
23RD SLIGO FESTIVAL OF BAROQUE MUSIC

28 - 30 SEPTEMBER 2018

DUBLIN AND DRESDEN



THE MODEL, SLIGO

AT A GLANCE

FRIDAY 28 SEPTEMBER

12.15pm	Schools Event: An Introduction to Baroque Music	€8/3
7pm	Festival Opening Reception	
8pm	Concert: Musica Poetica	€25/20

SATURDAY 29 SEPTEMBER

11am	Masterclasses	€20/10
2pm	Concert: Sligo Baroque Orchestra	€12/10
7.30pm	Concert: The Giordani String Quartet	€20/18
10pm	Concert: Luciana Elizondo, viola da gamba	€15/12

SUNDAY 30 SEPTEMBER

1pm	Lecture-recital: Colin Booth, harpsichord	€12/10
3.30pm	Concert: Emerging Baroque Soloists	€12/10
5.30pm	Play-through: The Festival Training Orchestra	€5
7.30pm	Concert: Camerata Kilkenny	€25/20

The main evening concerts will last about 90 minutes, plus interval. Other concerts and classes will be about an hour long, without an interval, apart from the Play-through on Sunday which will be about 30 minutes.

THE FESTIVAL TRAINING ORCHESTRA

Debbie Diamond will mentor young instrumentalists learning to perform Baroque music with appropriate style and interpretation, in the Festival Training Orchestra, which is open to string players (violin, viola, cello, double bass) and wind (flute, oboe, bassoon) of a suitable standard (Grade VI plus). Music will be provided, including concertos by Corelli, Vivaldi and Telemann. Training sessions will be held over the weekend, ending with a half-hour public play-through, as part of the Festival concert programme, in The Model at 5.30pm on Sunday 30 September.

Participants must be available for all sessions and the play-through. The cost is €15.

To enrol contact Lorraine Howley. Email: lorrainehowley@gmail.com, Tel: 087 254 1598

Debbie Diamond, a violinist, has studied historical performance at Toronto university and the Early Music Institute at Indiana university. She is a member of the Orchestra of the Age of Enlightenment, and has performed with English Baroque Soloists and many leading early music ensembles. She is a highly experienced teacher of Baroque performance style, and currently coaches the classical orchestra of the Royal Academy of Music's junior academy.

TICKETS

A Festival Ticket, €85/60, admits to all the events over the weekend

Tickets are free for under 12s. Half price tickets are offered to age group 12 – 18, with the support of Music Generation Sligo's Go See initiative.

Concession rates are available as shown.



Tickets may be purchased from

- The Hawk's Well Theatre box office, Temple Street, Sligo, phone 071 916 1518, or online www.hawkswell.com
- Wards Pharmacy, 48 O'Connell Street, Sligo, 071 914 2696
- At The Model, before each event



MASTERCLASSES €20/10

The Festival is committed to developing Baroque musicians of the future, especially in the Sligo area, and the presence of leading professional musicians specialising in the Baroque style is a great opportunity for learners to have tuition from them locally during the weekend.

- **Violin masterclass with Debbie Diamond**
- **Harpsichord masterclass with Colin Booth**

It is expected that the classes will be held on Saturday morning at about 11am.

For details of masterclasses, and to enrol, please contact Lorraine Howley
lorrainehowley@gmail.com 087 254 1598. Places are limited. Observers welcome.

INSTRUMENT MAKER

Kuros Torkzadeh, instrument maker, will demonstrate his craft during the Festival. A classically trained musician based in Bray Co. Wicklow, Kuros specialises in making violins, violas and cellos as well as fine restoration and repair. Using outlines, shapes and proportions of the classical originals as an inspiration to create unique pieces that are distinct and individual in character, Kuros produces instruments that have their own personality and good playability.

Kuros will be present in the foyer of The Model on Saturday.

FRIDAY 28 SEPTEMBER 12.15PM €8/3

AN INTRODUCTION TO BAROQUE MUSIC

Primary and secondary school students (age 10–18) are invited to this introduction to baroque music of the 18th century, given by Debbie Diamond and members of Sligo Baroque Orchestra.

The music of Bach, Vivaldi and Handel – and less familiar composers – will be explored, with explanations and demonstrations on aspects of performance of this music that make it different from the classical period that followed it, and why it is fun to play. There will be opportunities to hear, hold and play some of the instruments of the time, and plenty of time for questions.

