

CENTENARY

ONLINE PROGRAMME

Notes by Theo Dorgan

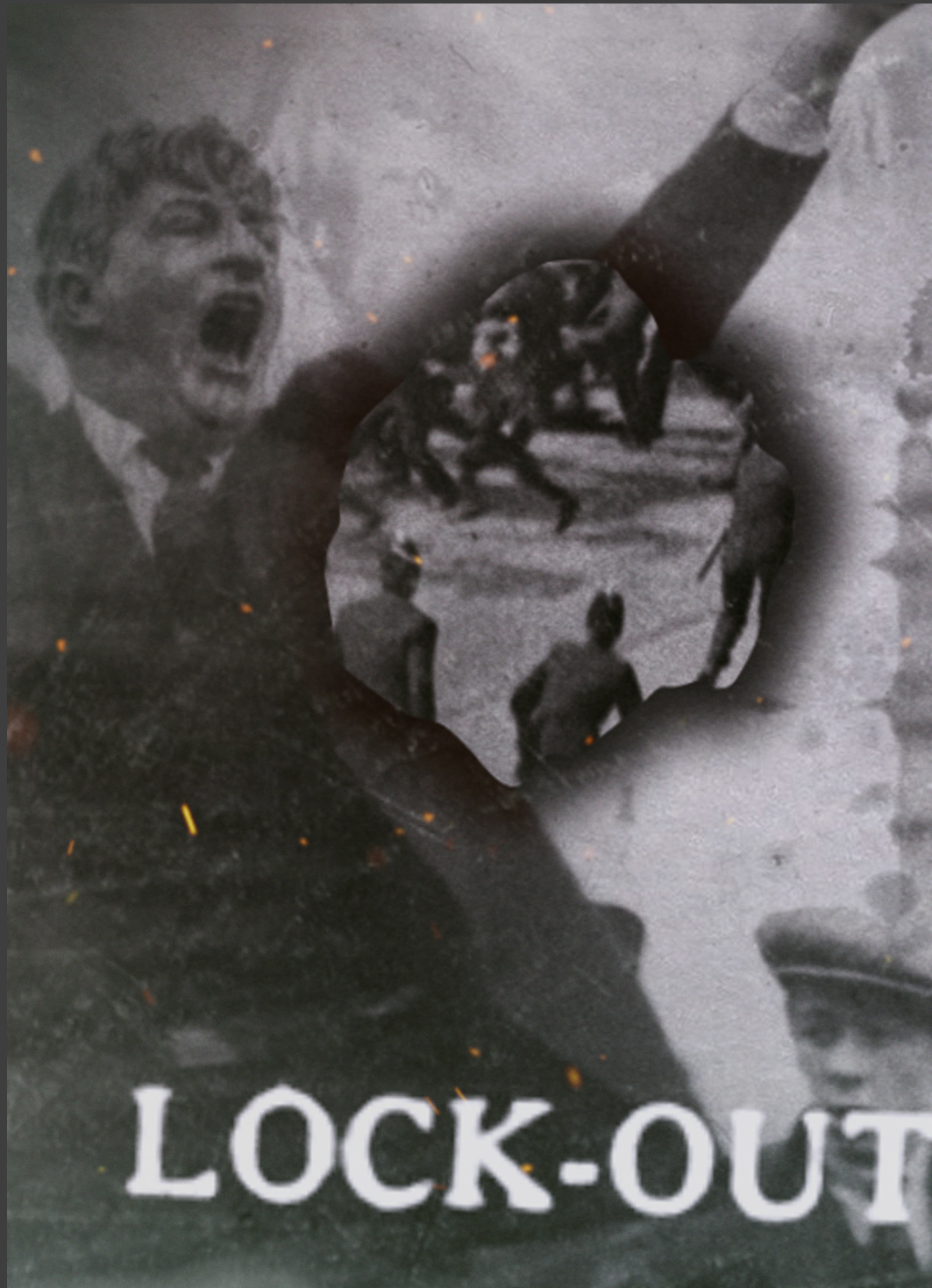
A complementary guide to the RTÉ Centenary show
broadcasted on *Easter Monday, 28 March 2016* live
from *Bord Gáis Energy Theatre, Dublin*.

1916
.....
2016

Clár Comórtha
Céad Bliain
Centenary
Programme



An Roinn
Ealaíon, Oidhreacht agus Gaeltachta
Department of
Arts, Heritage and the Gaeltacht



Foreword

Tonight we follow the course of Ireland's story, out of the rich past of legend and myth, through a cultural and political awakening, and into a renewed sense of who we could be. The heroism of the Easter Rising, the difficulty of building the republic, and the struggles our parents endured so that we could have our freedom, are all acknowledged and remembered.

