



## Media Coverage Received for the Launch of the Guthanna Binne Síoraí ‘Blood on the Rose/ Fuil ar an Rós’ Album

Launch Date: 2<sup>nd</sup> March 2016

### Wednesday, 2<sup>nd</sup> March 2016

- RTE Lyric FM: ‘Marty in the Morning’ – mention of CD launch by presenter Marty Whelan (<http://www.rte.ie/radio/utils/radioplayer/rteradioweb.html#!rii=b16%5F10535801%5F5345%5F02%2D03%2D2016%5F>)

### Thursday, 3<sup>rd</sup> March 2016

- Dublin City FM: ‘Artbeat’ – interview with Cathal Quinn, Artistic Director of Guthanna Binne Síoraí.
- Irishmusicmagazine.com: ‘New Album Brings Poetry Composed by 1916 Leaders to Life’ (<http://www.irishmusicmagazine.com/2016/03/03/new-album-brings-poetry-composed-by-1916-leaders-to-life/#more-6844>)

### Friday, 4<sup>th</sup> March 2016

- The Herald: social diary photographs from the album launch.
- Raidió na Life: ‘Fios Feasa’ – live interview with Tristan Rosenstock, album producer.

### Monday, 7<sup>th</sup> March 2016

- Community Radio Castlebar (CRC): ‘The Chatroom’ – live interview with Tristan Rosenstock, album producer.
- Writing.ie: ‘Fuil ar an Rós: Leas nua beatha d’fhilíocjt 1916’ (<http://www.writing.ie/ag-scriobh/fuil-ar-an-ros/>)

### Wednesday, 8<sup>th</sup> March 2016

- Radio na Gaeltachta: ‘Sinead ar Maidin’ – played the track ‘Ócum an Phríosúin’ from the album.

### Friday, 18<sup>th</sup> March 2016

- Radio na Gaeltachta: ‘Iris Aniar’ – interview with Tristan Rosenstock, album producer.

### Tuesday, 22<sup>nd</sup> March 2016

- (Wexford) Evening Echo: ‘Fuil ar an Rós’ – album review in special 1916 supplement, 10,000 copies of which were distributed by Wexford County Council to visitors to the 1916 centenary events in Enniscorthy.
- TG4: ‘Imeall’ – five tracks from the album used to soundtrack a feature on the Easter Rising.

### Wednesday, 23<sup>rd</sup> March 2016

- IrishTimes.com: ‘Blood on the Road / Fuil ar an Rós review: the poems of 1916 set beautifully to music’ (<http://www.irishtimes.com/culture/music/blood-on-the-road-fuil-ar-an-r%C3%B3s-review-the-poems-of-1916-set-beautifully-to-music-1.2584675>)

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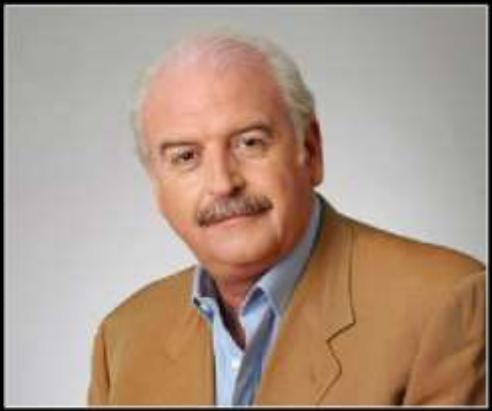
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# MUSIC

## News

### New Album Brings Poetry Composed by 1916 Leaders to Life

A new album celebrating the artistic heritage of the signatories of the Proclamation of the Irish Republic has been released by the arts collective Guthanna Binne Síoraí / Everlasting Voices this week.

The album, entitled 'Blood on the Rose / Fuil ar an Rós', features the poems of 1916 and has contributions by four of the signatories of the Proclamation, in addition to their contemporaries, W.B. Yeats, Francis Ledwidge, Roger Casement and Eva Gore Booth.

Acclaimed Irish-language writer and poet Gabriel Rosenstock translated some of the poems into Irish, and recites poetry on the album himself. Well-known actress Geraldine Plunkett (formerly of 'Glenroe' fame and currently starring in 'Fair City') also recites some of the poems, alongside actor and voice coach Cathal Quinn and musician and academic Síle Denvir.