The session will be about one hour long. Members of the public may also attend.

FRIDAY 28 SEPTEMBER 7PM

FESTIVAL OPENING RECEPTION

To launch the 23rd Sligo Festival of Baroque Music, Debbie Diamond will play the violin, and the German Embassy in Ireland will host refreshments for all festival sponsors, patrons, supporters and friends, before the opening concert. All festival-goers are warmly invited.

GO SEE
u18s



INTRODUCTION

Musically the cities of Dublin and Dresden were strikingly different in the 18th century. Dublin's musical activity was closely connected with the theatres, in the English tradition of long entertainments built around the performance of a play with many musical additions; in Dresden music was a central element of a royal court that had ambitions to be the most brilliant in Europe.

The population of Dublin in 1750 was 125,000, more than twice that of Dresden. Though it was a capital city, Dublin's Protestant élite looked to the taste of London and Italy rather than an indigenous musical culture. The post of Master of His Majesty's Music in Ireland was held by a succession of foreign musicians who were required to compose an annual Birthday Ode and to provide music at some official ceremonies; the holders of the office, including Cousser and Dubourg, were mostly active in the theatres.

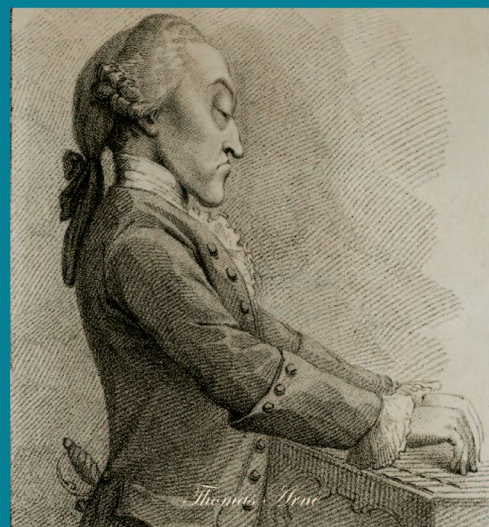
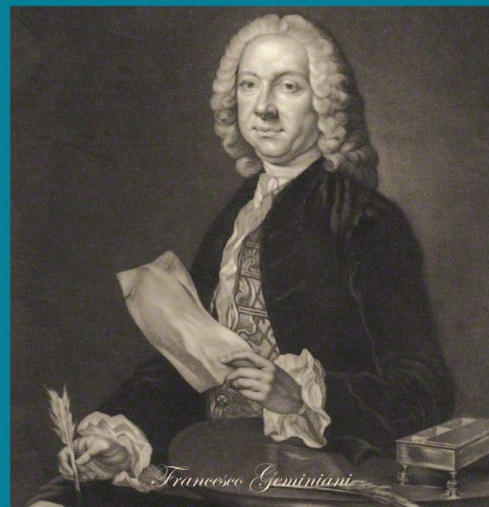
Composers who frequently performed in Dublin were Corelli, Vivaldi and Handel, and Purcell's music continued to be heard, particularly his theatre music. Composers who settled in Dublin included Johann Sigismund Cousser, Nicolo Pasquali, John Frederick Lampe and Francesco Geminiani, and Thomas Arne made a number of extended visits.

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The influence of Irish music on what the élite were listening to and playing was small. A rare example, Matthew Dubourg's variations on *Eileen Aroon*, is included in Sligo Baroque Orchestra's concert, as is an example of Pasquali's theatre music, a song from *The Triumphs of Hibernia*. The only Irish composer from this period who is still performed is Thomas Roseingrave, organist, whose music is included in Colin Booth's lecture-recital. Geminiani features in several of the concert programmes.

18th century Dublin concerts were very long, and the audience might be more intent on card playing than on listening to a Geminiani concerto. Opera arias would frequently be included, usually by Handel, but on occasion by Hasse. Ballad opera became popular from the first performance in 1728 of *The Beggar's Opera*, and pastiches of Handel's opera seria such as Lampe's *Dragon of Wantley* were numerous and frequently performed.

