



## 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/utills/radioplayer/rteradioweb.html!rrii=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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|| ◀ 00:00:04 of 01:00:30 **Marty in the Morning**

## Marty in the Morning

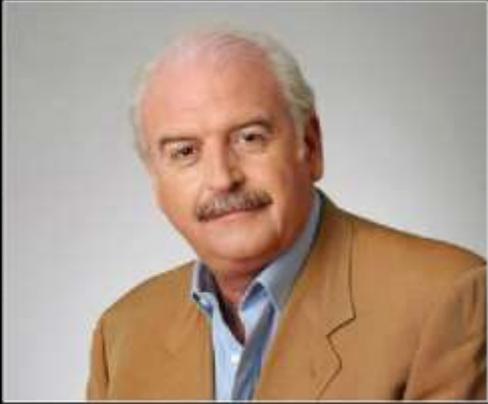
Join the dawn chorus with Marty as he takes the chill out of your early mornings with music, news, weather and travel updates.

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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; Ceantt 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.



Diary 21



At the launch of *Blood on the Rose/Full an 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 Ní Fhloinn, Marcus Lambe, Síle Denvir and Tristan Rosenstock, Rona Ní Bhaóill, Cílochma Ní Leochain and Rícheal Ní Thiarnaigh, Caoimhe Ní Laochlainn and Catriona Ní Chléirchín, and Eoin Killy 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 thuiscint 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 ghiotáir leictreacha le Enda Reilly.
- ‘Heroic Death, 1916’ le Eva Gore-Booth, á aithris ag Geraldine Plunkett.

“I mbliana, bhí cuid mhaith béime 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

ÉIRE  
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19  
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Clár Comórtha  
Céad Bliain  
Centenary  
Programme

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 Mooney

Thus moved, McCabe recalled an occasion, Easter in 1952, when he was among a clique of students at UCC who heard Sean O'Riada quote Miss 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? Tribalism? Atavism? whatever it means it's something we should now be wary of [this was 1963]; 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 Brennan in Wexford. Their *alma mater* was, certainly for Pearse and Thomas MacDonagh, the Gaelic League and the unflinching will of ancient Irish myth. McCabe connects the poet of *nydh-widh* martyr, noble and sacrifice, a justification of the irrational and dangerous.

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

The precise Yeats noted: 'Pearse is a dangerous man; he has the vertigo of self-sacrifice.' Yeats' *A Terrible Beauty* reflects how deeply he was affected by the Rising, and he reappreciates the personalities 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 Rós* (*Blood on the Rose*), *Poems of 1916*, the patch has been dug up, fertilised and the harvest is in. The aforementioned poems scrutinised by McCabe are included in this recording of 21 pieces associated with the Rising, beautifully and sympathetically wrought by a tritica of writers, actors and musicians, and each segued by Tristan Rosenstock's understated production.

Take, for one, Cathal Quinn's reading of *The Wayfarer*, the poem which so moved McCabe, and its deliverance is a rebuttal of a lay perception of the poet. Leave aside the martyr mythologised in an impossible 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 Wayfarer*, was written in a sort of confinement, while the soldier poet was in barracks. Seamus Heaney left that Ledwidge's *Lament* 'vaguely belongs to the moment of 1916' and his new 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 wrong'. An alternative impression, missed Heaney, was one of political ambivalence.

Heaney's poem, far too long for considerations for this recording, in *Memorial Francis Ledwidge*, appeared in a *Selected Poems* volume, published also by New Island Books, and he captures the agonised consciousness of the age, an omnipresent shade - 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,*

*Gloating the trenches  
like a bloom of hawthorn*

*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 notion of the spoken word and music liberating the word from the bondage of the pallid 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 fills the *dreaming hills*.

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

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

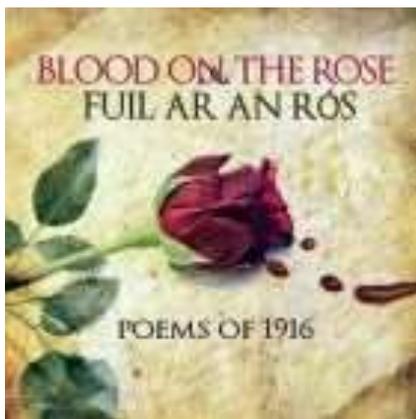
In *Blood on the Rose*, Irish-language writer and poet Gabriel Rosenstock translated some of the poems into Irish, while actress Geraldine Plunkett also recites some of the poems, alongside a cello and voice coach Cathal Quinn and musician and academic Síle Dineen. Musical accompaniments are provided by some of Ireland's best-known traditional musicians, including Enala Reilly, Seabhán Ní Fhlann, Oisín Mac Diarmada and John Blake. The album was produced by Tristan Rosenstock and released by the arts collective Guthanna Binnse Síoraí / Everlasting Voices.

*(Blood on the Rose/  
Fuil ar an Rós: 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](http://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*.