Musical accompaniments are provided by some of Ireland's best-known traditional musicians, including Enda Reilly, Sadhbh Ní Fhloinn, Oisín MacDiarmada and John Blake. The album was produced by Tristan Rosenstock.

Commenting today (03.03.16) on the album's launch, Cathal Quinn – who serves as Artistic Director for Guthanna Binne Síoraí / Everlasting Voices, said: "Of the seven signatories of the Proclamation, three were poets; Ceant played the Uilleann pipes; Connolly published articles weekly and wrote songs; Plunkett and perhaps McDonagh could be considered mystics; many were Gaeilgeoirí and at least two spoke Esperanto.

"The signatories – and many of their close friends and contemporaries – were a very culturally rich set of people, with wide-ranging artistic interests and influences.

"On this album, we have attempted to capture the cultural heritage of the 1916 leaders and some of their peers. We feature their poems in their original forms, as well as some translated into Irish, and with musical accompaniments evoking the era in which the works were composed."

The tracks on the 'Blood on the Rose / Fuil ar an Rós' album include:

- 'I See His Blood Upon the Rose' by Joseph Mary Plunkett (with Irish translation by Gabriel Rosenstock).
- 'Mise Éire / I am Ireland' by Pádraig Pearse, recited by Geraldine Plunkett and Síle Denvir.
- 'The Watchword of Labour' by James Connolly, sung by Enda Reilly with piano accompaniment by Sadhbh Ní Fhloinn.



- 'Within the Temple' by Thomas MacDonagh, recited by Gabriel Rosenstock
- 'Lament for Thomas MacDonagh' by Francis Ledwidge (with Irish translation by Gabriel Rosenstock), recited by Gabriel Rosenstock and Cathal Quinn.
- 'The Irish Language / An Teanga Ghaeilge' by Roger Casement (translated into Irish by Gabriel Rosenstock).
- 'To Constance Markievicz on her Prison Birthday, February 1917' by Eva Gore-Booth, recited by Geraldine Plunkett.
- 'Easter, 1916' by W. B. Yeats, recited by Cathal Quinn with musical accompaniment by Enda Reilly on electric guitars.
- 'Heroic Death, 1916' by Eva Gore-Booth, recited by Geraldine Plunkett.

"This year, much of the focus of the 1916 centenary activities is on the political context, legacy and achievements of those involved," said Cathal Quinn. "We were keen to do something to celebrate the artistic achievements of the signatories, and acknowledge their cultural contribution to Ireland. It was with this in mind that we set about combining the poetry of Plunkett, Pearse, McDonagh, Connolly and some of their best-known peers with both traditional and classical music."

The 'Blood on the Rose / Fuil ar an Rós' album was officially launched by the Lord Mayor of Dublin, Críona Ní Dhálaigh, at an event in The Workman's Club, Dublin, last night. It is available to buy from Claddagh Records or through the [www.everlastingvoices.ie](http://www.everlastingvoices.ie) website, and is priced at €15.

Live performances of tracks from the album will take place in Dublin for the 1916 Four Courts Relatives group, as well as in Cork at the Ó Bhéal poetry event on Easter Monday, and in Leipzig, Germany, later this month.

# THE Herald

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Diary 21



At the launch of *Blood on the Rose/Full at an Ros*, an album celebrating the artistic heritage of the signatories of the Proclamation of the Irish Republic, were (clockwise from above) Ruth Mangan and Sadhbh Ni Fhlainn, Marcus Lambe, Sile Denir and Tristan Rosenstock, Rona Ni Bhaoil, Cliodhna Ni Leochain and Rícheal Ni Tharnaigh, Caoimhe Nic Laochlainn and Catriona Ni Chuirchit, and Eoin Kelly Smith and Kitty Maguire.



## Fuil ar an Rós



Article by Cathal Póirtéir © 7 March 2016.

Posted in the Magazine ([Ag Scríobh](#)).

