

Galway Early Music Festival  
May 28 – 30, 2010

## PERFORMER INFORMATION

### ENSEMBLE eX

*Caitriona O'Leary (voice), Clara Sanabras (voice and baroque guitar), Steve Player (baroque guitar & dance), Paulina van Laarhoven (Viola da Gamba), Francesco Turissi (percussion), Harvey Brough (guitar), Eric Fraad (stage director), Alessio Rossati (costume design)*

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Caitriona O'Leary & Eric Fraad  
[www.exireland.com](http://www.exireland.com)



Clara Sanabras

#### 2010 Performance

##### Possessed!

In Taranto a maiden screams hysterically as she is bitten by the wolf spider and falls into a coma – musicians are summoned and play a tarantella – rising from her trance the girl sways uncontrollably to the wild music and soon appears cured

Iberian peasants near Jaen hear the seductive chords of the folia and are driven mad by the music, as they dance their bodies and souls seem to be directed by evil forces

Satan invades the body of boy who speaks in tongues and screams heresies

Priests arrive and chant as an exorcist expels the demonic spirit

Join eX for **Possessed**, a journey into a time when the power of music could either cure you or drive you into madness. You will not leave untouched!

##### Ensemble Information

Since its founding in 2006 by singer Caitriona O'Leary and director/producer Eric Fraad, eX has established itself as one of Europe's most innovative and exciting early music ensembles. Based in Dublin, eX specializes in unique staged concerts and full productions that bring a new dynamic and dimension to the presentation of music from the Middle Ages through the Baroque.



Galway Early Music is supported by

[www.clarasanabras.co.uk](http://www.clarasanabras.co.uk)



Francesco Turrisi

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



Steve Player

The musicians that comprise eX include many of the world's most celebrated and emerging early music specialists who work together with teams of renowned theatre and visual artists.

Highlights of past seasons include *Ex Tenebris*, a dance theatre dream work featuring medieval and renaissance Christmas music, *Christ Lag in Todes Banden* a hallucinatory staging of Bach's first cantata and the sources that inspired it, *BAROCK* a staged concert of German 17th and 18th century sacred music conducted by Konrad Junghänel, *The Rape of the Lock*, a theatrical adaptation of Alexander Pope's mock epic masterpiece with music by Handel led by Christopher Hogwood and *Songs From A Gothic Room* a concert of music from the *Ars Subtilior* directed by Pedro Memelsdorff that was set among the National Gallery of Ireland's collection of medieval paintings.

Projects for 2009 included two programmes that centre on recreations of rare renaissance and baroque works. *Shipwrecked* was a staged concert that follows the picaresque adventures of Francisco de Cuellar, a captain from the Spanish Armada, on the run in Ireland.

*Motion of the Heart* premiered in December and recreated a 17th century masque featuring instrumental and vocal music of the period from Italy, England, France and the New World. The world-renowned viola da gamba and lirone expert, Erin Headley, performed and served as music director. The production was staged by Eric Fraad and designed by Alessio Rosati.

Both *Shipwrecked* and *Motion of the Heart* will be recorded and released internationally in early 2010 by Heresy Records.

## RETROSPECT ENSEMBLE

Clara Sanabras (voice, baroque guitar), Harvey Brough (voice, psaltery)

[www.clarasanabras.co.uk](http://www.clarasanabras.co.uk)



### 2010 Performance

#### "La Llorona" and other tales of momentary madness

Of all ghost stories shrouded in mystery, that of La Llorona is probably the best known. Tracing back many centuries into Mexican border folklore, there are countless variations on her story, but they all carry the same theme: the weeping woman seeking her children, whom she drowned for the love of a man, in a moment of madness. Such "moments of madness" are commonly found in many folksongs across the ages and continents. **Ensemble Retrospect** will sing and play a selection of such early folksongs, as well as some of their original compositions.

*Abroad as I was walking, one evening in the spring,  
I heard a maid in Bedlam so sweetly for to sing;  
Her chains she rattled with her hands,  
And thus replied she:  
"I love my love because I know my love loves me!"*

#### Performer Information

Retrospect, a suitable word to describe the way our group likes to interpret and perform the music of the past. Consciously looking at it from the present rather than intending to travel back in time. Finding relevance in the words of a particular old song and pairing it up with a more modern piece of music, or vice-versa and presenting the two as a suite. Occasionally, these pieces from different centuries interweave and become one, finding their own place in time in the performance itself.

## QUADRIVIVM

Willem Mook (Lute), Ellen Delahanty (voice), Geert Van Gele (recorder), Bill Taylor (harp)



[www.quadrivium.net](http://www.quadrivium.net)

Ellen Delahanty  
[www.ellendelahanty.com](http://www.ellendelahanty.com)

Bill Taylor  
[www.billtaylor.eu](http://www.billtaylor.eu)

Willem Mook  
[www.willemmook.com](http://www.willemmook.com)

Geert Van Gele  
[www.geertvangele.com](http://www.geertvangele.com)

### 2010 Performance

#### **The Devil Made the Game!**

Addiction can be thought of as madness, and here the addiction is to gambling and card playing.

