

 A Musici Ireland production

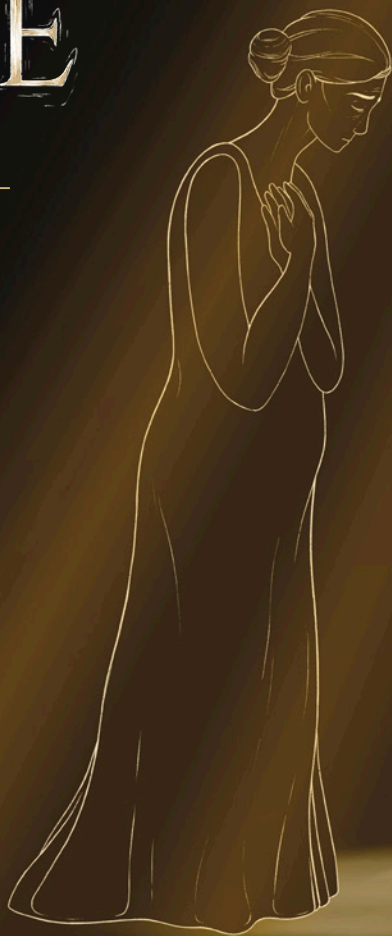
A MOTHER'S VOICE

Original concept/
Creative Director

Beth McNinch

Creative assistant director

Jane Hackett



Made possible with support from the
Triskel WRITE, RECORD, PERFORM
residency, the Arts Council of Ireland



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Introduction by Beth McNinch

Reading so many stories from mother and baby homes in 2020, I felt a draw to do something. The only tool I had at my disposal was a work of art. I knew I needed to make contact with knowledgeable people outside of the arts sector and was grateful to make some fantastic connections.

I initially talked to historian Sinead McCooe (No Ordinary Women) who has been a mentor to me over the last few years. I then contacted Máirín Johnston. Born and raised in The Liberties, she was a core member of the Irish Women's Liberation Movement. On May 22nd, 1971, she led a group of 47 women to Belfast to purchase contraceptives which were still banned in the South. Johnston also brought International Women's Day to Ireland in 1976 after hearing about the movement in Berlin. She helped me contact some grown children from the homes and so began a journey of making contacts, hearing stories, and starting to form an idea. Catherine Corless was the next port of call and she also put me in touch with mothers, as I realised I wanted to speak to women who had survived the homes.

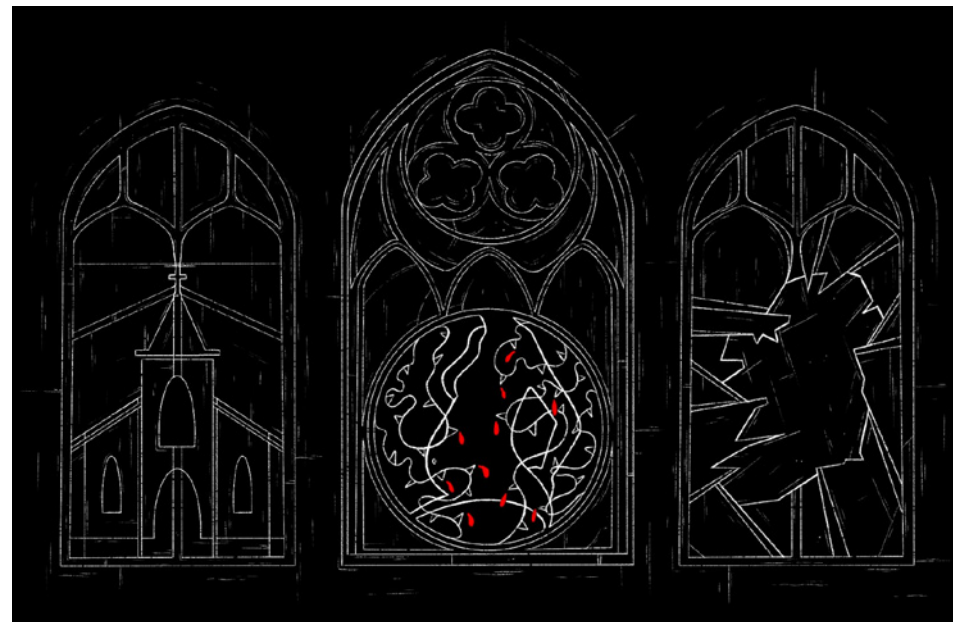
I am British and was raised in the UK, moving to Ireland 15 years ago. However, I began having in depth conversations with my own mother, an adoptee herself and I realised the correlation between her own experience, growing up as an "illegitimate" child and the lifelong effect it has had on her.

The emphasis for me then became on the mothers, the women who had been taken to homes such as Bessborough and Dunboyne and had endured such great

physical, emotional, and psychological pain as well as the lifelong stigma that had followed them. I am eternally grateful to Cait, Deirdre and Sheila for joining us on this journey, so bravely sharing some of the darker moments of their lives with me and allowing us to include parts of this in our production.

As I brought the project under the Musici Ireland banner, I was filled with gratitude to all the wonderful creative people who joined the team, each one understanding the gravity of the task ahead and agreeing to keep these women at the forefront of our minds every step of the way.

