

MUSIC IRELAND

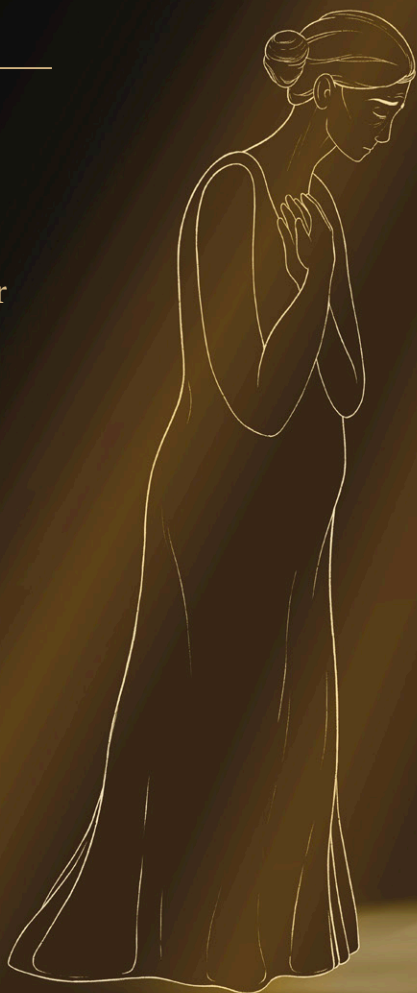
A MOTHER'S VOICE

Original concept/
Creative Director

Beth McNinch

Assistant Creative Director

Jane Hackett



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Introduction by Beth McNinch

Reading so many stories from mother and baby homes in 2020, I felt a draw to do something. The only tool I had at my disposal was a work of art.

I knew I needed to make contact with knowledgeable people outside of the arts sector and was grateful to make some fantastic connections.

I initially talked to historian Sinead McCooile (No Ordinary Women) who has been a mentor to me over the last few years. I then contacted Máirín Johnston. Born and raised in The Liberties, she was a core member of the Irish Women's Liberation Movement. On May 22nd, 1971, she led a group of 47 women to Belfast to purchase contraceptives which were still banned in the South. Johnston also brought International Women's Day to Ireland in 1976 after hearing about the movement in Berlin. She helped me contact some grown children from the homes and so began a journey of making contacts, hearing stories, and starting to form an idea. Catherine Corless was the next port of call and she also put me in touch with mothers, as I realised I wanted to speak to women who had survived the homes.

I am British and was raised in the UK, moving to Ireland 17 years ago. However, I began having in depth conversations with my own mother, an adoptee herself and I realised the correlation between her own experience, growing up as an "illegitimate" child and the lifelong effect it has had on her.

The emphasis for me then became on the mothers, the women who had been taken to homes such as Bessborough and Dunboyne and had endured such great

physical, emotional, and psychological pain as well as the lifelong stigma that had followed them. I am eternally grateful to Cait, Deirdre and Sheila for joining us on this journey, so bravely sharing some of the darker moments of their lives with me and allowing us to include parts of this in our production.

As I brought the project under the Musici Ireland banner, I was filled with gratitude to all the wonderful creative people who joined the team, each one understanding the gravity of the task ahead and agreeing to keep these women at the forefront of our minds every step of the way.

What started as a simple musical commission soon began to grow and develop into something much more multidimensional. I worked with Jane Hackett to combine the musical composition with imagery and visual storytelling to reflect an all encompassing artistic portrayal of these women's stories. There were many moving parts to this production, introducing new and exciting ways of presenting music under Musici Ireland. Alongside workshopping and recording the music with composers Linda and Irene Buckley, the developmental stages also involved working with artist Bimbi Uquhart to conceptualise the women's stories through a visual storyboard. We worked to develop these images into an animated film with animators Jack Kirwan and Eabha Bortolozzo which is portrayed alongside the music commission in the live performance. The last piece of the puzzle was to engage set designer Bridget Ní Dhuinn and lighting designer Eoin McNinch to create a walk-through



interactive element for the audience in the space. It has been important to us from the beginning to adhere to the wishes of the survivors themselves in our creativity and enhance their legacy going forward. We hope we have achieved this. Throughout this booklet, you can read about each artist, their own creative processes in the making of *A Mother's Voice* and words from the survivors themselves.