Three sets of musical playing cards were the inspiration for this programme. Both the so-called “Flötner” and “Rumpoldt” decks of cards have pieces of Renaissance polyphony printed on their backs. The third set of cards comes from a Japanese card game based on the poems called “waka”. This concert mixes Renaissance music and contemporary music.

#### **Ensemble Information**

Quadrivium is an ensemble specializing in late-medieval music, particularly the Franco-Flemish repertoire of the 14th- and 15th centuries. This refined and complex repertoire is brought to life via a specialized medieval instrumentarium. The ensemble brings a deep level of understanding and intuitive emotional interpretation to the music, while ensuring historical correctness under the watchful eye of musicologist/lutenist Willem Mook.

In medieval times, the Quadrivium represented the four ‘higher’ arts (arithmetica, geometrica, astronomia and musica.) The ensemble Quadrivium unites four colors of the medieval musical palette: voice, (Ellen Delahanty), recorder, (Geert Van Gele), harp, (Bill Taylor), and lute, (Willem Mook). With their unique historical instrumentarium, Quadrivium charms the audience with a wide array of delicate instrumental colors, typical for the early polyphony of the middle ages and early renaissance.

The ensemble’s first CD appeared in 2009, presenting their succesful concert program ‘La Cause est Amer’. In this program, medieval love poems from Japan, composed for Quadrivium by Belgian composer Janpieter Biesemans, are paired with medieval art songs from the Low Countries.

## CANTORAL & VOX PROPHETICA

### *Cantoral*

*Artistic Director: Catherine Sergent*

*Contact: [helen.phelan@ul.ie](mailto:helen.phelan@ul.ie)*



### *Vox Prophetica*

*Director: Oscar Mascarenas*

### **2010 Performance**

#### **Sed Diabolus in invidia sua istud irrisit**

In the face of darkness and torment, humankind looks to heaven's light and praises the celestial protectors for their benevolence and help. But the fight between light and darkness, good and evil never ends. In the face of the fragility and the miracle of life and birth, power and opulence in their foolishness even distrust the frailest of creatures, as King Herod who, led by his own fear and hunger, blindly slaughtered and spread innocent newborns' blood. Rachel laments... but the devil laughs.

This programme features chant and polyphony from the 11th to the 13<sup>th</sup> century, sung by Cantoral under the artistic direction of Catherine Sergent.

#### **Ensemble Information**

**Cantoral** is a female schola, specialising in Western plainchant and early polyphony, with a particular interest in medieval Irish repertoire. The ensemble was formed in 2008 at the Irish World Academy, University of Limerick, and had its first international appearance in March, 2009 at the Centre Culturel Irlandais in Paris. The Artistic Director of Cantoral, Catherine Sergent, is an acclaimed early music singer who has performed and recorded extensively with several early music ensembles. Her primary recordings have been with the Paris based female schola Discantus, who have been awarded the prestigious Diapason d'Or award for several of their recordings including Hortus Deliciarum, a collection of chants by Hildegard von Bingen, Eya Mater, a collection of Marian chants which explore the theme of motherhood and Campus Stellae, which features chants associated with Santiago de Compostela. Catherine is the primary vocal chant tutor for the MA Ritual Chant and Song programme at the Academy. Most of the members of Cantoral are graduates of the programme or members of faculty and have a strong scholarly grounding in reading manuscript sources and are therefore able to prepare their own musical editions from original sources. The ensemble was inspired by a student group formed by Olivia Cantoral and features singers from Ireland, France, the US, Japan and Mexico. Its most recent performance at The Society for Ethical Cultural on February 4th in New York City was called Imbolc and featured a programme of chant and Irish language song in celebration of the feast of St. Bridget.

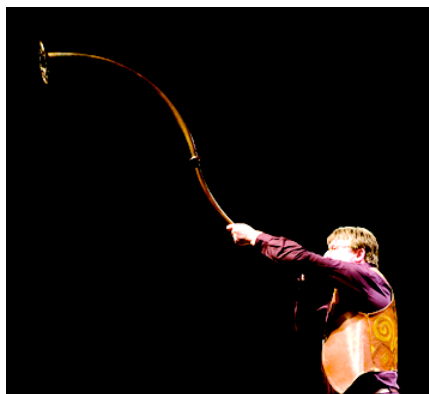
**Vox Prophetica** is formed by current students of the 2nd year of the BA in Voice and Dance programme at the Irish World Academy. Their approach uses a post-modern approach to contemporary chant performance that explores in depth the emotions that the words and music of these chants carry.

## PRE-HISTORIC MUSIC IRELAND

Simon O'Dwyer  
Maria Cullen O'Dwyer

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### 2010 Performances

#### Healing Horns

In Irish legend, the wounded warrior is placed first in a vat of freshly killed beef and then is laid within a circle of horn players, whose music completes the cure. The tremendous power of just one of the large iron age horns provoked a desire to experience the sound of many horns played simultaneously around a person and led to this 'installation'. Simon O'Dwyer will record the Loch na Sidhe horn seven times. Each recording will be played back through its own speaker and these speakers will be placed in a circle. Visitors can stand, sit or lie in the middle of the circle and see how the sound and vibrations of the horns effect their well-being! (No vats of fresh beef, though!)