Today's generation of artists will tell the Centenary story in song, dance and poetry, gathering in figures of the past and present. Our show hopes to honour the past, celebrate the present, and remind ourselves why we should be hopeful for the future.

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Awakening

*Our story begins at the dawn of the 20th century
Ireland lies in uneasy slumber,
Wounded by centuries of struggle.
But from the darkness of her history, stirred by
artists and agitators,
The spirits and symbols of her past begin to awaken.*

At the turn of the 20th century, there was a general cultural and intellectual awakening in Ireland, prompted in part by the Gaelic League and a preoccupation with myth and folklore, in part by increasing notions of citizenship.

Out of the deep collective psyche of a troubled people a new generation of writers, inspired by old heroes and myths, breathed new life into language and literature, just as all over the world there was a general awakening in science, politics and economics.

Song *Róisín Dubh*
Singer *Sibéal Ní Chasaide*
Aerialists *Fidget Feet*
Original Music *Joe Csibi*

Mo Ghile Mear

Old songs find new voices.

One hundred years after the 1798 Rising and the Act of Union, fifty years after the Great Famine, the Irish people began to take stock of their history as well as their predicament. Questions of women's rights, the rights of labour, the right to national self-determination began to swirl and blend in a heady mixture. Ireland was immersed in thought and argument, with contending visions arguing for primacy; old songs were being sung again and new songs made as the Irish people, drawing on the inspiration of the past, began to discover themselves as citizens.

Mo Ghile Mear is an 18th century *aisling* written by Seán Clárach Mac Domhnaill, a lament by Éire for her prince over the water. The land is failing, the country is in decline and in need of a saviour.

Song *Mo Ghile Mear*
Composer *Seán Clárach mac Domhnaill*
Choir *UCD Choral Scholars*
Arrangement *Desmond Early*

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Cúchulainn

“Of all the things the past bequeaths to the future, the greatest of all are its legends... They are the mother of all nations”
— W.B. Yeats.

The Bronze Age warrior Cúchulainn famously chose a short life and immortal deeds over a long life spent in ordinary pursuits. His ghost, evoked by Yeats and admired by Patrick Pearse, presented a figure of radical action out of the ancient past, yet somehow in tune with the spirit of the times—an heroic spirit to bolster cultural and political ambition. But with Cúchulainn came also the Morrigan, the raven of divination, the death spirit.

Original Music *Joe Csibi*



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Protesting



Song *The Minstrel Boy*

Composer *Thomas Moore*

Singer *Jack Lukeman*

Orchestration *Joe Csibi & Ewan Cowley*

As the First World War rages across the fields of Flanders, at home voices grow louder. They speak of equality, of justice, of nationhood. Words are followed by protests, and then by rebellion.

Across Europe, across the world, great imperial powers were moving inexorably towards a terrible war. Great forces were buckling Europe, and they found expression in Ireland also. Irishmen marched in their thousands to the great mechanised slaughter of the Western Front. Amidst this in Ireland, protest and agitation fractured the old consensus, as suffragettes, workers and nationalists marched, drilled, argued and organised. In secret, the insurrectionary forces plotted to seize the opportune moment and rise in arms to strike for an independent Ireland.

Thomas Moore's *The Minstrel Boy* had a wide currency – a reworking of an old air, it was written to honour friends of Moore's who had died in the 1798 rebellion and had been a favourite of Irish soldiers in the American Civil War. This blending of warrior and poet in the one figure had a compelling appeal to a defiant generation.

Foggy Dew

*William O'Brien: Where are we going Jim?
James Connolly: Bill, we are going out to be slaughtered.
Easter Monday, O'Connell Street*

On an otherwise quiet Easter Monday, and despite the countermanding order of their commander, detachments of the Irish Volunteers seized major positions in Dublin. Side by side with the volunteers, the Irish Citizen Army and Cumann na mBan threw in their lot with the rebellion.

One of the most evocative songs of the Rising, *The Foggy Dew* was written by Canon Charles O'Neill from the County Down. Attending the first Dáil and listening to the roll-call, he was struck by the recurring phrase 'Fé ghlas ag Gallaibh', 'imprisoned by the English'. He wrote the song to reflect what had then become a national mood, a sense of regret that so many nationalists were in British uniform on the Western Front while their former comrades were fighting for freedom in Ireland.