"A Mother's Voice" is a powerful work, especially relevant in today's political climate. It amplifies women's voices, providing a vital platform for testimony and preserving history through lived experience. At Musici Ireland, we believe that if our work can make people pause, spark conversation, and prompt reflection, then we are truly fulfilling our purpose. We are committed to using art not merely as an escape, but as a way to confront the world's realities and inspire others to join us in the pursuit of justice and equality.

The project would not have been made possible without the fantastic initiative of the Triskel Art Centre WRITE RECORD PERFORM residency, which we were thrilled to be awarded in 2022. It allowed us space and time to workshop, rehearse and record the work and to include more detailed artistic elements that would not otherwise have been possible. We are also very grateful to the Arts Council of Ireland for supporting *A Mother's Voice*.

“Cáit’s” Survivor Story

It was a great privilege to be involved in “A Mother’s voice”.

I’m one of the three birth Mothers featured in the production.

It was an amazing piece of work to be involved with. My given name in the Mother and Baby home was “Cáit”, so I’ll go by that again now, for anonymity.

I am choosing to be anonymous as I feel that my anonymity is a representation of many women who have been in the same position as myself. Women and girls who got pregnant out of wedlock and ended up in a Mother and baby home in a veil of secrecy. Then forced to put their baby up for adoption and then carry on as if nothing had happened...

Unfortunately, life is never the same and the deep wound suffered can never heal fully.

It’s one of the greatest cruelties and abhorrence of nature to take a child from it’s mother.

A GP told me that he knew many women over his medical career who had given up a baby for adoption and kept it a secret even from their own families and on marriage never told their husbands or children about it. Their secret, in the majority of cases, was kept to the grave. I was not in that category, as my nearest and dearest were aware of my story. The lingering sense of shame, however, is still hovering in the back ground, even after all these years. My birth daughter and I had a wonderful reunion, and we were very close, but unfortunately, there was a tragic twist in the end.

I admire the women, like Deirdre and Sheila who have bravely gone public with their story. Perhaps someday, I will follow their lead.

It is a real privilege to be involved with this production and it has meant a lot to me.

Beth McNinch is the lady who made contact, through Deirdre.

Beth has shown nothing but support and respect. She has been amazing.

She called to my home and we had a long conversation. I shared my story with her, and found her easy to talk to, as she recorded it.

When Beth sent me the final production, with the strings added, It sounded so powerful and so moving. At first it dredged up old memories from the past, and the pain of that time. Then after that, I found that it was really giving a voice to our experiences and was somewhat healing.

The music is really powerful in the background, eerie and haunting at times. It creates an atmosphere and brings life to the performance.

It has meant so much to me to be involved. It has given a respect and value to our survival stories.

Music is a powerful force and the artistic blend of orchestra and voices has resulted in a great artistic work. The melody near the end has a hint of hope.

It should be an amazing experience to hear it performed live in Cork!

A sincere thank you to Beth and all involved, for all your hard work.

“Cáit”



Composers

Irene and Linda Buckley

When we were first approached about this project, we knew that it was so important to shine a light on the dark parts of our country's past – to honour these women's stories. These are real, lived experiences and when we first listened to the interviews, we were haunted by the sadness of what happened, but so moved by the openness and bravery of these women – one phrase that stayed in my mind was 'we are survivors'. The entire piece is built upon the spoken word, those voices and that formed the backbone of every musical decision that came after. It was an intuitive process of trying to follow where the voices wished to lead the work, from breathy string atmospheres almost evoking the cold, to expressing the emotions of those voices through music, from deep grief and loneliness to anger, and at times shades of hope. It was a truly

emotional experience to hear the elements come together when recording the work with the musicians, all deeply feeling that collective wish – to honour those whose lives have been impacted by these tragedies.

