



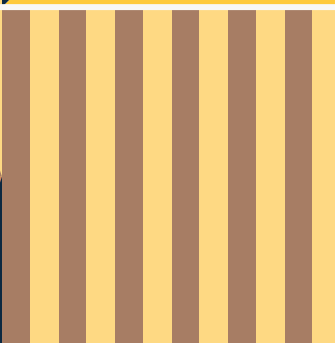
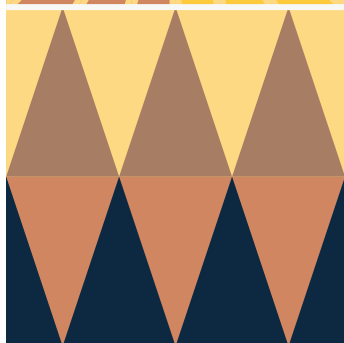
**Chamber
Choir
Ireland**



**IRISH
CHAMBER
ORCHESTRA**



HANDEL'S MESSIAH



Conductor **Gabriel Crouch**
11 & 12 December 2025 Dingle, Limerick



HANDEL'S MESSIAH

Conductor **Gabriel Crouch**

Thursday 11 December 2025

St Mary's Church, Dingle
in partnership with An Díseart

Friday 12 December 2025

St Mary's Cathedral, Limerick



Welcome

A Chairde

As two of Ireland's leading chamber music organisations, we have a long and fruitful history of collaboration, presenting new commissions, album releases, and performing classics from the choral symphonic canon. As Christmas nears, we are delighted that Chamber Choir Ireland and the Irish Chamber Orchestra join forces, once again, to present a much-loved masterwork—Handel's *Messiah*.

We are hugely grateful to Gabriel Crouch, Artistic Director-designate of Chamber Choir Ireland, for stepping in to direct these performances and we welcome him to Dingle and Limerick!

Each year, Chamber Choir Ireland and the Irish Chamber Orchestra deliver diverse programmes of world-class music country-wide. Both offer a range of learning participation events and opportunities, commission new works, and broadcast on RTÉ lyric fm, reaching audiences and participants from all ages and backgrounds—all sharing in the joy of live music-making and appreciation.

Chamber Choir Ireland highlights from 2025 have included commissioning and premiering Eoghan Desmond's Irish-language work *Guthanna ar an gCnoc*, the first performance in a three-year residency at Clonmel's Finding a Voice Festival, collaborating with the National Symphony Orchestra and Chorus for

the Irish premiere of James MacMillan's *St John Passion*, a nationwide tour of Jóhann Jóhannsson's *Drone Mass* with Crash Ensemble, commissioning and premiering Emma O'Halloran's *gone* and Francisco Del Pino's *Index*, and a national tour celebrating the 90th birthday of Estonian composer Arvo Pärt. In addition to our performance programming, we have delivered 24 island-wide 'Choral Clinic' workshops to amateur and community choirs, premiered over 30 new student compositions in Composers in the Classroom, worked with emerging professional singers in the second cohort of the CCI Studio, and provided professional development training to three composers in collaboration with the Contemporary Music Centre.

Irish Chamber Orchestra highlights from 2025 included a vibrant opening to the season with three exhilarating concerts featuring the exceptional saxophonist Jess Gillam. We were proud to give world premieres to two new commissions—Aine Mallon's *The Morrigan* and Ronan Guilfoyle's *Mani*—further extending the ICO's commitment to championing new Irish music. In May, we joined the newly established national dance company, Luail, for its inaugural tour, and later brought Britten's *A Midsummer Night's Dream* to life in four acclaimed performances at the Blackwater Valley Opera Festival. A major artistic highlight was welcoming our associate artist, Kristian Bezuidenhout, for three special performances of

Beethoven's Piano Concertos Nos. 2 and 4. This year also marked the beginning of our exciting new partnership with artistic partner Henning Kraggerud, who introduced himself to ICO audiences with electrifying performances of Vivaldi's *Four Seasons*. We celebrated 30 years in residence at UL with a special concert in UCH that saw our ICO Youth Orchestra take to the stage alongside ICO for the first time—an inspiring milestone for our community of young musicians. We were thrilled to return to Clifden Arts Festival with Handel's *Water Music*, and we are delighted to conclude the year with performances of *Messiah* in Daingean Uí Chúis and Limerick. Alongside our performance work, 2025 saw significant growth in our education and community programmes: we delivered 17,100 free music lessons to children and young people, and 9,285 people were directly impacted by ICO Education initiatives—an achievement that reflects our belief that *great music belongs to everyone*.