Saxony was an overwhelmingly Lutheran state, whose ruler the elector Friedrich August II (Augustus the Fat) converted to Catholicism in 1712 in order to be eligible for the Polish-Lithuanian crown, which he held as Augustus III of Poland from 1734 until 1763. His father Augustus the Strong had converted in 1697 for the same reason. Their Catholicism was a public matter only in Poland; in Saxony, the principle of *cuius regio, eius religio* was discreetly side-stepped by keeping it a private matter confined to the court at Dresden.



Under both monarchs the Dresden court was the site of extravagant cultural endeavours, resulting in the employment of many of the finest musicians of the German states and Bohemia and the performance of lavish operas and concerts.

The list of composers working in Dresden during the first half of the 18th century is indeed remarkable, including Heinichen, Pisendel, Lotti, Quantz, Abel, Buffardin, Cattaneo, Weiss, W.F. Bach, J. G. Graun, C. H. Graun, Benda, Porpora, Veracini and Zelenka. In 1733 Johann Sebastian Bach, then resident in Leipzig, composed a Kyrie-Gloria mass for the Dresden court, which was subsequently incorporated in his Mass in B Minor. Three years later Bach was granted the title of Royal Polish and Electoral Saxon Court Composer.

Heinichen was Kapellmeister in Dresden from 1716 to 1723. He had attended the Thomasschule in Leipzig, studied with Kuhnau, and read law at Leipzig university, whilst writing operas. He spent some years in Italy, mostly in Venice, before returning to Germany. He established a compositional style that became influential, using the wind instruments of the orchestra to great effect.

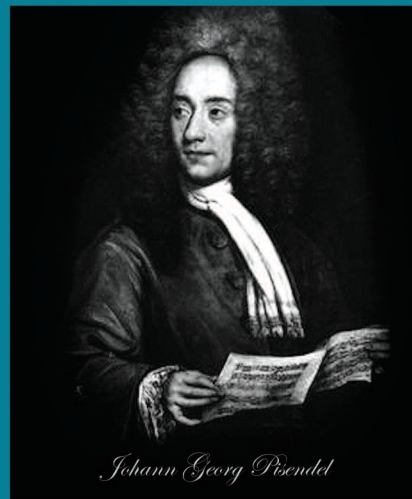
Heinichen's pupil Johann Georg Pisendel had studied in Leipzig, playing with Telemann in the Collegium Musicum. (Telemann later wrote concerti for Pisendel and concerti grossi for the Court Orchestra in Dresden, as did Vivaldi). Pisendel joined the Court orchestra in 1712, remaining there for the rest of his life. He became Concert Master in 1728, and his reputation as a virtuoso violinist grew internationally. His compositions will appear in the opening concert of our festival as well as the Saturday lunchtime concert.

Although the Dresden concerts, operas and recitals were court events, the Electors allowed anyone to attend who was well dressed, a practice that went some way to reduce the citizens' ire at their rulers' conversion to Catholicism.

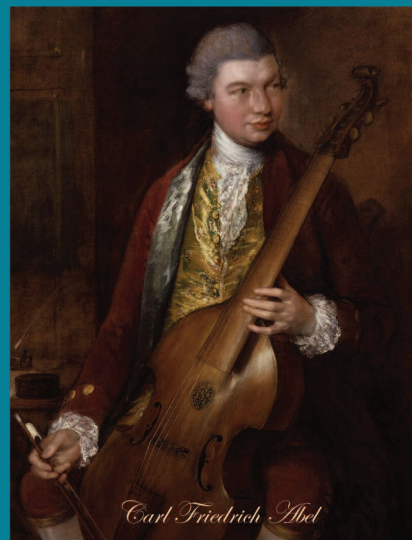
The generosity that characterised cultural provision in Dresden extended to the terms of Hasse's appointment as Oberkapellmeister in 1747, after the death of Heinichen. Hasse was allowed to spend much of the year in Italy, where his operas were regularly performed. His international reputation as a composer of opera started to wane soon after his death, and like a number of the Dresden composers, he became little more than a footnote in musical histories. One of the great pleasures for performers and audience alike is the rediscovery and performance of music by composers of such ability as Heinichen, Hasse, Abel and Porpora in recent years.

I hope that you will hear much to delight you during this weekend of Baroque music.

