on the Tenebrae Singing Schools initiative to introduce choral singing to primary students.



## Aaron O'Hare

Having recently transitioned from baritone, Irish tenor Aaron has recently sung chorus for ETO and performed Spoletta *Tosca* for NI Opera this year. Early next year, he will perform 4th Jew *Salome* for Irish National Opera. As a WNO Associate Artist, he sang the title role in *Don Giovanni* on tour, Stárek Jenůfa and March Hare/White Knight *Alice's Adventures in Wonderland* (Todd). In 2021 he sang Schaunard *La bohème* for NI Opera and new commission *Elsewhere*, composed by Michael Gallen. Previously, Aaron completed his BMus (Hons) at the University of Ulster and an MMus at the RNCM. He won NI Opera's Voice of 2015 competition and received the BBC NI/Arts Council NI Young Musician's Platform Award. Aaron joined Garsington Opera's Alvarez Young Artist's programme in 2016 and Opera Holland Park Young Artists in 2018. He also played Mike in John Adam's *I was looking at the Ceiling and then I saw the Sky* for the Opera Lyon studio in 2020.

## Patrick McGinley

is a Dublin-based tenor working in choral music and opera, with a particular interest in baroque music. A graduate of Maynooth University, he has performed across the world with groups such as Anúna, M'ANAM, Sestina Music, Tenso Europe Chamber Choir, the Ulster Consort, and the

Christ Church and St Patrick's Cathedral choirs. Opera engagements include Oronte (*Alcina*) in this year's Handel Opera Academy in Poland; *Maria Stuarda*, *Tosca*, *William Tell*, and *Faust* in the Irish National Opera Chorus; *Macbeth* in the Blackwater Valley Opera Festival chorus; and *La Traviata* in the NI Opera Chorus. He won the Tenor Solo prize in Feis Ceoil 2023.

## Robert Davies

Robert studied at Sheffield University and the GSMD. Awarded the *Erich Viertheer Memorial Award* at Glyndebourne in 2003, Robert went on to appear as Mr Gedge *Albert Herring*, Marcello *La Bohème*, Count *Le Nozze de Figaro* and Falke *Die Fledermaus* for Glyndebourne on Tour. Other roles include the title roles in *Figaro* English Touring Opera and *Rigoletto* Bury Court Opera; Zurga *Pearl Fishers* and Don Alfonso *Così fan tutte* Reisopera, Holland; Demetrius *A Mid-Summer Night's Dream* and Papageno *Magic Flute*.

Excelling in a wide range of repertoire, highlights include the world premieres of the Blitz Requiem in St. Paul's Cathedral with the RPO and The Sorrows of the Somme (Brian Hughes) at the Wales Millennium Centre; Bach Cantatas at the BBC Proms (Gardiner); Handel *Saul* (Israeli Camerata); Orff *Carmina Burana* in London's Barbican and Handel *Messiah* in Australia.

the United States. Recordings include BBC Music Magazine's Choral CD of the Year 2022: Bach Cantata 106 Actus Tragicus; Monteverdi Vespers (OAE), Bach St John Passion; Mozart Mass in C Minor (Dunedin Consort/Linn); Haydn Creation (Alte Musik/ORF), Purcell Dido and Aeneas (Armonico Consort/Signum). Vespers (OAE), BBC Music Magazine's Choral CD of the Year 2022 - Bach Cantata 106 Actus Tragicus, Bach St John Passion; Mozart Mass in C Minor (Dunedin Consort/Linn); Haydn Creation (Alte Musik/ORF), Purcell Dido and Aeneas (Armonico Consort/Signum).