What started as a simple musical commission soon began to grow and develop into something much more multidimensional. Jane Hackett and I decided to combine the musical composition with imagery and visual storytelling to reflect an all encompassing artistic portrayal of these women's stories. There were many moving parts to this production, introducing new and exciting ways of presenting music under Musici Ireland. Alongside workshopping and recording the music with composers Linda and Irene Buckley, the developmental stages also involved working with artist Bimbi Uqhuart to conceptualise the women's stories through a visual storyboard. We worked to develop these images into an animated film with animators Jack Kirwan and Eabha Bortolozzo which is portrayed alongside the music commission in the live performance. The last piece of the puzzle was to engage set designer Bridget Ni Dhuinn and lighting designer Eoin McNinch to create a walk-through



interactive element for the audience in the space. It has been important to us from the beginning to adhere to the wishes of the survivors themselves in our creativity and enhance their legacy going forward. We hope we have achieved this. Throughout this booklet, you can read about each artist, their own creative processes in the making of A Mothers Voice and words from the survivors themselves.

The project would not have been made possible without the fantastic initiative of the Triskel Arts Centres WRITE, RECORD, PERFORM residency, which we were thrilled to be awarded in 2022. It allowed us space and time to workshop, rehearse and record the work and to include more detailed artistic elements that would not otherwise have been possible. The music commission was funded by the Arts Council of Ireland.

"A Mother's Voice does a beautiful job of centering survivors and transforms powerful testimony into performance with thoughtfulness and care. This is important work, blending activism and artistry, and I hope many other audiences have the opportunity to experience it."

Shea Donovan, Indigo Arts Collective

Cait survivor's story

It was a great privilege to be involved in "A Mother's voice".

I'm one of the three birth Mothers featured in the production.

It was an amazing piece of work to be involved with. My given name in the Mother and Baby home was 'Cáit', so I'll go by that again now, for anonymity.

I am choosing to be anonymous as I feel that my anonymity is a representation of many women who have been in the same position as myself. Women and girls who got pregnant out of wedlock and ended up in a Mother and baby home in a veil of secrecy. Then forced to put their baby up for adoption and then carry on as if nothing had happened...

Unfortunately, life is never the same and the deep wound suffered can never heal fully.

It's one of the greatest cruelties and abhorrence of nature to take a child from its mother.

A GP told me that he knew many women over his medical career who had given up a baby for adoption and kept it a secret even from their own families and on marriage never told their husbands or children about it. Their secret, in the majority of cases, was kept to the grave. I was not in that category, as my nearest and dearest were aware of my story. The lingering sense of shame, however, is still hovering in the back ground, even after all these years. My birth daughter and I had a wonderful reunion, and we were very close, but unfortunately, there was a tragic twist in the end.

I admire the women, like Deirdre and Sheila who have bravely gone public with their story. Perhaps someday, I will follow their lead.

It is a real privilege to be involved with this production and it has meant a lot to me.

Beth McNitch is the lady who made contact, through Deirdre.

Beth has shown nothing but support and respect. She has been amazing.

She called to my home and we had a long conversation. I shared my story with her, and found her easy to talk to, as she recorded it.

When Beth sent me the final production, with the strings added, it sounded so powerful and so moving. At first it dredged up old memories from the past, and the pain of that time. Then after that, I found that it was really giving a voice to our experiences and was somewhat healing.

The music is really powerful in the background, eerie and haunting at times. It creates an atmosphere and brings life to the performance.

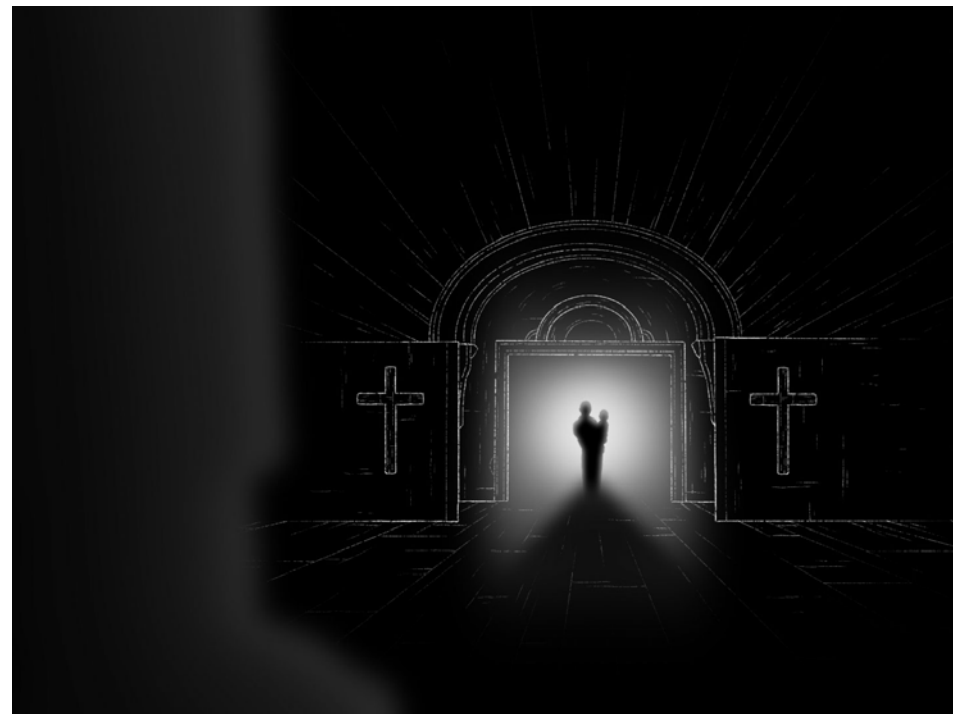
It has meant so much to me to be involved. It has given a respect and value to our survival stories.