Rod Alston



Johann Georg Pisendel



Carl Friedrich Abel

FRIDAY 28 SEPTEMBER 8PM €25/20
MUSICA POETICA
MUSIC FROM THE COURT OF DRESDEN



Programme

Johann Adolph Hasse
(1699-1783)

Concerto in F major for violin, oboe, bassoon
and continuo (1741)
Largo – Allegro – Largo – Allegro

Carl Heinrich Graun
(1703-1759)

Concerto in F major for harpsichord and strings
Allegro non tanto – Largo – Allegretto

Pierre-Gabriel Buffardin
(c1690-1768)

Concerto in E minor for flute and strings
Allegro non molto – Andante – Vivace

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Interval

Francesco Maria Cattaneo
(c1698-1758)

Concerto in D major for violin and bassoon
Allegro – Adagio – Allegro

Johann Georg Pisendel
(1687-1755)

Sonata in C minor for orchestra
Largo – Allegro

Johann David Heinichen
(1683-1729)

Concerto in G minor for flute, oboe and strings
Allegro – Largo – Allegro

*Musica Poetica is that discipline of music which teaches how to compose...
in order to sway the hearts and spirits of individuals*

(Joachim Burmeister, 1606)

Jörn Boysen director & harpsichord

John Ma violin

Nicola Cleary violin

Marja Gaynor viola

María Sánchez cello

Katja Pitelina flute

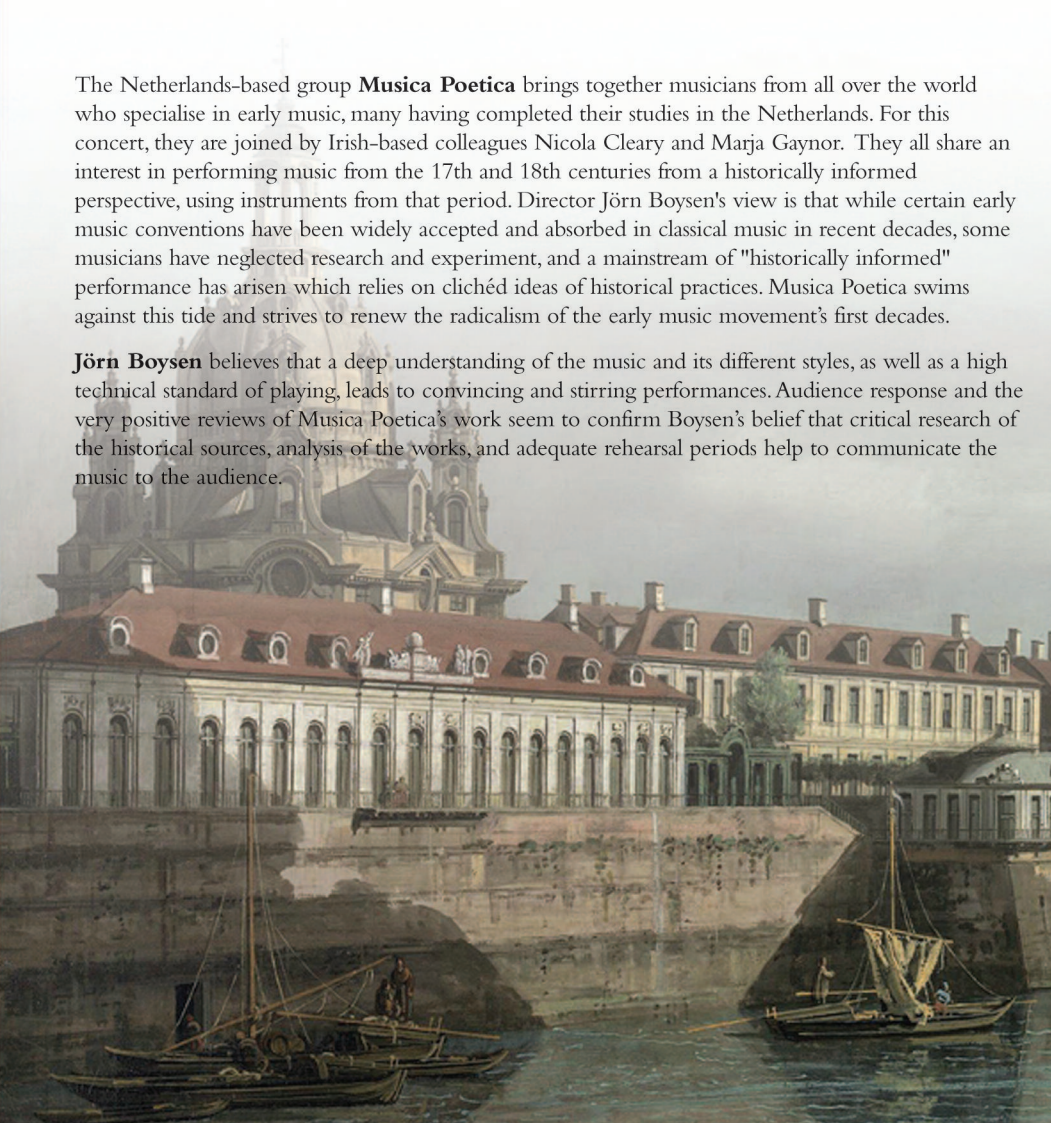
Daniel Lanthier oboe

Kim Stockx bassoon



The Netherlands-based group **Musica Poetica** brings together musicians from all over the world who specialise in early music, many having completed their studies in the Netherlands. For this concert, they are joined by Irish-based colleagues Nicola Cleary and Marja Gaynor. They all share an interest in performing music from the 17th and 18th centuries from a historically informed perspective, using instruments from that period. Director Jörn Boysen's view is that while certain early music conventions have been widely accepted and absorbed in classical music in recent decades, some musicians have neglected research and experiment, and a mainstream of "historically informed" performance has arisen which relies on clichéd ideas of historical practices. Musica Poetica swims against this tide and strives to renew the radicalism of the early music movement's first decades.