Song *The Foggy Dew*
Composer *Charles O'Neil*
Singer *Gavin James*

Mise Éire

When Patrick Pearse stood in the portico of the GPO to read the Proclamation of the Republic, it was to a handful of puzzled passers-by, but it was also a moment of no return.

They fought for a week, in the GPO and in the other garrisons, but the guns that were even then thundering their horror across the front lines in Europe had come to Dublin. As the city began to burn, men and women saw for themselves the consequences of war. To prevent further slaughter, and in the knowledge that their symbolic act of resistance had been achieved, the most they could ever had hoped for, the rebel commanders surrendered. Nurse Elizabeth O'Farrell bravely conveyed the decision to the British commander, and stood by Pearse as the formalities were concluded.

Song *Mise Éire*
Lyrics *Pádraig Pearse*
Singer *Sibéal Ní Chasaide*
Composed by *Patrick Cassidy*

Captivity

“People are saying hard things of us now, but we shall be remembered by posterity...”

— *Pádraig Pearse, Kilmainham Gaol*

Picked out and identified by detectives from Dublin Castle, the rebel leaders were brought to the grim stone gaol of Kilmainham to be tried. Military Courts-martial found sixteen of the leaders guilty of treason and sentenced them to death. In the bare Gaol chapel, the rebel strategist and poet, Joseph Mary Plunkett, married Grace Gifford. In their lonely cells, the doomed men penned their last words to their wives, children, parents, brothers and sisters. Grief hung in the air.

Song *Wrap the Green*

Flag Round me Boys

Writer *JKO'Reilly*

Singer *Seán Keane*

Song *Courage*

Writer *Conor O'Brien*

Singer *Conor O'Brien*

Song *Grace*

Writer *Séan & Frank O'Meara*

Singers *Aoife Scott,*

Danny O'Reilly & Róisín O

Harmonica *Brendan Power*

Produced by *South Wind*

Blows

Executions



In the stone breakers yard they shot the leaders, revenge for the Rising and the greatest mistake the British forces could possibly have made. Much of Ireland had been ambivalent about the Rising, many had opposed it, far more than had supported it in the beginning. But the execution of Connolly strapped to a chair, the volleys of rifle-fire in Kilmainham Gaol, the shooting of Eamonn Ceannt in Cork and the hanging of Casement in Pentonville gave the insurrectionists what would prove their greatest weapon — a new generation of martyrs to join the heroic dead of centuries past.



Grieving



Song *Caoineadh na dTrí Mhuire*

Singer *Iarla Ó Lionáird*

Arrangement *David Brophy*

Produced by *South Wind Blows*

485 men, women and children lost their lives in the Rising. Suaimhneas síoraí dóibh.

The echoes of those fatal volleys had scarcely died away when a great wave of grief rose in the country. Something profound, some deep nerve, was touched by these executions. Pity, yes, and sympathy but also a deep rage, a sense that these men had fought the good fight, in uniform, for Ireland, against vastly superior forces, and had been sentenced to a shameful death. The sense of injustice went deep, and would fuel what was to come.

There was mourning, too, for the 485 people killed during the Rising, more than half of them civilians. One in five of the casualties were aged 19 or younger.

The Garden of Remembrance in Dublin is dedicated “to all those who gave their lives in the fight for Irish freedom”.

Caoineadh na dTrí Muire is a lament in the sean nós style. Recounting the grief of Mary, mother of Christ, at the death of her son, it becomes a universal lament giving voice to all grieving mothers who have lost a child.

Turbulence

*Years of bloodshed follow.
A bitter war against the British forces followed
by the tragic civil war of brother against brother.
A troubled birth leads to an uncertain dawn.*

What had been held back came to the surface; the deep wounds of a subject people had never quite healed, and now dark and turbulent forces boiled to the surface. A bitterly-fought guerilla campaign was met with the brutal repression of the Auxiliaries and the Black and Tans. A hard-fought war led to a truce, and then a treaty. A new state was born, hesitant and unsure of itself. This state was challenged in arms by men and women who could not reconcile themselves to what they saw as a betrayal of the republican ideals of 1916. The ensuing Civil War was one of horrors, judicial murders and rebel atrocities until an exhausted people finally made a precarious peace. Denied by many, supported by most, the Irish Free State established itself and won, however reluctantly in some cases, the recognition of the world.

Original Music *Joe Csibi & Noel Eccles*

Foundation

From Kinsale of the ships to Bloody Foreland, from the Lia Fáil at Tara, seat of the ancient High Kings, to Vinegar Hill, all over Ireland the tricolour of a free Ireland flew over field, town and city. The stirring words of the Proclamation took root in Irish minds and hearts, not just at home but all over the world wherever Irish men and women had made their homes. Under a common flag, Protestant, Catholic and dissenter proclaimed a common freedom.