Music is a powerful force and the artistic blend of orchestra and voices has resulted in a great artistic work. The melody near the end has a hint of hope.

It should be an amazing experience to hear it performed live in Cork!

A sincere thank you to Beth and all involved, for all your hard work.

Cáit



Composers

Irene and Linda Buckley

When we were first approached about this project, we knew that it was so important to shine a light on the dark parts of our country's past – to honour these women's stories. These are real, lived experiences and when we first listened to the interviews, we were haunted by the sadness of what happened, but so moved by the openness and bravery of these women – one phrase that stayed in my mind was 'we are survivors'. The entire piece is built upon the spoken word, those voices and that formed the backbone of every musical decision that came after. It was an intuitive process of trying to follow where the voices wished to lead

the work, from breathy string atmospheres almost evoking the cold, to expressing the emotions of those voices through music, from deep grief and loneliness to anger, and at times shades of hope. It was a truly emotional experience to hear the elements come together when recording the work with the musicians, all deeply feeling that collective wish – to honour those whose lives have been impacted by these tragedies.

Design concept/early stages

Bimbi Urquhart

For me, the recordings of the interviews with the three women were key to really understanding the breadth of the project: I recognised how important it was to keep the stories alive whilst being sensitive to the women and the children they had given birth to. The element of individual experience, which felt important to preserve, would speak directly to the empathy of the viewer. The descriptions of the women's experiences were sometimes so visceral and the challenge lay in making the visuals appropriately artistic, not protecting the viewer from the reality of the subject and yet not being too uncomfortable to digest as visual depictions of the events. It was really interesting being part of the process early on, as several elements of the project were evolving together, and we didn't know exactly how it was going to turn out. Beth, Jane and I collaborated on creating a series of images, and Jane had quite a clear idea of a sequence which required movement or animation, which I translated into digital images. These followed the story of a single pregnant woman, who represented the survivors and their experiences. The aesthetic started out largely in black and white, against which some coloured elements would stand out: the red door of Bessborough House and a pink, almost glowing, circle which represented the growing child in her womb. The first sequence involved the woman trudging through a snowy forest, stopping to be surrounded by trees. These became shadowy figures representing oppressive presences in the woman's life offering her no choice but to give up her child. A red door appeared, with steps which connected the woman to Bessborough House, and we see her going through various experiences on the backdrop of the steps as her pregnancy advances. She goes on to have the child: we see her crawling to a bed before the birth and then after, lying alone in the bed. Another recurring element was a wooden rosary, representing the ironic constant of religion even when the baby has been taken away. The final image sequence depicted a baby disappearing from a mother's arms, tears falling onto her hands and the hands undergoing ageing to represent the passage of time. The evolution of the project took it beyond static images, but it was a fascinating artistic challenge to have been involved at the early stages and I can't wait to see how the visual side contributes to the final exhibit.



WRITE RECORD PERFORM

Triskel Arts Centre developed **WRITE RECORD PERFORM Artist Residencies** to accompany artists on their journey from creation to recording and finally the staging of their work.

Beth McNinch of Musici Ireland was appointed as an Artist in Residence for 2022. As part of this residency, Beth developed exciting new work with a number of collaborators to share with audiences. *A Mother's Voice* is an important project, giving a voice to those who had been silenced, and Triskel are honoured to be part of this.

www.triskelartscentre.ie



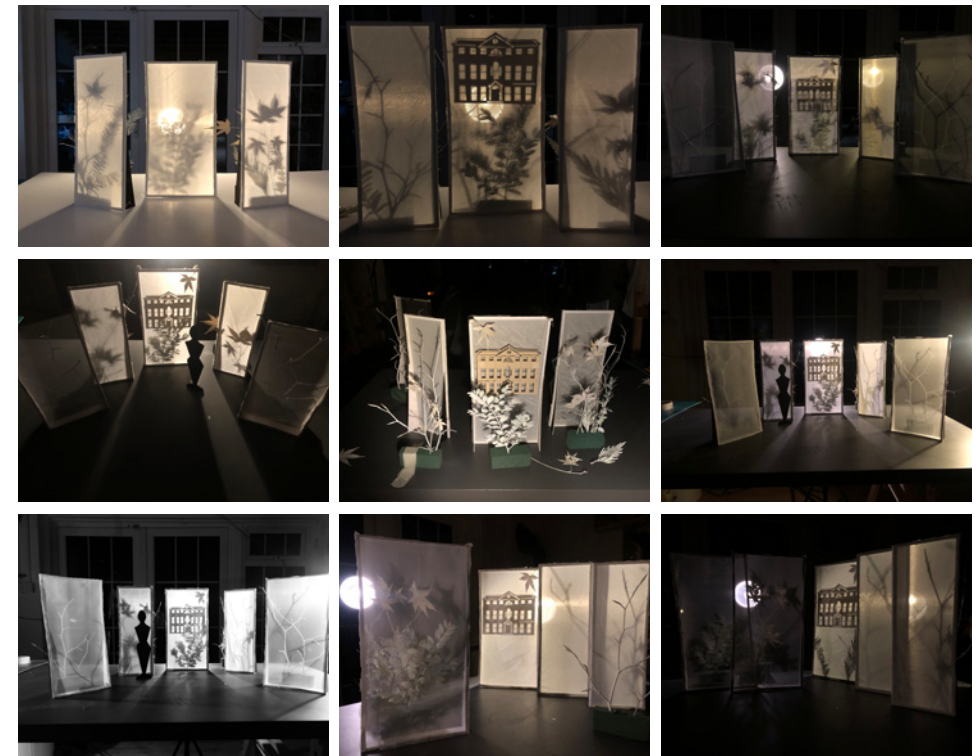
An Boinn Turasóireachta, Cultair, Ealaíon, Gaofachta, Spóirt agus Meán
Department of Tourism, Culture, Arts, Gaeltachta, Sport and Media