Jörn Boysen believes that a deep understanding of the music and its different styles, as well as a high technical standard of playing, leads to convincing and stirring performances. Audience response and the very positive reviews of Musica Poetica's work seem to confirm Boysen's belief that critical research of the historical sources, analysis of the works, and adequate rehearsal periods help to communicate the music to the audience.



SATURDAY 29 SEPTEMBER 2PM €12/10

SLIGO BAROQUE ORCHESTRA

A TASTE OF TWO CITIES: MUSIC IN DUBLIN AND DRESDEN

Programme

Francesco Geminiani

(1687 – 1762)

Concerto Grosso in D minor, *La Follia* (1729)

Theme and variations after Corelli's violin sonata

Op 5 No 12

Matthew Dubourg

(1703 – 1767)

Variations on *Eileen Aroon* (1746)

Nicolo Pasquali

(1718 – 1757)

Let Earth and Air and Ocean Join

A song from *The Triumphs of Hibernia* (1748)

Johann David Heinichen

(1683 – 1729)

Concerto Grosso in G major, Seibel 215

Allegro - Largo e staccato – Grave – Allegro

Johann Adolph Hasse

(1699 – 1783)

O Placido Il Mare

Aria from *Siroe, re di Persia* (1733)

Johann Georg Pisendel

(1687 – 1755)

Violin Concerto in D major

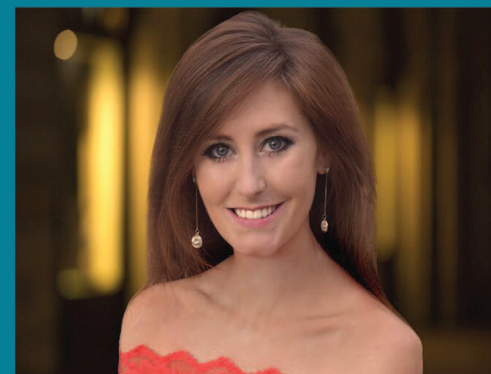
Vivace – Andante – Allegro

Nicola Cleary studied violin at the Royal Irish Academy of Music, continuing with a scholarship at the Royal College of Music in London and further postgraduate studies in Vienna. She has recorded and toured extensively as a member of Deutsche Kammerakademie, European Chamber Orchestra, Mozart Chamber Orchestra Salzburg, National Symphony Orchestra, Irish Chamber Orchestra, Camerata Ireland and Orchestra of St Cecilia. She is a member of Paris-based baroque orchestra Orfeo 55, plays with Irish Baroque Orchestra, and is leader of the Wexford Festival Orchestra and the Sligo Baroque Orchestra. Nicola plays a Piatellini violin made in 1789.