Original Music *Gavin Murphy*
Produced by *Tyrone Productions*

Building

“After the guns fall silent, the hard work of building must begin. Ancient hopes are given a new foundation.”

On a large scale and on a small scale, there were great challenges to be met. A government and a public service had to be managed, infrastructure built and the rule of law established after years of turmoil.

In an inspired moment, the new State commissioned the artist Seán Keating to document both great engineering projects and the lives of the crushed and powerless, especially in the countryside. Some of his most enduring images capture this double pulse – the elation and confidence of the great scheme at Ardnacrusha, the abject grief of the poor forced into emigration.

Song *Schooldays Over*
Writer *Ewan Mac Coll*
Singers *The High Kings*
Original Music *Gavin Murphy*

Emigration and Renewal

Emigration, for too many, is a bittersweet truth. The sorrow of leaving, tempered by the hope of new horizons and the nostalgia for home.

In the dance halls men and women sought out the comforts of romance, but in all too many cases, it was a last waltz for the hundreds of thousands for whom the new State could not provide a living. The same songs and music they would provide the soundtrack to emigrant lives in Cricklewood and the Bronx. But nothing is forever, and the music would be born again in new hands, as the Irish embraced new ways to sing and dance, to understand the old songs, and to express the new world they were now making.

Song *Come by the Hills*
Writer *Gordon Smith*
Singer *Philomena Begley*
Arranger *Joe Cbislí*
Session Musicians *Sharon Shannon, Michael Mc Goldrick, Donal Lunny & John Sheahan*
Dancers *Sibéal Davitt*

It Wasn't Easy



In a country struggling to establish its freedom, the path to clarity meant a struggle with ancient powers and orthodoxies. Many freedoms we now take for granted had to be fought for by our parents and theirs, and the struggles were often bitter.

Bein' Green

After the revolution, such as it was, came a long period of resolution. Contesting visions of what it meant to be Irish were constantly being formulated – and challenged. It could hardly be otherwise as citizens worked out for themselves not just the contradictions of history but the difficulty of establishing a distinctive identity in a world where convulsive change had become the signature of the modern age. But always, underpinning all, there was our own distinctive nostalgia for our green Atlantic home.

Song *Bein' Green*

Writer *Joe Raposo*

Singer *Imelda May*

Arrangement *Joe Csibi*

You Raise Me up

*Every day, we see in others the best of ourselves
Those, who show the courage, vision and
sacrifice needed to create the republic imagined
in our proclamation.*

The spirit of the Proclamation embodies deeply held ideas of equality, citizenship and civic participation. A great promise was made in that founding document, a promise that is still a challenge: to cherish all the children of the nation equally. However imperfectly the State has honoured this promise, we have not failed each other. Ireland sustains an enormous number of voluntary organisations, hundreds of thousands of men, women and children give their hearts and their time to the betterment of others, and this is perhaps the true essence of 1916 made real, this willingness to show courage, vision and sacrifice for the good of others, at home and abroad.

Song *You Raise Me Up*
Writer *Brendan Graham*
Singer *Celine Byrne*
Choirs *See list on page 28*

One

Building a post colonial republic was never going to be easy, but time and the ever-present desire for an ordinary peaceful life eventually saw the republic, its parliament and its powers firmly established. Today we have arrived at a new, more expanded understanding, and embrace our citizens of every creed and culture. We stand on our achievements, we have long since taken our place among the nations of the earth, but every day brings new challenges, fresh opportunities to make a distinctive and principled contribution to the great difficulties facing the world. The one great lesson we have learned in our struggle for freedom is this: we are all in this together. In all our diversity, in all our contentions, in all our hopes, history, fears and dreams, one people confident and fearless, facing into the future.

Song *One*
Writers *Bono/U2*
Singer *Colm Wilkinson*



Music Makers

The Rising was born from imagination. Inspired by the stories and heroes of the past, a powerful vision of an independent, pluralist and equal Ireland was offered to the people. It is still a vision we aspire to in Ireland today. When A.E O Shaughnessy wrote his poem “We are the Music Makers” in 1873, he affirmed the role of the artist in disrupting and changing society. From the imagination comes action. Today’s youth must continue to dream, continue to act and continue to strive for the republic imagined by those who died for her.