Both organisations are enabled to deliver all this work through Strategic Funding from the Arts Council / An Chomhairle Ealaíon, and the incredible support of our Friends, Donors, Patrons and Benefactors as well as numerous other levels of local council support, grants from trusts and foundations, and support from wide-ranging collaborators and partners. We are indebted to each of these for the significant support they provide to make great live music throughout the country.

And of course, you, our audience. All the work we do is for your musical enjoyment and enrichment. We thank you for your continued support.

We look forward to welcoming you to the many choral and orchestral highlights planned for 2026, but for now, on behalf of our musicians, staff and Boards, we wish you all a very Merry Christmas and Happy New Year!

Majella Hollywood

CEO, Chamber Choir Ireland

Gerry Keenan

CEO, Irish Chamber Orchestra

Nóta ón Díseart

Tá An Díseart thar a bheith sásta saothar séasúrach Handel a thabhairt go dtí an Daingean, le Chamber Choir Ireland agus Irish Chamber Orchestra. Is imeacht bailithe airgid é an ceolchoirm chun cabhrú le hathchóiriú séipéal an Dísirt, cáiliúil í fein as a sé fhuinneog gloine ildhaite iontacha Harry Clarke.

Táimid ana-bhuíoch le Jim Garvey agus le grúpa Uí Ghairbhí as an tacaíocht dúinn tríd an gCór agus an Cheolfhoireann a óstáil i nDaingean Uí Chúis, táimid ana-bhuíoch don Údarás na Gaeltachta agus le Fentons, le Róisín Knox agus Clare Thompson as maisiú an seipéal agus le'n tAthair Michael Moynihan as úsáid a bhaint as Séipéal Naomh Mhuire agus as a spreagadh agus a threoir san ullmhúchán. Mhothaigh ár gcroí buíochas lenár n-oibrithe deonacha agus lenár gcairde, go háirithe, Coiste Athbheochan an Dísirt; Berniann Condon, Theresa Rafter Moriarty, Maria Ní Mhurchú, Mícheál Ó Conchubhair, Anne Lundon agus Emma Sharman. I dteannta le Cairde an Dísirt, tá siad ana-shásta ceoltóirí agus amhránaithe den scoth a thabhairt go Corca Dhuibhne.

An Díseart in Dingle is very excited to bring Handel's seasonal masterpiece with two of Ireland's leading ensembles, Chamber Choir Ireland and the Irish Chamber Orchestra to Dingle. The Dingle concert is a fundraiser event to help the restoration of Díseart's chapel, home to Dingle's wonderful Harry Clarke stained glass windows.

We are very grateful to Jim Garvey and the Garvey group for their support in hosting the Choir and Orchestra in Dingle, Údarás na Gaeltachta, Fentons Restaurant, Róisín Knox and Clare Thompson for decorating the church, and to Fr Michael Moynihan for use of St. Mary's and his encouragement and direction in the preparation. Our heartfelt gratitude to our own fundraising volunteers and friends especially Coiste Athbheochan an Dísirt; Berniann Condon, Theresa Rafter Moriarty, Maria Ní Mhurchú, Mícheál Ó Conchubhair, Anne Lundon and Emma Sharman who together with Cairde an Dísirt and our sponsors have made tonight possible.



MESSIAH



PART I

Sinfonia (Overture)

Comfort Ye – Recitative, accompanied (Tenor)

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord; make straight in the desert a highway for our God.

Ev'ry valley – Aria (Tenor)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

And the glory of the Lord – Chorus

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it.

Thus saith the Lord of Hosts – Recitative, accompanied (Bass)

Thus saith the Lord, the Lord of hosts: Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land, and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in; behold, He shall come, saith the Lord of hosts.

But who may abide the day of his coming? – Aria (Alto)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

And he shall purify – Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Behold, a virgin shall conceive – Recitative (Alto)

Behold, a virgin shall conceive and bear a son, and shall call His name Emmanuel. 'God with us.'

O thou that tellest – Aria (Alto and Chorus)

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your god! O thou that tellest good tidings to Zion, arise, shine for thy light is come. And the glory of the Lord is risen upon thee.

For behold, darkness shall cover the earth – Recitative, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

The people that walked in darkness – Aria (Bass)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.