Sligo native **Orla Shannon** graduated in music from NUI Maynooth with a first class Masters in Performance and Musicology. For her Erasmus year she attended Vienna's University for Music and Performing Arts, and her many national and international performances and prizes since then commend Sligo County Council's judgement in awarding Orla the title of "Sligo's Most Promising Musician" in 2012. As a soprano soloist, Orla has sung with numerous choirs and at former president Bill Clinton's honorary doctorate conferral at the Helix last year. Orla is the current recipient of Dublin City University's musicology PhD scholarship, researching 20th century Irish female composers.



Nicola Cleary leader
Orla Shannon soprano



Sligo Baroque Orchestra was founded (as Sligo Early Music Ensemble) in 1990, at a time when there was little opportunity for playing classical instrumental music in Sligo. Its aim was to play music from the 17th and 18th centuries in a historically informed manner and for nearly 30 years it has maintained that goal, meeting for weekly rehearsals, and giving more than a hundred performances of the most famous works in the baroque repertoire as well as less familiar masterpieces.

The orchestra includes professional musicians as well as amateur and student instrumentalists, and involves members from diverse musical backgrounds. An important goal of the SBO is to offer students the opportunity to play in a chamber orchestra, performing fairly frequently and playing pieces in full and in their original form. Apart from the very valuable musical experience, membership of SBO also involves learning something about responsibility and the importance of compromise, which are necessary elements in such a venture. The chance for young instrumentalists to regularly rehearse and perform with professional musicians is not often available.



State ball at Dublin Castle, 1731

SATURDAY 29 SEPTEMBER 7.30PM €20/18
THE GIORDANI STRING QUARTET

Programme

Joseph Haydn
(1732 – 1809)

String Quartet in B-flat major, Op. 1 No. 1, *La chasse* (c1760)
Presto – Minuet – Adagio – Minuet

Johann Christian Bach
(1735 – 1782)

Quartet in E flat major, Op. 8 No. 2
Largo - Allegro

Tommaso Giordani
(c1730 – c1806)

String Quartet in D major, Op. 8 No. 6 (1775)
Allegro Maestoso – Fugato – Minuetto Affettuoso

Interval

Francesco Geminiani
(1687 – 1762)

Three folk song arrangements from
A Treatise of Good Taste in the Art of Musick (1749)
When Phoebus Bright
The Night Her Silent Sable Wore
The Lass of Peaty's Mill

Joseph Haydn
(1732 – 1809)

String Quartet in F minor, Op. 20 No. 5 (1772)
Allegro Moderato – Minuetto – Adagio –
Finale: Fuga a due soggetti

Tommaso Giordani
(c1730 – c1806)

String Quartet in C major, Op. 8 No. 3 (1775)
Spiritoso – Larghetto – Allegretto

Based in Cork, the **Giordani String Quartet** is Ireland's only period instrument string quartet, playing on gut strings, which produce the sound anticipated by the composers. The group takes its name from the Italian composer Tommaso Giordani, who lived and worked in Dublin in the late 1700s, and it plans to perform and record all 12 of Giordani's string quartets. Since forming in 2016 the Giordani Quartet has performed at the Newry Chamber Music concert series and at East Cork Early Music Festival. All four members bring national and international experience to the Quartet, having contributed to the programmes of the Irish Baroque Orchestra, Irish Chamber Orchestra, Scottish Chamber Orchestra, Orchestre Révolutionnaire et Romantique, Orchestra of the Age of Enlightenment, and London Mozart Players, among others.



Siún Milne violin
Marja Gaynor violin
Cian O Dúill viola
Aoife Nic Athlaoich cello



SATURDAY 29 SEPTEMBER 10PM €15/12

LUCIANA ELIZONDO

VIOLA DA GAMBA AND VOICE: THE SPIRIT OF GAMBO

Programme

Tobias Hume

(c1569 - 1645)

Musicall Humors (1605)

*A Question – Loves Farewell – A Pavin –
A Souldiers Galiard – The Spirit of Gambo*

Georg Philipp Telemann

(1681 - 1767)

Fantasia in G minor (c1732)

Andante – Vivace – Allegro

Carl Friedrich Abel

(1723 - 1787)

Suite in D minor (from the Drexel Manuscript)

Arpeggiata – Minuetto – Adagio – Allegro – Tempo di Menuet

Diego Ortiz

(1510 - 1570)