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Cappella Lyrica



# De Monti Novitiate Music

**Date and Time**

Sunday 15th October, 8 pm

**Venue**

The Goldie Chapel, Nano Nagle Place

- Cappella Lyrica.....vocal ensemble  
Rhea Kennedy.....soprano  
Lucy O'Dwyer.....mezzo-soprano  
Grace Mulcahy-O'Sullivan.....as Novice/Newly Professed  
Maria Judge.....director  
James Taylor.....organ
- Leonie Curtin.....violin  
Caitríona O'Mahony.....violin  
Norah O'Leary.....cello

## Programme

|                                                                                                                          |                             |
|--------------------------------------------------------------------------------------------------------------------------|-----------------------------|
| Trio for 2 violins & cello Op. 1. No. 3 in D<br>i. Allegro Cantabile<br>ii. Menuetto Grazioso - Allegro Assai - Menuetto | <b>Maddalena Lombardini</b> |
| <i>Work from A selection of Sacred Music adapted<br/>to the religious ceremonies of Reception and<br/>Profession</i>     | <b>Hurka de Monti</b>       |
| Duet for 2 violins Op. 5 No. 5 in A<br>i. Andantino<br>ii. Allegretto                                                    | <b>Maddalena Lombardini</b> |
| <i>Works from A Selection of Sacred Music adapted<br/>to the Religious Ceremonies of Reception and<br/>Profession</i>    | <b>Hurka de Monti</b>       |

# Programme Notes

Born in Venice, **Maddalena Lombardini (1645-1818)** was a product of the *ospedali*, girls' orphanages which specialised in teaching music (famously the Ospedale della Pietà where Antonio Vivaldi taught). Showing considerable talent at a young age, she was granted permission to study with the famous violinist Giuseppe Tartini, and traveled 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 virtuosos.

Her trios are her first publication, and still reference her as the student of the famed Signor Tartini. Owing less to the baroque trio sonata tradition than to the new classical style, her trios are often written in two movement form, and often pair the violin parts, with the second in a supportive role. Unlike the open bass instrumentation of the Baroque, the trios specify violoncello obbligé with some interesting moments for the cellist. Her violin duets are amongst her last publications in 1775, and therefore certainly not written to be played with her while Maddalena continued to tour. Both sets of works are charmingly written in the classical style, with a predominance of major keys, singing melodies and idiomatic writing for string instruments.

**Hurka de Monti (c.1753-1823)** seems to have been an Austro-Hungarian military officer who moved to Glasgow around 1788 and subsequently came to Cork to take up the post of Organist and Master of Music at the newly consecrated Cathedral of St. Mary and St Anne (North Cathedral) in 1810. Consecrated as Cork's first Catholic Cathedral in 1808, the new building and the appointment of de Monti were symptomatic of a resurgence for the Catholic Church which would only continue.

The Ursuline order was first brought to Cork by Nano Nagle in 1771, and Ireland's first Presentation Convent existed on this very site. Subsequently, and partly due to the effect of the cloister on her work with the poor, Nano founded the Presentation Sisters of the Blessed Virgin Mary in 1775, who still have roots here at Nano Nagle Place. The Ursuline community moved to a new convent in Blackrock in 1825 where they continued their work educating girls. De Monti's work in Cork included giving lessons in voice, piano, and harp. He may have crossed paths with the Ursuline Sisters during his educational or church work, and the roots for this piece of music may possibly go back as far as that acquaintanceship in the 1810s. We were guided to the copy of the work in the Presentation Archive at Nano Nagle Place by Archivist Sr. Rosarie Lordan. The edition in question and in use today was published in 1861 by Novello, Ewer & Co. in New York, many years after de Monti's death.



## Cappella Lyrica

*Cappella Lyrica* is an equal-voice choir comprised of students and Alumnae of the Bachelor of Music programme at the MTU Cork School of Music. Its repertoire ranges from early music to contemporary works. They have been successful in competitive performances at the City of Derry and the Cork International Choral Festivals, and also at the Limerick Church Music Festival. Cappella Lyrica's programmes regularly feature works by established and emerging Irish composers such as: *Impressions of Light* to text by Walt Whitman composed by David Wallace (a former graduate and Composer-in-Residence to the Cork School of Music), *Everyone Sang* by Marian Ingoldsby (which was premiered on International Women's Day at the 2018 Finding a Voice Festival, in Clonmel) and *Epiphany (for Dora)* by Séan Doherty which was commissioned by the choir in 2018.