For unto us a child is born – Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder; and His name shall be called: Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

Pifa

There were shepherds abiding in the field – Recitative (Soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

And lo, the angel of the Lord – Recitative, accompanied (Soprano)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

And the angel said unto them – Recitative (Soprano)

And the angel said unto them: 'Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.'

And suddenly there was with the angel – Recitative, accompanied (Soprano)

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

Glory to God in the highest – Chorus

‘Glory to God in the highest, and peace on earth, good will towards men.’

Rejoice Greatly – Aria (Soprano)

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem, behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen.

Then shall the eyes of the blind be open’d – Recitative (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

He shall feed His flock like a shepherd – Duet (Alto and Soprano)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest.

Take his yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

His yoke is easy – Chorus

His yoke is easy, and His burthen is light.

INTERVAL

PART II

Behold the Lamb of God - Chorus

Behold the Lamb of God, that taketh away the sin of the world.

He was despised and rejected of men – Aria (Alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

Surely, He hath borne our griefs - Chorus

Surely, He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

And with His stripes we are healed – Chorus

And with His stripes we are healed.

All we, like sheep, have gone astray – Chorus

All we like sheep have gone astray, we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all.

All they that see Him, laugh Him to scorn – Recitative, accompanied (Tenor)

All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying:

He trusted in God that He would deliver Him – Chorus

‘He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.’

Thy rebuke hath broken His heart – Recitative, accompanied (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man, neither found He any to comfort him.

Behold, and see if there be any sorrow – Aria (Tenor)

Behold, and see if there be any sorrow like unto His sorrow!

He was cut off out of the land of the living – Recitative, accompanied (Tenor)
He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.

But Thou didst not leave His soul in hell – Aria (Tenor)
But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

Lift up your heads, O ye gates – Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in!
Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in!
Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

The Lord gave the word – Chorus
The Lord gave the word: great was the company of the preachers.

How beautiful are the feet – Aria (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Why do the nations so furiously rage together? – Aria (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

Let us break their bonds asunder – Chorus
Let us break their bonds asunder, and cast away their yokes from us.

He that dwelleth in heaven – Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Thou shalt break them with a rod of iron – Aria (Tenor)
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Hallelujah – Chorus

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ, and He shall reign for ever and ever, Hallelujah!

King of Kings, and Lord of Lords, and he shall reign for ever and ever, Hallelujah!

PART III

I know that my redeemer liveth – Aria (Soprano)

I know that my redeemer liveth, and that He shall stand at the latter day upon the earth.

And though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first fruits of them that sleep.

Since by man came death - Chorus

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive.

Behold, I tell you a mystery – Recitative (Bass)

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound – Aria (Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption and this mortal must put on immortality.

If God be for us – Aria (Soprano)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect?

It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Worthy is the Lamb - Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory, and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen – Chorus

People

Conductor

Gabriel Crouch

Sopranos

Abbi Temple

Felicity Hayward

Emily Owen

Eve McGrath

Altos

Christina Whyte

Stephen Wallace

Mark Chambers

Sarah Thursfield

Tenors

Rory Lynch

Paul Bentley-Angell

Daniel Lewis

Warwick Harte

Basses

Jeffrey Ledwidge

Daniel Tate

Michael Wallace

Jonathan Reynolds

Violin

Oliver Heath Guest Leader

Emily Nenniger

Kenneth Rice

Diane Daly

Clíodhna Ryan

André Swanepoel Principal 2nd Violin

Anna Cashell

Oonagh Keogh

Louis Roden

Rachael Masterson

Viola

Joachim Roewer Principal

Christine Andersen

Robin Panter

Mark Coates Smith

Cello

Aoife Nic Athlaoich Principal

Peggy Nolan

Richard Angell

Bass

Malachy Robinson Principal

Continuo

David Gerrard

Oboe

Daniel Bates

Matthew Draper

Bassoon

Íde Ní Chonaill

Trumpet

Colm Byrne

David Collins

Timpani

Noel Eccles

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Gabriel Crouch

Guest Conductor



Gabriel Crouch is Director of Choral Activities and Professor of the Practice in Music at Princeton University, where he leads a flourishing and all-embracing choral program and teaches courses in Conducting, Small Ensemble Singing and Opera performance. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where his solo credits included a Royal Wedding, and performances alongside Jessye Norman and Sir Laurence Olivier. After completing a choral scholarship at Trinity College Cambridge, he was offered a place in the renowned a cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a Grammy nomination), and gave more than 900 performances in almost every major concert venue in the world.