Production design

Bridget Ni Dhuinn

The question I asked myself when designing a mothers voice was how to create a space that can embrace such a troubling past in a delicate manner. Throughout the design process my approach was to work with the dynamic of the existing building, and introduce materials that were delicate and gentle. I took notes while listening to the interviews of the mothers who so bravely told their stories, of any visual references that they mentioned. Working with sketches and small models I introduced various elements so see how they might compliment the music and stories of the mothers. My end goal for the space was to create an atmosphere that sets the tone for the music while introducing a feeling of hope.



Animation

Eabha Bortolozzo & Jack Kirwan

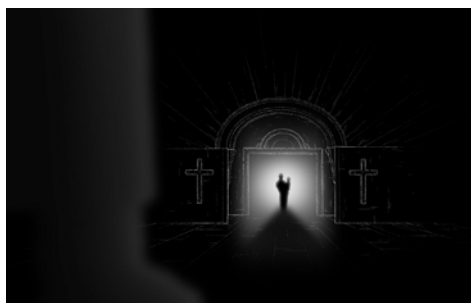
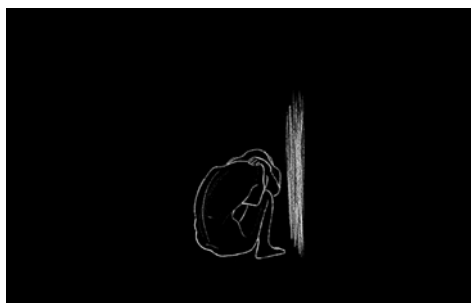
Creating the imagery and animation for 'A Mother's Voice' was an honour. The Mother & Baby's Home scandal is a story close to both of our hearts. Contributing to a project like this, that at its centre is about amplifying the voices of these women, who for so long were kept silent is very important to us.

We find that animation is the perfect medium to tell difficult and heartbreaking stories. It gives the audience enough visual information to allow them to feel and imagine what is being portrayed without spoon-feeding them.

Every image goes through several stages. We design first, inspired by the words that are being said over any given section. We then look at the overall compositions and decide what needs to be moved and animated and what could be more powerful as a still illustration.

We divide the workload, Jack takes the backgrounds and illustrations and Eabha takes the animation. When the animation is complete, Jack will then put it all together, adding effects and final timing edits.

We particularly enjoyed working on the musical track. Normally for us, music comes after the animation is complete. With this project, audio was at the heart of it from the very beginning. It was such a pleasure to create to the sounds of these women's voices and the haunting musical composition.



Mothers/babies treatment in Homes

Catherine Corless

20th century Ireland was no place for women. Our Irish Constitution, set up in 1937 by Eamon DeValera and his counterparts with the Church's input from Archbishop John McQuaid, had set in stone that the new Independent Ireland would be a man's world with the women in second place obeying rules, with a huge emphasis on meekness, modesty, and raising large Catholic families. A woman's place would be in her home.

The vision that Countess Markievicz, Maud Gonne, and all the women of the Suffragettes Movement, over a decade earlier, was swiftly eroded when Eamon DeValera came into power.

These women had won the war for women's right to vote, albeit with certain exceptions. Back then, women were welcome to join in the struggle for an independent Ireland, setting up such Organizations as Cumann na mBan, Inghinidhe na hEireann (daughters of Ireland), and were even allowed to join up with the Irish Citizen Army. But DeValera's ideology, hand in glove with McQuaid, of a pure and saintly nation, was to bring about the untold oppression of women in the decades to come.

When I started my research into the Tuam mother & baby Home I was indeed quite naive as regards the running of this Home, as I had always presumed it was an Orphanage with the good Bon Secours Sisters in charge. How terribly wrong I was.

Growing up in the country, farmwork filled our days, we saw little of the town except for School and Mass on Sundays and with no TV or radio, we were shielded

from much of the darker side of Ireland. Yes I have a vague memory of a certain group of children in our Communion class in the Mercy Convent Tuam, with whom we were instructed by the nun, not to play with or communicate with. They did not join us in the upper classrooms and we forgot about them after that. I know now that they were fostered out to families in the country, with many of them facing into conditions of further neglect and abuse. These were the outcasts, unfortunate children who were born in the mother & baby Home in Tuam, known to us as the 'Home Babies'. What shocked me most in my research, was not alone the discovery of the contempt for young girls who became pregnant out of marriage, and that they were incarcerated in those hell Homes to give birth, spend a year there just to breastfeed their babies and then banished without their baby to flee to UK, but worst of all it was the inhumanity towards those girls from the nuns. Women in power against vulnerable women! I have a taped recording of a woman, namely Julia Carter, who spent her life in the Tuam Home as a servant, who states that she was terrified of the Mother Superior who would thump her into her chest and terrorize her.

Julia, a gentle quiet woman, was ten years her senior. Julia also states that the nuns also had a free hand to decide whether a mother would be sent to a Magdalene Laundry or to an Asylum, in the instance of any of them giving trouble, she claims that the Doctor of the Guards would do as the nuns instructed, and that it happened many times there in the Tuam Home.