Design concept/early stages

Bimbi Urquhart

For me, the recordings of the interviews with the three women were key to really understanding the breadth of the project: I recognised how important it was to keep the stories alive whilst being sensitive to the women and the children they had given birth to. The element of individual experience, which felt important to preserve, would speak directly to the empathy of the viewer. The descriptions of the women's experiences were sometimes so visceral and the challenge lay in making the visuals appropriately artistic, not protecting the viewer from the reality of the subject and yet not being too uncomfortable to digest as visual depictions of the events. It was really interesting being part of the process early on, as several elements of the project were evolving together, and we didn't know exactly how it was going to turn out. Beth, Jane and I collaborated on creating a series of images, and Jane had quite a clear idea of a sequence which required movement or animation, which I translated into digital images. These followed the story of a single pregnant woman, who represented the survivors and their experiences. The aesthetic started out largely in black and white, against which some coloured elements would stand out: the red door of Bessborough House and a pink, almost glowing, circle which represented the growing child in her womb. The first sequence involved the woman trudging through a snowy forest, stopping to be surrounded by trees. These became shadowy figures representing oppressive presences in the woman's life offering her no choice but to give up her child. A red door appeared, with steps which connected the woman to Bessborough House, and we see her going through various experiences on the backdrop of the steps as her pregnancy advances. She goes on to have the child: we see her crawling to a bed before the birth and then after, lying alone in the bed. Another recurring element was a wooden rosary, representing the ironic constant of religion even when the baby has been taken away. The final image sequence depicted a baby disappearing from a mother's arms, tears falling onto her hands and the hands undergoing ageing to represent the passage of time. The evolution of the project took it beyond static images, but it was a fascinating artistic challenge to have been involved at the early stages and I can't wait to see how the visual side contributes to the final exhibit.





WRITE RECORD PERFORM

Triskel Arts Centre developed **WRITE RECORD PERFORM Artist Residencies** to accompany artists on their journey from creation to recording and finally the staging of their work.

Beth McNinch of Musici Ireland was appointed as an Artist in Residence for 2022. As part of this residency, Beth developed exciting new work with a number of collaborators to share with audiences. *A Mother's Voice* is an important project, giving a voice to those who had been silenced, and Triskel are honoured to be part of this.

www.triskelartscentre.ie



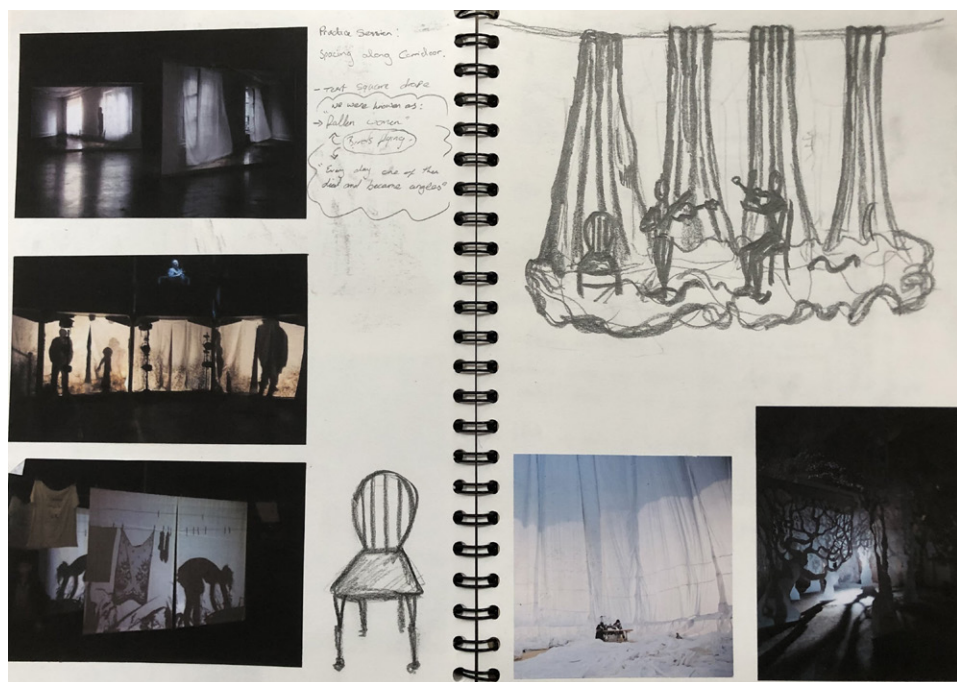
An Boimh Turasóireachta, Cultúir,
Ealaíon, Gaeltachta, Spóirt agus Meán
Department of Tourism, Culture,
Arts, Gaeltacht, Sport and Media



Installation design

Bridget Ní Dhuinn

Designing for a mothers voice has been an eye opening process and I feel extraordinarily grateful to the brave women who shared their stories. As a fellow woman I can only do my best to understand the experiences they went through and be as simplistic and honest with my choices when translating it into an artistic piece. The voice of the mother is at the heart of this piece. Delicate stories displayed on delicate sheets. A certain subtlety is key when dealing with a difficult subject matter and I hope that as we move through their words, that this space offers a glimpse into the thoughts of the survivors and time to reflect.