Since moving to the USA in 2005 he has built an international profile as a conductor and director, with recent engagements in Indonesia, Hawaii and Australia as well as Europe and the continental United States. He has conducted all-state choirs in Kentucky and Texas, and his student choirs have performed at both ACDA and NCCO conferences. In the professional realm his recent conducting invitations have included Cappella Romana, the Portland Baroque Orchestra, the Edvard Grieg Kor in Norway, and Tenebrae.

When the academic calendar allows, he maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as Tenebrae, the Tallis Scholars and The Gabrieli Choir, and in the US, performing recitals of lutesong with such acclaimed lutenists as Daniel Swenberg and Nigel North. As a producer his credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae (for whom he produced the acclaimed first recording of Joby Talbot's *Path of*

Miracles in 2005), the acclaimed Spanish choir El Leon de Oro, and Ensemble Altera and Skylark in the US.

In 2008 he founded the British early music ensemble 'Gallicantus', with whom he has released six recordings under the Signum label to rapturous reviews, garnering multiple 'Editor's Choice' awards in Gramophone Magazine, Choir and Organ Magazine and the Early Music Review, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio's CD Review list of the top nine classical releases of the year. His recording of *Lagrime di San Pietro* by Orlando di Lasso was shortlisted for a Gramophone Award in 2014, and his follow-up recording – *Sibylla* (featuring music by Orlandus Lassus and Dmitri Tymoczko) was named 'star recording' by Choir and Organ magazine in the summer of 2018. His most recent release is *Mass for the Endangered*, a new composition by Sarah Kirkland Snider released on the Nonesuch/New Amsterdam labels, which has garnered high acclaim from the New York Times, Boston Globe, NPR's 'All Things Considered' and elsewhere.

In June 2025, Chamber Choir Ireland announced the appointment of Gabriel Crouch as its new Artistic Director and Principal Conductor, taking up the position from January 2026.

Soloists



Felicity Hayward Soprano

Felicity Hayward studied at the Royal Welsh College of Music & Drama and Trinity Laban, and now performs widely as a consort soprano with ensembles including Chamber Choir Ireland, the BBC Singers and Polyphony, with whom she recently toured the USA.

Her solo work spans opera and oratorio, with highlights including Micaëla in *Carmen* (Dartington Festival Orchestra), Verdi's *Requiem* with the Peregrine Orchestra, and Bach's *Magnificat* at Cadogan Hall, as well as leading *Opera Afternoon Tea* at the Royal Albert Hall.

Felicity is also a committed advocate for new music and song. She was awarded 2nd Prize and the Audience Prize at the 2016 John Kerr Award for English Song, and has premiered numerous contemporary works, most recently with the *Theorbo Today* project.

The fullness of her liturgical diary means that in the last year alone she has sung services as a soloist or chorister in some 35 churches across the UK and Ireland, plus at least another dozen as concert venues. She freely admits she finds it hard to say no to a high ceiling and lively acoustic, and wishes she could find a place to live which encompasses the same grandeur.



Sarah Thursfield Alto

Sarah is a contralto originally from Dublin. Her recent solo performances include Stanford's *Stabat mater* and Buckley's *Lament for Art O'Leary* with the RTÉ Concert Orchestra, Fennessy's *Blood* with the Irish Chamber Orchestra, Sorceress in Purcell's *Dido and Aeneas*, Elgar's *The Light of Life*, Duruflé's *Requiem*, Bach's *St John Passion*, Mozart's *Requiem*, Bach's *Mass in B-minor*, Cousser's *The Universal Applause of Mount Parnassus*, and Handel's *Messiah* with Chamber Choir Ireland and the Irish Baroque Orchestra under Peter Whelan.

August 2025 saw Sarah's debut in the Royal Albert Hall with the Irish Baroque Orchestra at the BBC Proms, performing Handel's *Alexander's Feast*.

Sarah is an experienced choral musician, and is a member of ensembles such as Chamber Choir Ireland, Sestina Music and Resurgam. She also recently had the pleasure of being appointed as the first female Lay Vicar at St Patrick's Cathedral, Dublin, where she currently holds the post of Vicar of the Prebendary of Swords.



Paul Bentley-Agnell Tenor

Australian-born and Sussex-based tenor Paul Bentley-Angell is in increasing demand as a concert soloist and consort singer throughout the UK and Europe.