Recercada ottava (1553)

José Marin

(1619 - 1699)

Ojos pues me desdenais

Manuel José Castilla

(1918 - 1980) and

Rolando Valladares

(1918 - 2008)

Bajo el sauce solo (1979)

Luciana Elizondo studied music at the university of Rosario, in Argentina, and began playing the viola da gamba there with the ensemble Promusica Antiqua. Having won a scholarship to continue her studies in Italy, she graduated from the Accademia Internazionale della Musica, Milan, and in 2012 was awarded a Masters in Interpretation by the Conservatory of Geneva. Luciana has played with renowned early music ensembles across Europe and South America, and has made several recordings. She teaches at the conservatories of Cosenza and Milan. In her solo concerts Luciana has revived the lost tradition of singing while playing the viola da gamba.

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SUNDAY 30 SEPTEMBER 1PM €12/10
COLIN BOOTH: HARPSICHORD
KEYBOARD MUSIC IN 18TH CENTURY DUBLIN

Colin Booth will give a lecture-recital on three musicians important to the culture of 18th century Dublin: Thomas Roseingrave, Thomas Arne, and Domenico Scarlatti. Colin will illustrate with works by all three, played at the harpsichord. Colin has been a leading harpsichord player, maker, restorer and scholar for many years. He has issued over a dozen CDs and has published his research on notation, rhythm, ornament and tuning, both in articles and the acclaimed 2010 book *Did Bach Really Mean That?*



SUNDAY 30 SEPTEMBER 3.30PM €12/10
EMERGING BAROQUE SOLOISTS



Programme

Johann Adolph Hasse
 (1699-1783)

Trio Sonata in E minor, Op.2 No.1 (1735)
Largo – Presto – Siciliano – Allegro

Johann Sebastian Bach
 (1685-1750)

from Suite in A major for Violin (Flute) and Lute,
 BWV1025, after S. L. Weiss (1740)
Fantasia – Courante

Sylvius Leopold Weiss
 (1687-1750)

from Sonata in A minor for Lute, No. 42
Sarabande

Gottfried Finger
 (c1656-1730)

Sonata in C major for Two Flutes, Op.2 No.3 (c1688)
Poco largo – Vivace – Grave – Presto – flute and recorder
 A Division on a Ground, variations in G minor

Johann Joachim Quantz
 (1697-1773)

Trio Sonata in C major for recorder, flute and continuo
Affettuoso – Alla breve – Larghetto – Vivace

Ernst Gottlieb Baron
 (1696-1760)

Duet in G major for Flute and Lute
Allegro – Adagio – Presto

Georg Philipp Telemann
 (1681-1769)

Fantasia in E minor for solo flute (c1727)
Largo – Spirituoso – Allegro
 from Concerto in E minor for flute and recorder
Largo – Presto

Fionnuala McMahon *recorder*
Miriam Kaczor *flute*
Sergio Bucheli *lute*
Norah O'Leary *cello*



Fionnuala McMahon studied recorder at the Royal Irish Academy of Music in Dublin and the Kunstuniversität, Graz. Her awards include the "Libertas Lebt" prize at the Liebenberg Flute and Recorder Festival in 2015, which presented her with a Renaissance alto recorder by Francesco Li Virghi, a leading artisan recorder maker in Italy today. Fionnuala also enjoys exploring contemporary music for the recorder, and combines her musical pursuits with being a medical student at Trinity College Dublin.

A graduate of the Royal Irish Academy of Music, flautist **Miriam Kaczor** came to Ireland at the age of 12 from Poland. Miriam was the Irish Freemasons Young Musician of the Year 2015, and has appeared as soloist with both the RTE National Symphony and Concert Orchestras. She has performed with the Vanburgh Quartet, Crash Ensemble and is a member of Kirkos Ensemble. She first picked up the baroque flute in 2014, encouraged by a class with Jana Semeradova in Sligo, and has gone on to perform with period-instrument groups such as Ensemble Marsyas, Britten-Pears Baroque Ensemble and plays regularly with the Irish Baroque Orchestra. Miriam is currently studying in London, supported by an Arts Council Travel and Training award.