Animation

Eabha Bortolozzo & Jack Kirwan

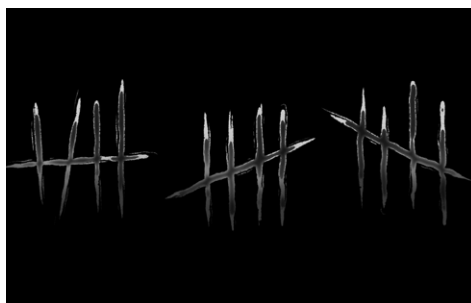
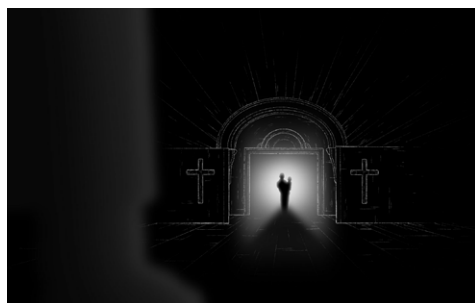
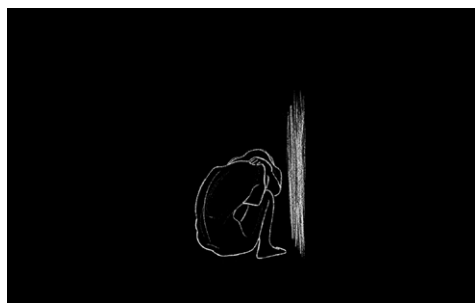
Creating the imagery and animation for ‘A Mother’s Voice’ was an honour. The Mother & Baby’s Home scandal is a story close to both of our hearts. Contributing to a project like this, that at its centre is about amplifying the voices of these women, who for so long were kept silent is very important to us.

We find that animation is the perfect medium to tell difficult and heartbreaking stories. It gives the audience enough visual information to allow them to feel and imagine what is being portrayed without spoon-feeding them.

Every image goes through several stages. We design first, inspired by the words that are being said over any given section. We then look at the overall compositions and decide what needs to be moved and animated and what could be more powerful as a still illustration.

We divide the workload, Jack takes the backgrounds and illustrations and Éabha takes the animation. When the animation is complete, Jack will then put it all together, adding effects and final timing edits.

We particularly enjoyed working on the musical track. Normally for us, music comes after the animation is complete. With this project, audio was at the heart of it from the very beginning. It was such a pleasure to create the sounds of the women’s voices and the haunting musical composition.



Mother/Baby treatment in Homes

Catherine Corless

20th century Ireland was no place for women. Our Irish Constitution, set up in 1937 by Eamon DeValera and his counterparts with the Church's input from Archbishop John McQuaid, had set in stone that the new Independent Ireland would be a man's world with the women in second place obeying rules, with a huge emphasis on meekness, modesty, and raising large Catholic families. A woman's place would be in her home.

The vision that Countess Markievicz, Maud Gonne, and all the women of the Suffragettes Movement, over a decade earlier, was swiftly eroded when Eamon DeValera came into power.

These women had won the war for women's right to vote, albeit with certain exceptions. Back then, women were welcome to join in the struggle for an independent Ireland, setting up such Organizations as Cumann na mBan, Inghinidhe na hEireann (daughters of Ireland), and were even allowed to join up with the Irish Citizen Army. But DeValera's ideology, hand in glove with McQuaid, of a pure and saintly nation, was to bring about the untold oppression of women in the decades to come.

When I started my research into the Tuam Mother & Baby Home I was indeed quite naive as regards the running of this Home, as I had always presumed it was an Orphanage with the good Bon Secours Sisters in charge. How terribly wrong I was.