Song *Music Makers*

Composer *Greg French*

Writers *Cathal Ó Ruaidh, Conor Moore, Daithí Ó Ruaidh, Greg French, Keith Ó Briain, Kevin Shortall, Stiofán Ó Fearail agus Troy Armour*

Singers *Seo Linn*



Production Crew

Music Supervisor
Dermot McEvoy

Musical Directors
Joe Csibi
Gavin Murphy

Choir Co-ordinator
Roisin Savage

Choreographer
David Bolger

Seo Linn Choreographer
Stuart O'Connor

Theatre Stage Manager
Clive Welsh

Production Manager
Brendan McLoughlin

Historical Advisor
Dr. P.J. Matthews

VT Inserts
South Wind Blows
Tyrone Productions

EFP Cameras
David Perry

VT Editor
Clare Killane

Dubbing
Patrick J Doyle Jnr

Outside Broadcast Facilities
TVM

Unit Manager
Keith Brock

OB Co-Ordinator
Helen Arnold

Technical Supervisor
Eric Murphy

Vision Engineers
Roger Frew
Brendan Connell

Uplink
Davy Ebbs

Rigging Supervisor
Philip Hayes

Autocue
Diarmuid O'Grady

Costume Designer
Sinéad Cuthbert O'Connor

Costume Supervisor
Katie Crowley

Make-up
Jennifer McGovern

Viz Operator
Vince Murray

VT Operator/EVS
Joe Hannafin

Stage Managers
Fiona Hurley
Anne McCoy
Amy Burke

Floor Managers
Ciarán McDonough
Aoife Kennedy
Alan Cahill
Kim Burrowes

Vision Mixer
Niamh Bhreathnach

Camera Supervisor
Noel Vaughan

Sound Supervisor
Colm Flynn

PA
John Vickers

Audio Supervisor
Tim Martin

Graphic Design
Alan Dunne

Production Designer
Fiona Cunningham

Art Director
Noel McEntee

High Resolution Designer
Peter Canning

Lighting Programmer
Alex Passmore

Media Server Programmer
Luis Poveda
Simon Pugsley

**Graphic Content
Creation Cosmo AV**
Pierre-Yves Toulot
David Mathias
Rodolfo Saavedra

Lighting Gaffer
Richard Gorrod

LED Screens Co-ordinator
Ian Henderson

Vision Supervisor
Luke Chantrell

Follow Spot Supervisor
Fodhla O'Brien
Press Officer
Rayna Connery

**Programme
Department Assistant**
Lorna O'Sullivan

Audience Researchers
Sorcha O'Beirne
Aisling Foley

Archive Researcher
Judy Murray

Broadcast Co-ordinator
Joann Bradish

Production Co-ordinator
Gráinne Ní Fhiannachta

Assistant Producer
Neasa McLaughlin

Associate Director
John Comiskey

Director
Alan Byrne

Producer
Niamh Ní Churnáin

**Creator & Executive
Producer**
Cilian Fennell

Performers

Dancers

*Vanessa Guevara
Yanys Gonzales
Monica Munoz Marin
Emma O'Kane
Renako Mc Donald
Matteus Szczerek
Don King Rongavilla
Ryan O'Neill
Jonathon Mitchell
Jack Webb
Robert Jackson
Thomas Spratt
Tarik Shebani
Diarmaid O'Meara
Sibéal Davitt
Emma O'Sullivan
Samantha Harvey
Eamonn Moloney*

Aerialists

*Chantal Mc Cormick
Sianna Bruce
Kathryn Cooley
Lee Clayden
Ronan Brady
Máire Dee*

Actors

*Shane o Reilly
Will Irvine
Eoin Lynch
Eric O'Brien*

Tiernan Kearns

*Jed Murray
Clare Barrett
Mark Fitzgerald
Jack Walsh
Adeyanju Prince Ezekiel Isikalu*

Centenary Choir List

*AIB Choral Society
Ború
Cabinteely Gospel Choir
CIE Male Voice Choir
CÓRus Choir Dublin, Wicklow and Kildare
Frascati Singers
Garda Síochána Male Voice Choir
Glasnevin Musical Society
Johnstown/Killiney Active Retirement
- Association Choir
The Mellow Tonics
NTMA Workplace Choir
Rathmines and Rathgar Musical Society
RTÉ Staff Choir
Skerries Community Choir
Songs in the Key of D
The Firhouse Singers
The High School Choir
The Line-Up
The Revenue Choir
The Riverside Singers
West Dublin Campus Prison Officers Choir*

Music

RTÉ Concert Orchestra



IRISHMEN AND IRISHWOMEN

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