Paul has worked with many of the world's leading ensembles and directors, including Ars Nova Copenhagen and Theatre of Voices in Denmark, directed by Paul Hillier OBE, the Huelgas Ensemble (dir. Paul van Nevel), Collegium Vocale Gent (Philippe Herreweghe), Polyphony (Stephen Layton), The Gabrieli Consort (Paul McCreesh), Ex Cathedra (Jeffrey Skidmore) and Siglo de Oro (Patrick Allies).

With these groups, and others, Paul has travelled to and performed in some of the most famous musical venues in the world, including the Lincoln Centre and Carnegie Hall in New York City, the Teatro Real in Madrid, the Palais Garnier in Paris, the Sydney Opera House, the Elbphilharmonie in Hamburg and the He Luting Concert Hall in Shanghai.



Jeffrey Ledwidge Bass

Since studying singing with Philip O'Reilly, Jeffrey Ledwidge has established himself as one of Ireland's foremost bass soloists with an extensive professional repertoire.

Jeffrey is renowned for his solo oratorio performances, which have included J.S. Bach's *Johannes Passion* and *Matthäus Passion* along with many of Bach's *Cantatas*; Handel's *Messiah*, *Saul* and *Dixit Dominus*; Mozart's *Requiem*, *Vesperae Solennes* and many of his *Masses*; Saint-Saëns's *Oratorio de Noël*; Beethoven's *Symphony No. 9*; Haydn's *Creation*; Verdi's *Requiem* and Dvořák's *Stabat Mater*.

He is also a member of Chamber Choir Ireland. Jeffrey performs regularly with Coro Casa da Musica, Porto, and the renowned vocal ensemble Theatre of Voices.

On the operatic stage, Jeffrey has performed roles in *Boris Godunov*, *La Traviata*, *The Silver Tassie*, *The Rake's Progress*, *La Bohème*, and *Lady Macbeth of Mtsensk*. Most recently, Jeffrey sang the role of Davenant in Heinrich Marschner's opera *Der Vampyr* and also Don Inigo Gomez in Ravel's *L'heure Espagnole*.

Recent engagements include Beethoven's *Symphony No. 9* and *Missa Solemnis*; Verdi's *Requiem*; Brahms's *Deutsches Requiem*; Elgar's *Apostles*; and Handel's *Messiah* with Ensemble Marsyas. Jeffrey has also toured to Hong Kong, Germany, France and Denmark, performing Arvo Pärt's *Kanon Pokajanen* with Theatre of Voices and most recently to France with the English vocal ensemble Tenebrae.



Daniel Tate Bass

"Demonstrating exceptional storytelling" and a "masterful... deep, powerful voice", Daniel Tate found his passion for singing whilst reading Music at Durham University. He held a Lay Clerkship at New College Oxford for more than a decade, undertaking many international concert tours and recordings under Edward Higginbottom and Robert Quinney. He now sings as a Lay Clerk with Westminster Cathedral Choir under Simon Johnson, where he recently sang Requiem masses for the late Pope Francis in London and the Vatican, and for the late Duchess of Kent in the presence of King Charles III.

As a lover of English Song, his recent recital programme of First World War songs has been performed at such varied venues as Gloucester Cathedral, Manhattan's Steinway Hall (New York, USA) and the Highgate Music Festival, London—with excerpts viewed by more than 25,000 people on Classic FM.

Other recent soloist appearances include Verdi's Requiem, Brahms' *Deutsches Requiem*, J. S. Bach's *Johannes Passion* and *B minor Mass*, Mendelssohn's *Elijah*, Vaughan Williams' *Sea Symphony*, and various Bach 'cantata' appearances with Oxford Bach Soloists. Opera roles include Smirnov in *The Bear*, Walton (New Chamber Opera), and Giampaolo in an acclaimed revival production of Cimarosa's chamber opera *Le Astuzie Feminilli*.

A committed ensemble musician, Daniel is a founder member of the Davey Consort in Church in Dorchester-on-Thames, reviving long-forgotten jewels of the Renaissance polyphonic tradition. He appears regularly with ensembles including John Rutter's Cambridge Singers, The Instruments of Time and Truth, and Oxford Consort of Voices, and has sung with the BBC Singers on a number of projects.

True to his roots, despite his southern migration Daniel continues his unwavering support for Newcastle United.

Chamber Choir Ireland

As the country's national chamber choir, Chamber Choir Ireland holds a unique place in the cultural life of Ireland. Through broadcasts, streaming, and live performances, they bring the joy of world-class choral music to over a million listeners each year.