Growing up in the country, farmwork filled our days, we saw little of the town except for School and Mass on Sundays and with no TV or radio, we were shielded

from much of the darker side of Ireland. Yes I have a vague memory of a certain group of children in our Communion class in the Mercy Convent Tuam, with whom we were instructed by the nun, not to play with or communicate with. They did not join us in the upper classrooms and we forgot about them after that. I know now that they were fostered out to families in the country, with many of them facing into conditions of further neglect and abuse. These were the outcasts, unfortunate children who were born in the Mother & Baby Home in Tuam, known to us as the 'Home Babies'. What shocked me most in my research, was not alone the discovery of the contempt for young girls who became pregnant out of marriage, and that they were incarcerated in those hell Homes to give birth, spend a year there just to breastfeed their babies and then banished without their baby to flee to UK, but worst of all it was the inhumanity towards those girls from the nuns. Women in power against vulnerable women! I have a taped recording of a woman, namely Julia Carter, who spent her life in the Tuam Home as a servant, who states that she was terrified of the Mother Superior who would thump her into her chest and terrorize her.

Julia, a gentle quiet woman, was ten years her senior. Julia also states that the nuns also had a free hand to decide whether a mother would be sent to a Magdalene Laundry or to an Asylum, in the instance of any of them giving trouble, she claims that the Doctor of the Guards would do as the nuns instructed, and that it happened many times there in the Tuam Home.

It is said that words can't harm you, but those that passed through the Homes, whether it be woman or child, can never shake off the insults, slander, defamation, belittling, mortifying words laid upon them by the nuns. How those women suffered throughout their lives. The only option most of them had was to emigrate to England and make a life for themselves there. Many of them made a promise to themselves never to set foot in Ireland again. They were not welcome back into their own homesteads, or into the village. There are those in Society who blame the girl's parents for putting her into the Home in the first place, but let us think back to the Ireland of the mid 20th century, when the Church set up a dictatorship with Archbishop McQuaid at the helm, with DeValera and the State giving him a free hand. It would have been quite difficult for parents to keep their pregnant daughter at home, many did try, but there would be a knock on their door from the pastor warning that the girl should be sent to a Home, that she would be bringing shame not only on the family but also on the village. On the instructions of one Parish Priest, one such girl, at seven months pregnant, had to be brought by her father on the bar of his bike, in darkness, to a Home. As for returning to her own home after the birth of the baby, this was out of the question as well. The Hierarchy felt that she would be viewed as a 'loose woman' and therefore a temptation to the men of the area. The cowardly men who had impregnated the girl often disappeared to England, and even those that stayed around often denied paternity.

How those mothers grieved when the day came to leave their babies behind, never

to see them again. Their lives were broken, and their grief continued, culminating in disastrous marriages with the next generation suffering the consequences.

I often ponder on where it all went wrong with the Church and Religion during those decades, how did the tyranny, inhumanity, greed for power and total lack of empathy set in, to leave a legacy of destruction to a vulnerable people who had trusted and looked up to them.

The Church had, after all, proclaimed that they were Christ's representatives on earth, and had stoked the fear of God into Irish households. They had put themselves on a pedestal and had demanded obedience from a frightened nation.

Biographies

Musici Ireland

Formed in 2012, Musici Ireland have performed hundreds of concerts across Ireland and have been broadcast across the world.

Musici Ireland is rooted in creativity and exploration. We are a women led chamber ensemble who value deep audience connection and aim to create evocative wholesome performances in both traditional and explorative concert experiences. We offer education and artistic nourishment for our members and always stay curious about the industry we are in, the world and ways we can add our creative footprint. Our development as an ensemble has seen substantial growth over the past number of years. A significant jump in both numbers and creative output was seen during the World's Global Pandemic, highlighting our determination, resilience, and passion for what we do as an ensemble. We look forward to expanding our listenership abroad and developing lasting international connections.

Find out more at www.musici.ie



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Players



Ioana Petcu-Colan

Ioana Petcu Colan is currently Leader of the Ulster Orchestra in Belfast, alongside which she continues to enjoy a rich and diverse freelance life.

On both modern and baroque violin, Ioana has performed a considerable number of solo works with orchestra including many of the great concertos, as well as shorter works and more contemporary offerings from composers such as Philip Glass, John Tavener and Arvo Pärt. Ioana's recording of the Bruch Violin Concerto with the RTÉCO continues to get regular airplay on Lyric FM and her performance of Ian Wilson's third violin concerto 'Sullen Earth' with the Ulster Orchestra was broadcast live on BBC Radio 3.