## Maria Judge

The Choir are under the direction of Maria Judge. Maria Judge is Head of Musicianship and Academic Studies at the MTU Cork School of Music. She studied at UCC and at the Kodály Institute, Hungary. In addition to her leadership of one of the largest Departments in the Cork School of Music, Maria has responsibility for the CSM Junior and Senior Childrens' Choruses as well as establishing Cappella Lyrica in

In addition to her Academic Leadership of one of the largest Departments in the Cork School of Music, Maria currently conducts the 60-strong CSM Junior Childrens' Chorus and also, Cappella Lyrica, award-winning female-voice choir of CSM Degree students. This choir has established a relationship with contemporary music in the commissioning of new works by Irish composers, and in the performance of new music, notably the premiere of *Out Into* by Emily Hall and Enda Walsh with Crash Ensemble at the 2017 Sounds of a Safe Harbour Festival and the commissioning of *Everyone Sang* by Marian Ingoldsby for performance in 2018.

## James Taylor

Organist and harpsichordist, James Taylor has held posts in the UK, New Zealand and Canada, now lectures at MTU Cork School of Music. Until 2017, James was also Assistant Musical Director at St. Finbarre's Cathedral Cork. James has performed concerts across Canada and the United States, in Germany, the Netherlands, Italy, Switzerland and New Zealand, and he has participated in numerous television and radio broadcasts as a soloist and accompanist. James is also conductor of Cork's renowned vocal ensemble Madrigal '75.

## 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. 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 under Claire Duff. Caitríona plays with Irish ensembles including the Irish Baroque Orchestra, Camerata Kilkenny, Sestina Music and the Cork Baroque Orchestra, and European ensembles such as 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.

## 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 Akademia 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.

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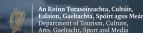
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Crawford Art Gallery is hosting Canova exhibition. Image: Jed Niezgoda

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### **Baroque 'n' Roll**

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**Saturday 7th October, 2 pm, Castlemartyr Resort**

**Cork Baroque Players** bring a 'Horrible History & Harmony' family concert to the Castlemartyr Resort

**Thursday 12th October, MTU Cork School of Music**

**Vocal Workshop with Mark Chambers** focusing on audition etiquette, ornamentation, language and the Sestina Music Next Generation Mentoring Workshop.

**Friday 20th October, 8 pm, Nano Nagle Place**

### **King of Instruments**

Rising young organist Matthew Breen explores favourite baroque repertoire for the king of instruments on the Goldie Chapel's beautiful pipe organ.

**Friday 27th October, 8 pm, Nano Nagle Place**

### **Music for a While**

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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.

Ian McDonagh · Grace Mitchell · All staff at Nano Nagle Place · All staff at MTU Cork School of Music · Ciara Glasheen · Evelyn Grant · Improvised Music Company · Irish Early Music Network · Wolodymyr Smishkewych · Mark Chambers · West Cork Chamber Music Festival · Tom Crowley · Pádraig O' Donovan · Cork Orchestral Society · Aiveen Kearney · Kate and Denis Dempsey · Madeline Donegan · Dearbhaille Ní Dhubhghaill · Lucy, Honey & Óengus

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## See you soon...

We hope to see you again soon at another concert.

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# Acknowledgements

East Cork Early Music Festival gratefully acknowledges the major support of the Arts Council / An Chomhairle Ealaíon and the generous support and assistance of Cork County Council, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, and Cork City Council. We are privileged to have two wonderful venue partners in Nano Nagle Place and MTU Cork School of Music, media partner in RTÉ Supporting the Arts and series partner in Cork Orchestral Society. We would like to thank everyone on these teams for all of their generosity and hard work.



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