### Léas Nua Beatha d'Fhilíocht 1916

Déanann albam nua ceiliúradh ar oidhreacht chultúrtha cheannairí an Éirí Amach agus ar ghlúin na ngaiscíoch sin trí chéile. Is é an tionscadal is déanaí é ón gcompántas [Guthanna Binne Síoraí / Everlasting Voices](#).

**Fuil ar an Rós/ Blood on the Rose** teideal an albaim agus saothar le ceathrar de shínitheoirí Fhorógra na Cásca air mar aon le saothar le cuid de lucht a linne – W B Yeats, Francis Ledwidge, Roger Casement agus Eva Gore-Booth.



**Gabriel Rosenstock** a d'aistrigh cuid den saothar go Gaeilge, an dán dearmadta *The Irish Language* le Casement, cuir i gcás, agus

is duine de na léitheoirí ar an albam seo é Gabriel chomh maith. Is fada cáil ar **Geraldine Plunkett** mar aisteoir (tráth le *Glenroe* agus i láthair na huaire le *Fair City*) agus ina teannta ar an dlúthdhiosca seo cloistear guth an aisteora **Cathal Quinn** (*The Lir*) agus **Síle Denvir**, ceoltóir agus scoláire ceoil.

Tá tionlacan ceoil curtha ar fáil ag cuid de na ceoltóirí traidisiúnta is oilte sa tír, ina measc **Enda Reilly**, **Aodán Ó Ceallaigh**, **Éamonn Galldubh**, **Sadhbh Ní Fhloinn**, **Oisín Mac Diarmada** agus **John Blake**. **Tristan Rosenstock** a léirigh an t-albam.

Agus é ag caint inniu (03.03.16) ag seoladh an albaim, dúirt **Cathal Quinn**, Stiúrthóir Ealaíne le **Guthanna Binne Síoraí / Everlasting Voices**, “Den seachtar a shínigh an Forógra, filí ab ea triúr acu; píobaire ab ea Ceannt; scríobhadh an Conghaileach ailt sheachtainiúla agus chum scata bailéad chomh maith; misteach ab ea an Pluincéadach agus Mac Donnchadha; cainteoirí Gaeilge ab ea a lán acu agus bhí beirt ar a laghad a labhair Esperanto.

“Dream eisceachtúil amach is amach ab ea iad – mar aon lena gcairde is a gcomhghleacaithe – a raibh cultúr laistiar díobh agus réimse leathan spéise acu i ndomhan na n-ealaíon.

“Ar an albam seo, is é a chuireamar romhainn ná cuid de dhúchas na gceannairí agus lucht a linne a thuiscent agus a cheiliúradh. Tá bundánta leo anseo chomh maith le leaganacha snasta Gaeilge agus tionlacan ceoil chun an tréimhse sin a athchruthú go healaíonta.

Cuid de na traiceanna ar an albam seo *Fuil ar an Rós/Blood on the Rose* ná:

- ‘I See His Blood Upon the Rose’ le Joseph Mary Plunkett (agus leagan Gaeilge de le Gabriel Rosenstock).
- ‘Mise Éire / I am Ireland’ leis an bPiarsach, á aithris ag Geraldine Plunkett agus Síle Denvir.
- ‘The Watchword of Labour’ leis an gConghaileach, á rá ag Enda Reilly le tionlacan ar an bpianó le Sadhbh Ní Fhloinn.
- ‘Within the Temple’ le Tomás Mac Donnchadha, á aithris ag Gabriel Rosenstock.
- ‘Lament for Thomas MacDonagh’ le Francis Ledwidge (agus leagan Gaeilge le Gabriel Rosenstock), á aithris ag Gabriel Rosenstock agus Cathal Quinn.
- ‘The Irish Language / An Teanga Ghaeilge’ le Roger Casement (traschruthaithe go Gaeilge ag Gabriel Rosenstock).
- ‘To Constance Markievicz on her Prison Birthday, February 1917’ le Eva Gore-Booth, á aithris ag Geraldine Plunkett.
- ‘Easter, 1916’ by W. B. Yeats, á aithris ag Cathal Quinn le tionlacan ceoil ar ghotáir leictreacha le Enda Reilly.
- ‘Heroic Death, 1916’ le Eva Gore-Booth, á aithris ag Geraldine Plunkett.