Ioana has also toured internationally, recorded, broadcast and coached in her various roles as first violin; as former founder member of the prize-winning Callino Quartet, with piano trio Ensemble Avalon and with South American folk band Lunfardía. Chamber collaborations have been with artists as diverse as Barry Douglas (piano), John Abercrombie (jazz guitarist), Martin Hayes (trad fiddle) and Arcade Fire (indie rock) and as a member of an all-female violin quartet joining the then leaders of RTÉ National Symphony, RTÉ Concert and the Irish Chamber Orchestras on tour.

Alongside her role at the Ulster Orchestra,

Ioana is in increasing demand as a leader, joining a variety of orchestras at home and abroad as guest concertmaster. She teaches at the Royal Irish Academy of Music in Dublin and at Queens University, Belfast, and regularly appears as panellist and jury member on competitions and examination boards both North and South.

During the first lockdown of 2021, Ioana discovered a love of drawing and, within a year, had work included in both the RUA Belfast and RHA Dublin annual exhibitions. Her working life as violinist is integral to her drawing practice – with parallels between the two art-forms appearing as fragments of memory and reinterpretations of identity, and reinforced through contemporary applications of academic drawing principles.

Originally from Cork, Ioana also lived in London and Barcelona before finally calling Bangor home in 2010, where she now lives with her trombonist husband and their two daughters.



Beth McNinch

Beth McNinch is one of Ireland's leading musicians, enjoying a busy and varied freelance career as a violist, educator, artistic director and producer.

Beth began her freelance career in London after completing her viola studies at the Guildhall School of Music and Drama and the Royal Academy of Music, where she performed regularly with the London Symphony Orchestra, City of Birmingham Symphony Orchestra, and the Royal Philharmonic Orchestra. As a principal violist, Beth has

appeared with Irish National Opera, English National Ballet, London Sinfonietta, National Symphony Orchestra of Ireland, Ulster Symphony Orchestra and RTE Concert Orchestra. She has been principal violist of the Wexford Festival Opera Orchestra since 2008.

A prolific chamber musician, Beth has performed at the Wigmore Hall, Purcell Room and Queen Elizabeth Hall in London, alongside musicians including Clio Gould and Colin Carr.

As a soloist, Beth has performed the Telemann Viola Concerto many times at St Martin in the Fields, London, as part of the 2019 Ardee Baroque Festival and as a live concert broadcast for RTE Lyric FM in 2021, the broadcast subsequently played in 12 Countries worldwide. In 2015, she was soloist for the Mozart Sinfonia Concertante with violinist Ioana Petcu-Colan in the National Opera House of Ireland with Wexford Sinfonia, conducted by Fergus Sheil.

In 2021, Beth became the inaugural recipient of the SEVN artists bursary, allowing her time to research and record works for solo viola by women composers in arts venues across the southeast of Ireland. Following this, she commissioned 4 pieces for solo viola composers Libby Croad, Deborah Pritchard, Ailbhe McDonagh and Deirdre Mackay.

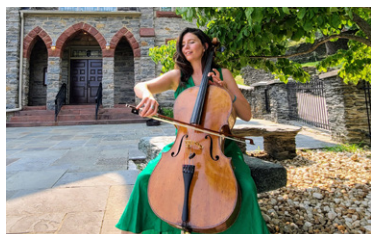


Jane Hackett

Jane Hackett is an awarding winning Irish professional violinist based between Dublin and Vienna. She performs regularly with the National Symphony Orchestra, Irish Chamber Orchestra, RTE Concert Orchestra, Irish National Opera and with the ORF Radio

Symphony Orchestra in Vienna. She has appeared as soloist with the RTE Concert Orchestra on a number of occasions and at the Carthage International World Music Festival Tunisia, is an RDS Rising Star and is a recipient of numerous Awards including Individual Artist and Creative Ireland Awards, Agility and Lyric FM Bursaries and is supported by the Arts Council of Ireland, Dublin City Council, South Dublin County Council and Culture Ireland. Jane enjoys a diverse mix of repertoire, spanning from solo, chamber and orchestral, to experimental performance art and contemporary music. She is a long standing violinist of the contemporary music group, Kirkos Ensemble, performing and composing works for ‘New Music Dublin’ and a member of the Contemporary Music Centre’s ‘Artist Network of Colleagues Programme’ hosting discussions and working with Irish composers. Jane is interested in cross art collaborations and has recently been awarded the Arts Council’s Music Project Award to direct and develop a new large scale work – a silent concert experience in collaboration with Dublin Theatre of the Deaf.

