

# EIMEAR QUINN

## Ériu

May 29

with the RTE Concert Orchestra

This collection of songs comes from my heart, with immense joy and gratitude, tracing the musical landscape that I have had the great fortune to gradually inhabit over my career so far.

Crossing happily between folk and classical settings, I have found that both genres have organically combined in this space where I find myself the most genuine; singing Irish music in an orchestral setting.

Some of the songs, I have been singing with orchestra for quite a long time, yet have no recordings of (most obviously *The Voice*. Others I have written or co-written in recent years with this very sound-scape in mind.

This music, both ancient and contemporary, is completely Irish in composition, origin and arrangement.

These origins are a profound rooting for me, deep in the richness of my female Irish heritage. They are as profound to me as the origins of my country's name; Ériu.

The sheer majesty of the RTE Concert Orchestra's performance takes my breath away. I hope that my happiness in creating this collection will resonate from my heart to your heart.





## Love Endless

A completely new re-working of Patrick Cassidy's sublime aria *Vide Cor Meum* ( only aria by a living composer to appeared on the distinctive Warner Classics CD collection, *The 40 Most Beautiful Arias* ). With stunning new lyrics in English by Brendan Graham - the duet is now for voice and cello (Gerald Peregrine) and describes a profound and enduring love, rooted firmly in it's Dantean origins.

## Jasmine Flower

The master musician John Sheahan (The Dubliners) composed this plaintive melody (originally called 'Paddy Fields) as an exploration of the pentatonic ties between Irish and Chinese melodies. I've set a very delicate vocalise-style lyric, drawing on the Chinese love-symbol of the Jasmine Flower, *Mo li hua*, as a metaphor of longing while separated from home and family. It is a huge honour to have John play, as only he can, on this recording.

## The Watchman

When Brendan Graham first give me this lyric, I was so moved by the pure force of hope contained in it's words. The force of my own Watchman called to me as I created this melody to carry it's important message: *No more shall I be afraid.*

## Crucan na bPaiste

*burial place of the children*

In this beautiful, yet devastating song, I take on the voice of a mother who has lost her infant daughter to famine, and who must now be buried in unconsecrated ground. The landscape itself described in the song is in the most extraordinary setting in the west of Ireland, this beauty and brutality externally intertwined there.

## Hibernia

This song is written after the ancient Irish poem *The Song of Amergin*. In creating this song with my dear friend Sarah Class, we were inspired by the phenomenon of human resilience and dignity. Ireland and her people have endured countless invasions, pilages, injustices - but there is a core strength that can never be taken or broken.

The song invokes the ancient images of the poem, but also the historical latin names for Ireland.

## An Raibh tu ar an gCarriag

*were you at the rock?*

This traditional Irish love song is said to have two meanings, firstly the innocent question of a suffering lover - were you at the rock, did you see my valentine? But also during Penal times (when practicing Mass was a capital crime) the 'rock' was a euphemism for the 'Mass Rock' a song secretly seeking out a covert Mass. I was invited to arrange this song by the *Dublin Brass Ensemble* for our concert series *Breath Upon the Flame* a concert of Irish songs arranged for classical brass quintet and traditional instruments. Bringing the arrangement into an orchestral setting, I invited the ensemble's founder, trumpeter William Palmer to feature.

## Butterfly

The flora and fauna, and the turning seasons of our beautiful country are an endless source of inspiration and optimism to Irish artists. We always dream of summer, but it invariably ends up being a bitter-sweet reality, as is so tenderly captured in this lyric that Brendan Graham gave me to set. The hibernating Tortoise Shell butterfly fleetingly shares her beauty, before fluttering away.

## Silent O Moyle

Neil Martin and I originally recorded this arrangement for a Philip King/Nuala O'Connor documentary about Thomas Moore in 2006. It took us on another great day-out to the Royal Albert Hall in 2014 during the first state visit of an Irish President to the UK. Always a giddy happiness - making music with Messrs. Martin & King.

## The Voice

This is the song of songs for me, each time i sing it, I connect more deeply with it. From the moment Brendan Graham invited me to sing it in 1996, I realised that there is nothing in the world will compare to singing a song so elemental, so connected to my roots especially with the force of the RTE Concert Orchestra behind me.



## tracks

- |  |                    |                         |
|--|--------------------|-------------------------|
| 1. Love Endless                          | Cassidy/Graham     | universal/peer music uk |
| 2. Jasmine Flower                        | Quinn/Sheahan      | peer music uk/marino    |
| 3. The Watchman                          | Quinn/Graham       | peer music uk           |
| 4. In Paradisum                          | Quinn              | peer music uk           |
| 5. Crucán na bPáiste                     | Graham             | peer music uk           |
| 6. Hibernia                              | Class/Quinn        | peer music uk           |
| 7. An Raibh tú ar an gCarraig Arr. Quinn |                    | peer music uk           |
| 8. Butterfly                             | Quinn/Graham       | peer music uk           |
| 9. Silent O Moyle                        | Arr. Martin/ Quinn | peer ire/peer music uk  |
| 10. The Voice                            | Graham             | peer music uk           |



## guest artists

Fiddle: *John Sheahan* 2

Accordion: *Mairtín O'Connor* 5

Solo Cello: *Gerald Peregrine* 1, *Richard Harwood* 2,3, *Neil Martin* 9

Solo Trumpet: *William Palmer* 4,7

Piano *Gavin Murphy* 3,6,8,10 *Sarah Class* 6,7

Guitar : *Robbie Overson* 10

Additional vocals: *Simon Morgan*, *Christina Whyte*,  
*Eunan Mc Donald*, *Bláth Conroy Murphy*, *Sarah Class*.

Additional Percussion: *Noel Eccles* 2,6,7,10

Additional Double Bass: *Joe Csibi* 8

## production credits

Produced by *Eimear Quinn*

Engineer by *David McCune* (Ventry Studio,  
Dublin)

Mixed by *Ciaran Byrne*

**RTÉ Concert Orchestra;**

Conducted by *Joe Csibi*,

Engineered by *Damian Chennells* (RTÉ Radio Centre  
Dublin)

Co-ordinated by *Mary Sexton*

Pre-production by *Gavin Murphy*

Orchestration: *Patrick Cassidy*: 1, *Gavin*

*Murphy*: 2,3,8 *Sarah Class*: 4,6 *Neil Martin*: 5

*Eimear Quinn*: 7, *Steve Willaert*: 10

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[Watch the video for The Watchman](#)