From Mexico, **Sergio Bucheli** started playing the classical guitar at the age of eight. He studied at the Yehudi Menuhin School in England, with support from, among others, a bursary funded by the Rolling Stones. Since September 2016, Sergio has been dedicated to the study of the lute and related instruments, and was awarded the ABRSM Scholarship to pursue his studies at the Royal Academy of Music with Elizabeth Kenny. This year he was a finalist of the Royal Academy of Music Patron's Award and the New Elizabethan Award organised by the Worshipful Company of Musicians; Sergio also won the Nancy Nuttall Early Music Prize with his Renaissance chamber group, Comalli.

Wexford native **Norah O'Leary** studied cello at the Royal Irish Academy of Music, and on graduating continued her studies at the Sibelius Akademia, Helsinki, receiving a Masters in Performance of Early Music. Norah won a scholarship to the Vadstena Opera and Baroque Dance Residency programme in Sweden for their 2017/18 season. She also has a keen interest in contemporary music, in particular the use of period instruments in contemporary composition, and was a founding member of the RIAM's contemporary music ensemble Kirkos. She is the managing director and co-founder of rising early music group Ensemble Dagda, and plays extensively at home and abroad with leading artists and ensembles.



SUNDAY 30 SEPTEMBER 5.30PM €5
THE FESTIVAL TRAINING ORCHESTRA
PLAY-THROUGH

Debbie Diamond will lead an informal play-through by the young instrumentalists who have been learning to perform Baroque music during the weekend.

SUNDAY 30 SEPTEMBER 7.30PM €25/20
CAMERATA KILKENNY
WITH AISLING KENNY, SOPRANO

Programme

George Frideric Handel Arias 2, 3 & 4 from *Neun deutsche Arien*
(1685 – 1759) for soprano, violin and basso continuo (1724–26)

Das zitternde Glänzen
Süßer Blumen Ambräflokkien
Süße Stille, sanfte Quelle

Trio sonata in C minor, Op. 2 No. 1 (c1730)
Andante – Allegro – Andante – Allegro

Arias 5 & 7 from *Neun deutsche Arien*
Singe, Seele, Gott zum Preise
Die ihr aus dunkeln Gräften

Interval

Francesco Geminiani Sonata in C major for cello and basso continuo,
(1687 – 1762) Op. 5 No. 3 (1746)
Andante – Allegro – Affettuoso – Allegro

Thomas Arne *Delia*: cantata for soprano, two violins and basso continuo
(1710 – 1778) (1755)

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Debbie Diamond
leader/violin

Claire Duff violin
Marja Gaynor violin
Aoife Nic Athlaoich cello
Malcolm Proud harpsichord



From its debut at the Kilkenny Arts Festival in 1999, **Camerata Kilkenny**, a period instrument group specialising in Baroque music, has performed all over Ireland and Europe, together with noted guest artists. Their recordings include Bach's *Musical Offering*, and most recently, *The Piper and the Faerie Queen*, with uilleann piper David Power.

Aisling Kenny is a soloist and ensemble singer, specialising in early music and art song. She studied music at Maynooth University, and vocal performance at the Schola Cantorum Basiliensis, Basel. Aisling holds a PhD in musicology, and her research specialisms include the relationship between music and text across genres and eras, and women and the nineteenth-century Lied. She sings as a soloist in oratorio and gives recitals of Lieder and lute song, in Ireland and abroad. Aisling has been awarded an Artistic Residency at the Centre Culturel Irlandais in Paris for spring 2019, supported by Music Network.

THANK YOU

We are grateful to all our funders, sponsors, patrons, donors and supporters, who help to make the festival possible. As well as those named below, we would like to thank Barbara and Paddy Rolleston, FCC Chartered Accountants, The Hawk's Well Theatre, John Flanagan, Lizzie Kinsella, Luisa MacConville, Margrit Fahy, Mary Bell, Mary McDonagh, Nicola Cleary and Rhona McGrath.

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FRIDAY 5 OCTOBER 8PM THE MODEL SLIGO

Cello Supremo
MARC COPPEY
PLAYS BACH & KODALY

Admission: €25 (€10 students on the night) €5 Children
Bookings: The Model at 071-9141405 or www.themodel.ie
Followed by a Meet the Artist reception.
All welcome.

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Committee: Alan Moran, John Coleman, John Fahy, Imelda Harte, Steve Wickham

Programme compiled by Alan Moran. Programme designed by Daraigh Stewart. Cover image: Dresden by Bellotto