Jane is a proud member and recently appointed Collaborative Projects Manager of the chamber ensemble, Musici Ireland with whom she performs chamber works and co curates multi-disciplinary performances around Ireland.



Katie Tertell

American cellist Katie Tertell is a performer and artistic curator, innovating how classical music is digested in modern times. Katie is Artistic Director and Founder of the

Appalachian Chamber Music Festival, headquartered in Harpers Ferry, West Virginia. A former member of the RTÉ National Symphony Orchestra of Ireland, she enjoys a rich and varied experience as a freelance artist in Europe and America.

Alongside work with internationally celebrated ensembles, Katie focuses her attention on projects that aim to connect people through meaningful experiences in music, working cross disciplinarily and in various sectors. Katie performs and records regularly with respected European symphony and chamber orchestras including in various leadership roles and teaches cello at Durham University (UK).

Katie regularly performs at chamber music festivals and series in the UK, Europe and USA, and enjoys working with composers on creative projects and commissions. Katie is a recipient of several awards and honours, including an “Exceptional Talent” visa awarded by Arts Council England. Some of her current projects include “Howay the Lasses”, celebrating women of the North East in original song; “A Winter’s Journey, reimagined” with composer Mark Boden; “Lost in Plain Sight” in collaboration with Dr. Rosi Song, Durham University and the Instituto Cervantes, and the Cello Power project which was presented as part of the “Live_Performance Now” conference in Dublin in March of 2022.

Composers

Linda Buckley

Linda Buckley is an Irish composer who has written extensively for orchestra (BBC Symphony Orchestra, RTÉ National Symphony Orchestra), with an interest in merging her classical training with the worlds of post punk, folk and electronica. Her work has been described as “sublime and brilliant”



(BBC Radio 3) and “strange and beautiful” (Boston Globe).

She has scored films (Nothing Compares on Sinead O’Connor co-composed with Irene Buckley), by Pat Collins (Henry Glassie: Field Work) and Tadhg O’Sullivan (To The Moon), with awards including a Fulbright scholarship to NYU. She was elected to Aosdána in 2021.

Recent collaborations include work with experimental folk duo Anna & Elizabeth, writer Doireann Ní Ghríofa and Crash Ensemble. Linda holds a Music Degree from University College Cork, a Masters in Music and Media Technologies and a PhD in Composition from Trinity College Dublin. In 2020 her album From Ocean’s Floor was released, featured by Iggy Pop on BBC Radio 6 as “beautiful music – here is somebody really special”.



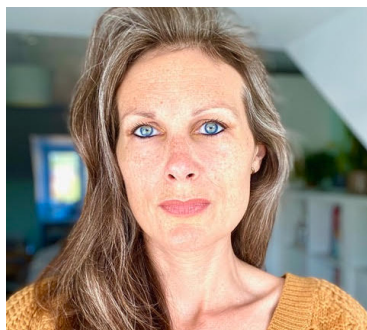
Irene Buckley

Award winning composer Irene Buckley is active across many music disciplines including choral, opera, orchestral, dance, theatre, film and electronics. She has received commissions from Union Chapel London, Irish National Opera, Cork International Film

Festival and the RTÉ National Symphony Orchestra. In recent years she has focused on composing live scores for silent films, which include Dreyer’s The Passion of Joan of Arc, Epstein’s The Fall of the House of Usher, and also Murnau’s Nosferatu and Lang’s Metropolis (both co-composed with Linda Buckley).

Other film scores include Nothing Compares by Tara Films (co-composed with Linda Buckley) and Touch by Enda Walsh. Irene holds a PhD in Composition and a BMus from University College Cork and an MA in Music Technology from Queen’s University Belfast.

Design concept/ early stages



Bimbi Urquhart

Bimbi Urquhart grew up in Shoreham, West Sussex, and lives in Tangmere, also in West Sussex. She trained as a viola player at Trinity College of Music and then the Royal College of Music and, whilst she continues to play music professionally, began making monochrome and reduction colour linocuts in 2020. She now creates mainly small limited editions of new works, and fulfils both digital and linocut commissions.