“I mbliana, bhí cuid mhaith béis ar ghnéithe polaitiúla an Éirí Amach agus an méid a cuireadh nó nár cuireadh i gcrích,” arsa Cathal Quinn. “Theastaigh uainne buanna ealaíne na glúine sin a cheiliúradh agus an fhís úd a d’fhágadar ina ndiaidh. Chuige sin, theastaigh uainn dánta le ceannairí an Éirí Amach a bheith againn agus dánta le lucht a linne agus iad a thaifeadadh ar albam a mbeadh ceol traidisiúnta agus ceol clasaiceach air.”

Ardmhéara Bhaile Átha Cliath, **Críona Ní Dhálaigh**, a sheol an t-albam **Fuil ar an Rós/ Blood on the Rose** ag ócáid aréir sa Workman’s Club, BÁC. Is féidir é a cheannach ó Claddagh



Records/ Ceirníní Cladaigh nó trí shuíomh  
idirlín [www.everlastingvoices.ie](http://www.everlastingvoices.ie) . €15 a luach.

Beidh léiriú beo á dhéanamh ar an albam i gCorcaigh ar Luan  
Cásca, 28 Márta agus in Leipzig na Gearmáine ina dhiaidh sin.

# Evening Echo

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The Echo | 47

## Fuil ar an Rós

**W**riting in a foreword to a collection of selected poems by Padraig Pearse, which include half a dozen poems in English, three times as many in Irish and English, and half a dozen in Irish, (published by New Island Books), the playwright Eugene McCabe procrastinates about Pearse the writer and Pearse the man, perhaps because there are many contradictions to both, but finally, he quotes lines from *The Wayfarer*, when the poet was under sentence of death, and which remained with him all his life.

By Tom Moloney

Thus moved McCabe recalled an occasion, Easter in 1952, when he was among a clique of students at UCC who heard Sean Ó Riada quote Mise Eire, again by Pearse, and for which the musician and composer would later write music. I suspect that McCabe's questioning of his emotional response to both words and poems ("Is there a word to describe that kind of emotion? Nationalism? Triumphant? whatever it means it's something we should now be wary of [he was 1993]; it can make wise men think and do very unwise things") is something writers have pondered approaching the centenary of the 1916 Rising.

The Peace Process in the North has since cleared the pitch for writers, artists and musicians to reclaim the aesthetic undercurrent which coursed through the veins of many of the architects of the Rising, from Pearse in Dublin to Robert Browning in Westford. Their aim may well, certainly for Pearse and Thomas MacDonagh, the Gaelic League and the unfathomable well of ancient Irish myth, McCabe connects the root of myth with martyfable and sacrifice, a justification of the irrational and dangerous.

Oliver Sheppard's statue of Cuchulainn in the GPO, unveiled in 1906, epitomises the commitment to self-sacrifice of the leaders of 1916. The Volunteers in East Cork had less interest in killing people than killing themselves. Pearse, in *Aspects of Irish Literature*, wrote: "For the story of Cuchulainn symbolises the redemption of man by a sinless God. Heavy stuff for someone who was just 18.

The president Yeats noted: "Praise is dangerous man; he has the verigo of self-sacrifice." Yeats' *A Terrible Beauty* reflects how deeply he was affected by the Rising, and he reappreciates the pricelessness of those involved. McCabe, however, writing 23 years ago as the North imploded, believed that the "terrible beauty" had long since grown bitter and savage. "It is time to bury the dead things, dig it over and plant again."

With *Fuil Ar An Ros* (*Blood on the Rose*), *Poems of 1916*, the pitch has been dug up, fertilised and the harvest is in. The above-mentioned poems scrutinised by McCabe are included in this recasting of 21 pieces associated with the Rising, heroically and symbolically wrought by a trinity of writers, actors and musicians, and each signed by Tristan Rosenstock's understated production.

Take, for one, Cathal Quinn's reading of *The Wrigglers*, the poem which so moved McCabe, and its deliverance is a rebuff of a key perception of the poet. Leave aside the martyr-militant in an immobile vacuum, and consider the flowering of humanity ("the



beauty of the world has made me sad, the beauty that will pass.") in a man hours-away from whistling his way to summary execution.