It is said that words can't harm you, but those that passed through the Homes, whether it be woman or child, can never shake off the insults, slander, defamation, belittling, mortifying words laid upon them by the nuns. How those women suffered throughout their lives. The only option most of them had was to emigrate to England and make a life for themselves there. Many of them made a promise to themselves never to set foot in Ireland again. They were not welcome back into their own homesteads, or into the village. There are those in Society who blame the girl's parents for putting her into the Home in the first place, but let us think back to the Ireland of the mid 20th century, when the Church set up a dictatorship with Archbishop McQuaid at the helm, with DeValera and the State giving him a free hand. It would have been quite difficult for parents to keep their pregnant daughter at home, many did try, but there would be a knock on their door from the pastor warning that the girl should be sent to a Home, that she would be bringing shame not only on the family but also on the village. On the instructions of one Parish Priest, one such girl, at seven months pregnant, had to be brought by her father on the bar of his bike, in darkness, to a Home. As for returning to her own home after the birth of the baby, this was out of the question as well. The Hierarchy felt that she would be viewed as a 'loose woman' and therefore a temptation to the men of the area. The cowardly men who had impregnated the girl often disappeared to England, and even those that stayed around often denied paternity.

How those mothers grieved when the day came to leave their babies behind, never

to see them again. Their lives were broken, and their grief continued, culminating in disastrous marriages with the next generation suffering the consequences.

I often ponder on where it all went wrong with the Church and Religious during those decades, how did the tyranny, inhumanity, greed for power and total lack of empathy set in, to leave a legacy of destruction to a vulnerable people who had trusted and looked up to them.

The Church had, after all, proclaimed that they were Christ's representatives on earth, and had stoked the fear of God into Irish households. They had put themselves on a pedestal and had demanded obedience from a frightened nation.

Biographies

Players



Beth McNinch

Beth McNinch is one of Ireland's leading musicians, enjoying a busy and varied freelance career as a violist, educator, artistic director and producer.

Beth began her freelance career in London after completing her viola studies at the Guildhall School of Music and Drama and the Royal Academy of Music, where she performed regularly with the London Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra, BBC Symphony and Concert Orchestras, English National Opera and the London Mozart Players.

As a principal violist, Beth has appeared with Irish National Opera, English National Ballet, London Sinfonietta, RTE National Symphony Orchestra, Ulster Symphony Orchestra, RTE Concert Orchestra, London Concertante and the Belmont Ensemble of London. She has been principal violist of the Wexford Festival Opera Orchestra since 2008.

A prolific chamber musician, Beth has performed at the Wigmore Hall, Purcell Room and Queen Elizabeth Hall in London, alongside musicians including Clio Gould and Colin Carr.

Beth is founder and Artistic Director of Musici Ireland, a female led chamber collective consisting of a core of players that welcomes collaborations with nationally and internationally celebrated musicians.

Over the last decade they have created lasting relationships with venues and guest artists, performing regularly at the National Concert Hall in Dublin, making their debut at the Kilkenny Arts Festival in 2019, and enjoying a successful partnership with RTE Lyric FM through regular broadcast of their performances. Beth is currently producing a project with Musici Ireland, commissioning music from Irene and Linda Buckley, to include the live recorded testimony of women affected by the mother and baby home scandal in Ireland. Beth will be recording these interviews herself and will be documenting the process on www.musici.ie

As a soloist, Beth has performed the Telemann Viola Concerto many times at St Martin in the Fields, London, as part of the 2019 Ardee Baroque Festival and as a live concert broadcast for RTE Lyric FM in 2021. In 2015, she was soloist for the Mozart Sinfonia Concertante with violinist Ioana Petcu-Colan in the National Opera House of Ireland with Wexford Sinfonia, conducted by Fergus Sheil. She was finalist of the Royal Overseas League Bernard Shore Viola Competition and has also appeared as soloist on two occasions for Vaughan Williams' "Flos Campi" for choir, orchestra, and solo viola. Beth regularly performs around Ireland with her duo partner, pianist Lance Coburn. In April 2023 she will give the world premiere of Liam Bates' new concerto for viola and chamber ensemble.

Beth was the inaugural recipient of the SEVN artists bursary, allowing her time to research and record works for solo viola by female composers in arts venues across the southeast of Ireland. Following on from this, she commissioned 4 pieces for solo viola by women composers: "The Suffragette Sonata" by Libby Croad, "Legacy" by Deborah Pritchard, "Mn ana bhFianna" by Ailbhe McDonagh and a piece by Deirdre Mackay. Beth recorded these in late 2022 and they will be released over the coming year.

Beth plays on a cut down Viol by Barack Norman, dating back to the 1650s. The instrument was made into a viola by Matthew Hardie in 1818 and appears in the book “Violin making in Scotland 1750-1950” by David Rattray. Her bow is a custom-made Noel Burke piece, from 2019.

Beth is Supported by Music Network’s Music Capital Scheme, funded by The Department of Culture, Heritage and the Gaeltacht. Music Network is funded by The Arts Council of Ireland.