Chamber Choir Ireland has built a stellar reputation as Ireland's premier professional choral ensemble, with awe-inspiring performances at home and abroad, described as "a fine reminder of the power and beauty that voices alone can achieve" (Goldenplec, 2022).

CCI's programming is as diverse as it is daring, rediscovering rarely heard treasures of early music like Andrea Gabrieli's *Edipo Tiranno*, performing choral masterworks like Rachmaninov's *All Night Vigil*, and championing leading Irish and international composers through commissions and premieres. Recent commissions include exciting new works by Caroline Shaw, John Luther Adams, Gabriel Jackson, Cassandra Miller, David Fennessy, and Stephen McNeff.

CCI's recordings are consistently met with critical acclaim, with releases on Harmonia Mundi, Orchid Classics, Naxos, and RTÉ lyric fm labels. Their 2020 release, *Letters*, received a 5-star review from the Irish Times and was the recipient of a New Music Scotland Award. Their 2023 release, *Folks' Music* (LCMS), was featured in the *New Yorker's* Notable Classical Recordings of 2023.

Based at Ireland's National Concert Hall, the choir tours extensively throughout the island of Ireland including annual performances at Kilkenny Arts Festival, New Music Dublin and Cork International Choral Festival. Internationally, CCI has toured to the USA, UK, Belgium, Estonia, Russia, Germany, and South America.

Beyond the concert stage, CCI is deeply committed to working closely with communities across Ireland through its Learning and Participation activities. Whether inspiring young composers in schools, or supporting amateur and community choirs nationwide, CCI is passionate about making the reach of choral music in Ireland inclusive and accessible to all. CCI believes in ensuring the future of choral music, providing professional development programmes for composers in partnership with the Contemporary Music Centre, and training the next generation of professional choral singers in the CCI Studio.

Chamber Choir Ireland receives principal funding from the Arts Council/an Chomhairle Ealaíon, and support from Dublin City Council and the Arts Council of Northern Ireland through its National Lottery Fund. CCI is a resident ensemble at the National Concert Hall of Ireland, Associate Artists to Dublin City University, and a member of TENSO, the network of professional chamber choirs in Europe.

**"Chamber Choir Ireland always sing incredibly,
their sound rich and with unparalleled precision
and control. Their musicality is matched by an
adventurous spirit in programming."**

THE JOURNAL OF MUSIC, 2024



Irish Chamber Orchestra



We're the orchestra that invites you in. That saves you a seat. That wants you to feel the same heartstirring, hair-raising, on-the-edge-of-your-seat feelings that we feel. We do so by pouring heart, soul, and no small measure of skill into our art. By playing old, by playing new, by playing everything with guts and fire.

You'll find us each season in Limerick and Dublin, touring regularly in the far corners of Ireland, as well as at some of the most prestigious halls in the world. From playing the classics, to performing with theatres, operas, DJs, or dance companies, we forge new pathways to bring you unforgettable experiences, whoever you are, wherever you are.

We are not afraid to push the boundaries of classical music. Since joining us as Artistic Partner in August 2025, Henning Kraggerud has brought a fresh warmth and an adventurous spirit to our work, championing artistic diversity and placing emotional connection at the heart of every performance. His inclusive vision is reshaping our repertoire, inspiring bold new commissions from some of Ireland's finest composers and offering vibrant, human-centred interpretations of the classics.

Most importantly, we believe that music is for everyone. That's why we're also a charity, with a series of successful community engagement programmes. After 16 years, our ICO Schools initiative

continues to provide valuable free music lessons to children and young people in Limerick City while our ICO Youth provides an orchestral platform for teenagers. ICO Teach, our online tutorial website gives tutors and children access to free, outstanding music education, worldwide. We are also deeply immersed in the MA Classical Strings Programme at the Irish World Academy of Music and Dance at the University of Limerick, where we are proud to be orchestra-in-residence.

It's our rich creative musical heritage that inspires us. It's our unstoppable enthusiasm for what we do, and the people we do it with. As Ireland's national chamber orchestra, we are lucky to call the University of Limerick home

and are funded by The Arts Council of Ireland/An Chomhairle Ealaíon.

Whether it's your first time or your hundredth time, we are the Irish Chamber Orchestra, and you are in for a treat.

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If you would like to discuss any of the options above, or how you can support Chamber Choir Ireland in your own way, contact Aoife Cuthbert:
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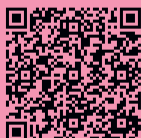
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