#### Buile Shuibhne

Simon O'Dwyer and Maria Cullen O'Dwyer join Moonfish Theatre Company to provide the music for their telling of the story of Mad Sweeney.

#### Performer Information

Prehistoric Music Ireland was established in the late 1980s, when an experimental reconstruction of a Bronze Age horn led to the establishment of the world's first institution dedicated to the study, reproduction and exploration of prehistoric musical instruments. Initially Prehistoric Music Ireland concentrated on the great family of cast horns from the Irish Late Bronze Age. It was important to develop the skills required to allow the casting of new examples of these fine complex instruments. In the early 1990s, Prehistoric Music Ireland in collaboration with the Dublin Art Foundry succeeded in making accurate reproductions of a number of horns from around Ireland. Techniques were developed which allowed for horns to be made at commercially viable rates which made possible the first proliferation of Irish bronze horns in 3,000 years. Through the '90s, Prehistoric Music Ireland continued to expand the research and development of instruments. Recordings were made of original horns which are in the Museums of Dublin and Belfast.

A unique collaboration began which brought together the sound and rhythms of horns and bodhrán with the Australian didgeridoo to form the music of the band 'Reconciliation'. In 1996 the first web site dedicated to prehistoric music was launched from North Galway under the name 'prehistoricmusic.com'. At the same time investigations were begun to explore the feasibility of attempting the first reproduction of the great Celtic war trumpa known as the 'Loughnashade'. Two years later in 1998 the new instrument was completed by John Creed of Glasgow. In the same year Prehistoric Music Ireland were invited to present the Irish bronze horns at the world conference of music archaeology in Germany.

Prehistoric Music Ireland's ongoing research has led to a blossoming of understanding of a variety of previously silent instruments ranging from wooden pipes, bronze horns, bone whistles, war trumpas and early reed horns. Continuing experiments with playing methods have revealed a hidden world of sound and vision. Creations that are made possible in a recording studio such as multiple horn sounds or overtone generation hint at future musical composition which will become possible as more players become proficient.

## MOONFISH THEATRE COMPANY

Ionía or Máiréad Ní Chróinín

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Bonny & Read

Performed at the 2007 Festival



Noah's Ark

Commissioned by GEM for the 2008 Festival



Aucassin & Nicolette

Commissioned by GEM for the 2009 Festival

### 2010 Performance

#### Buile Shuibhne (Mad Sweeney)

*Commissioned by Galway Early Music*

Sweeney has been driven mad in battle and takes to the treetops in an amazing trip around Ireland. This theatrical telling of medieval legend, Ireland's version of The Wise Fool, is accompanied by the music of the prehistoric Irish horn and the Early Irish Harp.

#### Performer Information

Moonfish Theatre was founded in 2006 in Galway, Ireland.

Moonfish's first production, *Bonny & Read*, brought actors and musicians from the UK and Ireland together in a dynamic and innovative theatre piece that won an enthusiastic audience and press response when it ran at the Town Hall Theatre, Galway and at the Edinburgh Fringe Festival in 2007.

In 2008 Moonfish was commissioned by the Galway Early Music Festival to produce *Noah's Ark*, a re-interpretation of the 14th century medieval mystery play. The production, again blending music, movement and text, was performed in the King's Head as part of the Galway Early Music Festival and went on to tour to festivals around Ireland including *Spraoi* (Waterford), and the Rathfarnham Arts Trail (Dublin). *Noah's Ark* also ran at the Spirit Centre, Galway in July of 2008.

Moonfish is proud to have taken part in the first Galway Theatre Festival in October 2008, with their production of *After the End* by Dennis Kelly. A raw and gripping two-hander, this was a new and challenging addition to Moonfish's diverse repertoire.

Moonfish are a bi-lingual theatre company and in March 2009 they produced, *Namhaid Don Phobal* a co-production with An Taidhbhearc, Ireland's Irish-language National Theatre. '*Namhaid Don Phobal*', the Irish translation of Ibsen's '*An Enemy of the People*', premiered in Galway in March 2009 before traveling to the Axis Theatre, Dublin. This production marked one of the first times English-language surtitles were incorporated into Irish-language theatre, and the production drew audiences of over 600, Gaeilgeoirí and non-Gaeilgeoirí alike.

In 2009 Moonfish was once again delighted to be commissioned by the Galway Early Music Festival, this time to bring to the stage the wild and wonderful adventures of Aucassin and Nicolette. This energetic, musical retelling of the medieval love story between the hapless Aucassin and his feisty heroine Nicolette played at the King's Head, Galway, was invited to *Ruaile Buaille*, the Lucan Children's Festival in August 2009, and was performed at Athenry Castle as part of Heritage Week, 2009.

Most recently, Moonfish brought their latest production, *The Secret Garden*, to the second Galway Theatre Festival. '*The Secret Garden*', based on the classic novel by Frances Hodgson Burnett, was developed by the company through ensemble workshops, and will be touring Ireland in 2010.