Jane Hackett

Jane is an Irish professional violinist based between Dublin and Vienna. She performs regularly with the National Symphony Orchestra, Irish Chamber Orchestra, RTE Concert Orchestra, Irish National Opera and with the ORF Radio Symphony Orchestra in Vienna. She has appeared as soloist with the RTE Concert Orchestra on a number of occasions and at the Carthage International World Music Festival Tunisia, is an RDS Rising Star and is a recipient of numerous Awards including Individual Artist and Creative Ireland Awards, Agility and Lyric FM Bursaries and is supported by the Arts Council of Ireland, Dublin City Council, South Dublin County Council and Culture Ireland. Jane enjoys a diverse mix of repertoire, spanning from solo, chamber and orchestral, to experimental performance art and contemporary music. She is a long standing violinist of the contemporary music group, Kirkos Ensemble, performing and composing works for ‘New Music Dublin’ and a member of the Contemporary Music

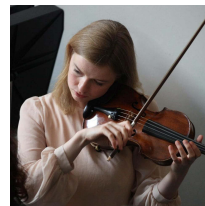
Centre’s ‘Artist Network of Colleagues Programme’ hosting discussions and working with Irish composers. Jane is interested in cross art collaborations and has recently been awarded the Arts Council’s Music Project Award to direct and develop a new large scale work- a silent concert experience in collaboration with Dublin Theatre of the Deaf. She is a proud member and recently appointed Co-Director of the chamber ensemble, Musici Ireland with whom she performs chamber works and co curates multi disciplinary performances around Ireland.

Hailed as “a major talent” after her Carnegie Hall debut with Prokofiev Third Piano Concerto, Irish pianist Ellen Jansson is quickly establishing herself as one of Ireland’s most versatile and exciting young musicians. She has appeared as soloist with the New York Concerti Sinfonietta, National Symphony Orchestra of Ukraine, Esker Festival Orchestra, and the National Youth Orchestra of Ireland, and has performed in many prominent Irish venues as well as abroad in Carnegie Hall, Alexela Concert Hall (Tallinn), and the Ukrainian Radio Concert Hall (Kyiv).

As a student of Mary Beattie she graduated from Cork School of Music in 2020 as Taught MA Student-of-the-Year, and currently studies with Barbara Moser at the University of Music and Performing Arts, Vienna. She is also a past pupil of Chetham’s School of Music in Manchester, where she was the winner of the Chetham’s Yamaha Piano Competition. She was awarded a Flax Trust bursary at Clondeboye Festival 2016 and she was a finalist in the Yamaha Music Foundation of Europe Scholarship 2017. Ellen was awarded the second prize in the Irish Freemasons Young Musician of the Year 2018 and was also recipient of the Cork Orchestral Society Emerging Artist Award that year.

An avid chamber musician, Ellen’s collaborations have included performances

with the ConTempo String Quartet, Irish Chamber Orchestra, Ficino Ensemble, Kirkos Ensemble and the Winds of Change Quintet. She has performed at the Westport Chamber Music Festival, Killaloe Chamber Music Festival, Ortús Chamber Music Festival, Blackwater Valley Opera Festival, and the ‘Finding a Voice’ Festival in Clonmel where she gave the first Irish performance of Fanny Mendelssohn Hensel’s Das Jahr. Ellen was pianist to the class of Mario Carbotta at the International Music Academy Orpheus Vienna 2022. Since 2020, she is Coach Accompanist to the MA in Classical String Performance at the Irish World Academy of Music, University of Limerick.

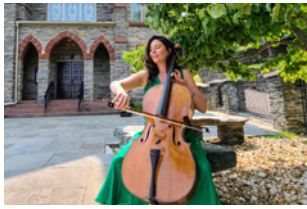


Emma Downes

Limerick-born Emma Downes enjoys a vibrant and varied life as a violinist, choral singer, and music educator. She completed her MA in Classical String Performance at the University of Limerick in 2018, studying with Katherine Hunka, after which she spent several years in Paris, where she studied with Sharon Roffman. As a freelance violinist, Emma has performed in Ireland with the Irish Chamber Orchestra, RTÉ Concert Orchestra, and National Symphony Orchestra, and in France with the Paris Chamber Music Circle and Orchestre des Jeunes d’Île-de-France. She has participated in festivals including the Pärnu Music Festival in Estonia, the Trans Siberian Festival in Lille, and the Camerata Ireland Academy at Clondeboye, and received masterclasses with renowned violinists including Carolin Widmann, Elina Vähälä, and Chloe Hanslip.

Emma is especially passionate about early years music education and is currently qualifying as a Colourstrings Music Kindergarten teacher, a method based on Kodaly principles. She has worked with Petit Paris Playgroup, leading bilingual musical playgroups for children under 5. An avid choral singer, Emma has sung with Eurochoir, Voci Nuove, and the Irish Youth Chamber Choir, with whom she travelled to Toronto for Bloomsday in 2016. She is a founding member of Comhar (Irish for collaboration), a collective which aims both to provide performance platforms for young musicians, and to bring classical music to more remote parts of Ireland.

Emma also enjoys creating string arrangements of music of all kinds, and posted videos of many of these on Facebook during lockdown in 2020 as part of her ‘Quarantunes’ series.



Katie Tertell

American cellist Katie Tertell resides in the UK and enjoys a rich and varied experience as a freelance artist in Europe and America. She is Artistic Director and Founder of the Appalachian Chamber Music Festival, headquartered in Harpers Ferry, West Virginia. A former member of the RTÉ National Symphony Orchestra of Ireland, Katie now curates several of her own projects and collaborations alongside performance and recording work with numerous European symphony and chamber orchestras. She enjoys performing internationally at chamber music festivals and series and working with composers on creative projects and commissions. Katie is a recipient of several honours and awards including an

“Exceptional Talent” visa awarded by Arts Council England and teaches cello at Durham University (UK). Katie performs in live and recorded broadcasts for BBC Radio 3 and RTÉ Lyric FM on a regular basis, and enjoys reaching audiences both near and far through various broadcasts and recordings including a number of films and award-winning discs. She has performed live on BBC Radio 3’s “In Tune” program, appeared as principal cello of the Ulster Orchestra at the BBC Proms and guest principal with the English Symphony Orchestra and Welsh National Opera.