There is reflection too in the pitch perfect delivery of Francis Ledwidge's *Lament for Thomas MacDonagh* which, like *The Wrigglers*, was written in a sort of entrapment, while the soldier poet was in barracks.

Seamus Heaney felt that Ledwidge's *Lament* "vaguely belongs to the moment of 1916" and his nose plays in with poems like Joseph Mary Plunkett's *I See His Blood Upon the Rose*, translated in this collection by Gabriel Rosenstock; the poet was seen as somebody "who sang to sweeten Ireland's woe". An alternative impression, mused Heaney, was one of political ambivalence.

Heaney's poem, far too long for consideration for this recording, *In Memoriam Francis Ledwidge*, appeared in a Selected Poems volume, published also by New Island Books, and he captures the agonised consciousness of the age, an consciousness abrade - if you

look for it - throughout *Blood on the Rose*. I think of you in your Tommy's uniform

A haunted Catholic face, pallid and brave,

Glimmering the trenches

like a bloom of barbs worn

Or silence saved from a Boyne passage grave.

If you believe, as Auden said, that poems are better heard than read, and if you can conceive of the motion of the spoken word and music liberating the word from the bondage of the polished page, and if you can go one step further and absorb both work and performance in *Blood on the Rose* as, admittedly, haunting, but also beautiful, you are a step closer to Wilfred Owen's warmth which lifts the dreaming lids.

*Blood on the Rose* also refers to Plunkett's poem, one of exalted vision, belittles Rosenstock, with a central image or metaphor which is, coincidentally, mimed by

Great War veteran and composer Arthur Bliss, in his *Morning Heroes*, an oratorio with poems by Homer, Whiteman, Owen and Li Tai Po's translation of Virgil's "the blood falls upon that white rose and stains it red"; a new recording which has just been released by Chandos.

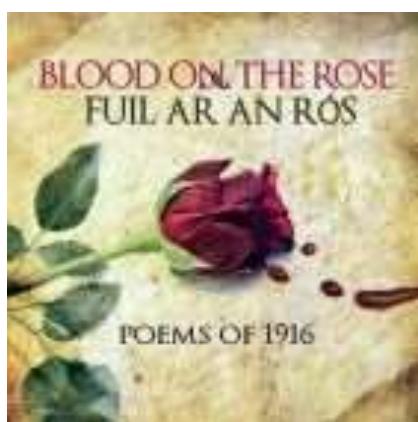
On *Blood on the Rose*, Irish-language writer and poet Gabriel Rosenstock translated some of the poems into Irish, while actress Geraldine Plunkett also recites some of the poems, alongside actor and voice coach Cathal Quinn and musicians and academic Siobhan Dunne. Musical accompaniments are provided by some of Ireland's best-known traditional musicians, including Enya Reilly, Sadhbh Ni Fhlannain, Oisín MacDiarmada and John Blake. The album was produced by Tristan Rosenstock and released by the arts collective Cathairna Binne Sónai / Everlasting Voices.

(*Blood on the Rose*)  
*Fuil Ar An Ros: Poems of 1916*

# THE IRISH TIMES

Blood on the Road/Fuil ar an Rós review: the poems of 1916 set beautifully to music

**Siobhan Long**



**Album:**

Blood On The Rose/Fuil Ar An Rós: Poems of 1916

**Artist:**

Various Artists

**Label:**

everlastingvoices.ie

**Genre:**

Traditional

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*Blood on the Rose/Fuil ar an Rós* is a welcome addition to the artistic projects commemorating 1916. It underscores the rich amalgam of artistic and political expression that defined that seminal act of rebellion, and casts a leery eye on the dearth of similar creative expression at the heart of modern political discourse.

Producer Tristan Rosenstock brings an intimate mood to bear on works by Joseph Mary Plunkett, Patrick Pearse, WB Yeats and Roger Casement among others. Gabriel Rosenstock, Geraldine Plunkett and others wisely opt for a



clean, uncluttered recitation style, and the accompanying music has a pinprick precision.

John Blake's flute on *The Wearing of the Green* and Oisín MacDiarmada's whistle (with Rosenstock's bodhrán) on *The Gold Ring* are the perfect foil to Casement's *The Irish Language*.