Bimbi began exhibiting her work in November 2020, when her linocut ‘Chichester Festival Theatre’ was selected by the Sussex

Together Festival of the Arts to be displayed both online and in Chichester Cathedral. Her work, 'I'm Fine', was selected as the front cover of the Autumn Edition of ESTA (European String Teachers' Association) magazine in 2021, as part of mental health awareness week. Bimbi has also created digital artwork for each of four movements of the 'Elements' piano trio by Libby Croad, featuring on iTunes and Spotify, and for the 'Still I Rise' concert series for Musici Ireland.

Bimbi's signature style is figure work printed in gold ink on black, although she also visits colour reduction and multi-block prints. Her work carries themes of the strong feminine, absence and presence, freedom, self-expression and the psychology of CG Jung.

Animators



Éabha Bortolozzo & Jack Kirwan

Éabha Bortolozzo and Jack Kirwan are two young, multi-award winning filmmakers.

Their student film, The Usual was well received and selected to screen worldwide at festivals in Asia, The US and Europe.

Their second short film, Her Song, which was completed at the beginning of 2020 told the harrowing story of the Mother & Baby Homes. The script attracted the talent of Brenda Fricker & Nicola Coughlan and was funded by Screen Ireland. This film was widely received and saw the duo win an IFTA and be long-listed for the 2022 Academy Awards.

Currently, Éabha & Jack are finishing up their third short film which is funded by Screen Ireland and stars Tom Vaughan Lawlor and Liam Ó Maoinlaí with music by Gareth Quinn-Redmond. It is due for release in early 2023.

Installation Design



Bridget Ni Dhuinn

Bridget Ni Dhuinn Graduated in 2017 in Design for Stage and Screen specialising in Installation Design. Since completing my degree, she has spent time working on various projects in Ireland and Taiwan where she was based for three years of her career. Working abroad gave her the opportunity to work with new mediums & art forms, these experiences leaving a valuable impact on her artistic style and mindset.

Currently back in Ireland Bridget works as a freelancer with various companies and clients on a range of creative projects. With a 1st BA Hons in Production Design, the research & design process of her projects has always been of great importance. The design process has allowed her to develop and perfect her skills in model making and scenic painting. Bridget commonly creates scale models as both design concepts and stand-alone pieces working in a wide range of scales. Her skills in creating detailed and realistic models go hand in hand with her ability to realise these projects to life size forms allowing her to be a competent creator

of small scale and large scale 3D projects. Over the last 10 years Bridget has developed hands on skills in her industry working alongside and managing creative teams.

Lighting Design



Eoin McNinch

Eoin McNinch is a programmer, relighter and designer. Over the past few years, he has diversified his skills to include CAD drawings of venues, Modelbox creation through Fusion 360 & 3D printing and WYSIWYG previsualisation.

Eoin started his theatre career straight out of school, spending 6 years working in the Cork Opera House. Then cut his teeth in the freelance world working with some of Irelands most prestigious companies and has travelled worldwide with them. He has spent 16 seasons as the lighting programmer for Wexford Festival Opera and one season as Lighting Designer with them.

His theatre and opera credits, as Programmer and Associate LD, include; Walworth Farce (Landmark), I Keano (Lane Productions), Once (Howth Head Productions), Radamisto (NI Opera), Acis & Galatea (OTC), The Girl Who Forgot To Sing Badly (Theatre Lovett), Powder Her Face (INO), Tosca (NI Opera), Turn Of The Screw (NI Opera), They Called Her Vivaldi (Theatre Lovett), The Return Of Ulysses (OCI), The Approach (Landmark) Aida (INO), Orfeo Ed Euridice

(INO), Madama Butterfly (INO), Least Like The Other (INO), Bajazet (INO), Tosca (INO), Semele (OCI), The Steward of Christendom (The Gate Theatre).

As Lighting Designer; Little Shop Of Horrors (Backstage Theatre), What Happened To Lucrece (WFO), Falstaff (WFO), Seraglio (INO).

Credits:

Players:

Ioana Petcu Colan, Jane Hackett,
Beth McNinch, Katie Tertell

Women's voices:

"Cait", Sheila O'Byrne and
Deirdre Wadding

Composers:

Linda and Irene Buckley

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Discover more about “A Mother’s Voice” on the Musici Ireland website: www.musici.ie

Please scan QR code to hear the complete interviews of all three Mothers.

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