In addition to symphonic work, she freelances with a variety of internationally-acclaimed chamber orchestras, some of which include the Scottish Chamber, Irish Chamber, London Chamber Orchestra, City of London Sinfonia and Royal Northern Sinfonia. She is a member and acting Chair of the groundbreaking female-led chamber music collective Musici Ireland, based in Wexford, Ireland.

Katie is passionate about collaboration with other artists, creatives, composers and academics. As part of a ‘Developing Your Creative Practice’ Grant from Arts Council England, Katie has developed several creative projects working together with a vast array of people and organizations in order to make classical music relevant to wider society. Her performance-research project exploring the life and legacy of cellist-composer Gaspar Cassado in conjunction with Dr. Rosi Song and Durham University brings together colleagues from various countries and leads to chamber music performances in Germany, Ireland, Japan and across the UK in 2022. In another project, “Winter’s Journey Reimagined”, Katie works with composer Mark Boden to create a chamber music reimagination of Schubert’s song-cycle *Die Winterreise*, which involves dance, movement and lighting. The work will see its initial performances and workshops starting in Aug, 2022 in the U.S.

Katie is the co-creator of *Cello Power*, a project whose ethos is centered around the idea that learning and improvement is something that happens for a lifetime and can be fun, supportive and empowering. The ambitious project launched in 2021 with exploration the Popper “High School of Cello Playing” studies. Katie, along with her colleague Ailbhe McDonagh (RIAM) learned, performed, and explored a Popper study each week, including with elite guests including principal players of several major orchestras and soloists. Katie is excited to present her work on *Cello Power* at the Perform_Live conference in Dublin, Ireland in Mar, 2022.

Katie is a member and curator of the Semibreve Collective. Based in Northumberland, Semibreve is an exciting and innovative group that uses influences such as local folk and history, jazz and South American dance forms to influence original arrangements and works. October, 2020, Semibreve completed an outdoor tour of North East England, which received critical acclaim and media attention due to the ambitious nature of the project and its relevance during the pandemic. They have gone on to become a strong local influence at various venues and events in the community of Northumberland and wider Newcastle. In 2022, Semibreve received a grant from the Community Foundation for their “Howay the Lasses” project, which will celebrate the contribution of historic working women of North East England through original composition and song.

Katie received a Leverhulme Bursary through the Britten-Pears Young Artist Programme (2014), and has won numerous scholarships and competition prizes during her studies in the US and UK, including a full-tuition scholarship at the Royal Northern College of Music, Manchester. She has appeared as a concerto soloist on several occasions and looks forward to performing the Brahms Double Concerto in 2023.

Katie has performed at the Galway International Jazz Festival, Spoleto Festival USA, Whittington International, Wye International Chamber Festival, Kilkenny Festival, Endellion, Spike Cello Festival, Lorin Maazel’s Castleton Festival, John Lynch Chamber Music Series, National Concert Hall Chamber Series (Ireland), Bowie Festival

(Dublin) and Kaleidoscope among several others. A highlight of her year is performing annually at the Torrey Chamber Music Festival in Utah, USA.

Katie grew up outside of Washington D.C. in McLean, Virginia. She holds degrees in performance from Indiana University, Cleveland Institute of Music and the Royal Northern College of Music, as well as a Second Masters degree in Suzuki Pedagogy from the Sato Center at the Cleveland Institute of Music. Her teachers and mentors include among many Janos Starker, Emilio Colon, Joely Koos, Peter Dixon and Ralph Kirschbaum. She plays on an 1888 Colin-Mezin cello.

Composers



Linda Buckley

Linda Buckley is an Irish composer who has written extensively for orchestra (BBC Symphony Orchestra, RTÉ National Symphony Orchestra), with an interest in merging her classical training with the worlds of post punk, folk and electronica. Her work has been described as “sublime and brilliant” (BBC Radio 3) and “strange and beautiful”

(Boston Globe).

She has scored films (Nothing Compares on Sinead O'Connor co-composed with Irene Buckley), by Pat Collins (Henry Glassie: Field Work) and Tadhg O'Sullivan (To The Moon), with awards including a Fulbright scholarship to NYU. She was elected to Aosdána in 2021.

Recent collaborations include work with experimental folk duo Anna & Elizabeth, writer Doireann Ní Ghríofa and Crash Ensemble. Linda holds a Music Degree from University College Cork, a Masters in Music and Media Technologies and a PhD in Composition from Trinity College Dublin. In 2020 her album From Ocean's Floor was released, featured by Iggy Pop on BBC Radio 6 as "beautiful music – here is somebody really special".



Irene Buckley

Award winning composer Irene Buckley is active across many music disciplines including choral, opera, orchestral, dance, theatre, film and electronics. She has received commissions from Union Chapel London, Irish National Opera, Cork International Film Festival and the RTÉ National Symphony Orchestra. In recent years she has focused on composing live scores for silent films, which include Dreyer's The Passion of Joan of Arc, Epstein's The Fall of the House of Usher, and also Murnau's Nosferatu and

Lang's Metropolis (both co-composed with Linda Buckley).

Other film scores include Nothing Compares by Tara Films (co-composed with Linda Buckley) and Touch by Enda Walsh. Irene holds a PhD in Composition and a BMus from University College Cork and an MA in Music Technology from Queen's University Belfast

Design concept/early stages



Bimbi Urquhart

Bimbi Urquhart grew up in Shoreham, West Sussex, and lives in Tangmere, also in West Sussex. She trained as a viola player at Trinity College of Music and then the Royal College of Music and, whilst she continues to play music professionally, began making monochrome and reduction colour linocuts in 2020. She now creates mainly small limited editions of new works, and fulfils both digital and linocut commissions.

Bimbi began exhibiting her work in November 2020, when her linocut 'Chichester Festival Theatre' was selected by the Sussex Together Festival of the Arts to be displayed both online and in Chichester Cathedral. Her work, 'I'm Fine', was selected as the front cover of the Autumn Edition of ESTA (European String Teachers' Association) magazine in 2021, as part of mental health awareness week. Bimbi has also created

digital artwork for each of four movements of the 'Elements' piano trio by Libby Croad, featuring on iTunes and Spotify, and for the 'Still I Rise' concert series for Musici Ireland.

Bimbi's signature style is figure work printed in gold ink on black, although she also visits colour reduction and multi-block prints. Her work carries themes of the strong feminine, absence and presence, freedom, self-expression and the psychology of CG Jung.

Animators



Éabha Bortolozzo & Jack Kirwan

Éabha Bortolozzo and Jack Kirwan are two young, multi-award winning filmmakers.

Their student film, The Usual was well received and selected to screen worldwide at festivals in Asia, The US and Europe.

Their second short film, Her Song, which was completed at the beginning of 2020 told the harrowing story of the Mother & Baby Homes. The script attracted the talent of Brenda Fricker & Nicola Coughlan and was funded by Screen Ireland. This film was widely received and saw the duo win an IFTA and be long-listed for the 2022 Academy Awards.

Currently, Éabha & Jack are finishing up their third short film which is funded by Screen Ireland and stars Tom Vaughan Lawlor and Liam Ó Maoínlaí with music by Gareth Quinn-Redmond. It is due for release in early 2023.

Installation Design



Bridget Ni Dhuinn

Bridget Ni Dhuinn Graduated in 2017 in Design for Stage and Screen specialising in Production Design. Since completing my degree, she has spent time working on various projects in Ireland and Taiwan where she was based for three years of her career. Working abroad gave her the opportunity to work with new mediums & art forms, these experiences leaving a valuable impact on her artistic style and mindset.

Currently back in Ireland Bridget works as a freelancer with various companies and clients on a range of creative projects. With a 1st BA Hons in Production Design, the research & design process of her projects has always been of great importance. The design process has allowed her to develop and perfect her skills in model making and scenic painting. Bridget commonly creates scale models as both design concepts and stand-alone pieces working in a wide range of scales. Her skills in creating detailed and realistic models go hand in hand with her ability to realise these projects to life size forms allowing her to be a competent creator of small scale and large scale 3D projects. Over the last 10 years Bridget has developed hands on skills in her industry working alongside and managing creative teams.

Lighting Design



Eoin McNinch

Eoin McNinch is a programmer, relighter and designer. Over the past few years, he has diversified his skills to include CAD drawings of venues, Modelbox creation through Fusion 360 & 3D printing and WYSIWYG previsualisation.

Eoin started his theatre career straight out of school, spending 6 years working in the Cork Opera House. Then cut his teeth in the freelance world working with some of Ireland's most prestigious companies and has travelled worldwide with them. He has spent 16 seasons as the lighting programmer for Wexford Festival Opera and one season as Lighting Designer with them.

His theatre and opera credits, as Programmer and Associate LD, include; Walworth Farce (Landmark), I Keano (Lane Productions), Once (Howth Head Productions), Radamisto (NI Opera), Acis & Galatea (OTC), The Girl Who Forgot To Sing Badly (Theatre Lovett), Powder Her Face (INO), Tosca (NI Opera), Turn Of The Screw (NI Opera), They Called Her Vivaldi (Theatre Lovett), The Return Of Ulysses (OCI), The Approach (Landmark) Aida (INO), Orfeo Ed Euridice (INO), Madama Butterfly (INO), Least Like The Other (INO), Bajazet (INO), Tosca (INO), Semele (OCI), The Steward of Christendom (The Gate Theatre).

As Lighting Designer; Little Shop Of Horrors (Backstage Theatre), What Happened To Lucrece (WFO), Falstaff (WFO), Seraglio (INO).

A Mother's Voice

Performances:

Triskel Arts Centre, Cork: World Premiere
27th January 2023

Philharmonie Luxembourg: Rainy Days Festival
18th November 2023

Finding A Voice Festival, Clonmel:
8th March 2024

Zeitgeist Irland 24, Frankfurt:
15th March 2024

Wexford Arts Centre:
8th May 2024

Contemporary American Theater Festival, West Virginia:
20-23rd July 2024

Kilkenny Arts Festival:
12th and 13th August 2024

Music for Galway:
22nd November 2024

Credits:

Players:

Beth McNinch, Jane Hackett,
Emma Downes, Katie Tertell

Women's voices:

"Cait", Sheila O'Byrne and
Deirdre Wadding

Composers:

Linda and Irene Buckley

Design concept/early stages:

Bimbi Urquhart

Animation:

Eabha Bortolozzo and Jack Kirwan

Installation Design:

Bridget Ni Dhuinn

Lighting Design:

Eoin McNinch

Sound Technician:

Colm Hinchion

Programme Design:

MarshallLight Studio

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Discover more about "A Mother's Voice" on the Musici Ireland website:
www.musici.ie