

Mon Oct 3rd
2016
8pm

THE BRAY ARTS PRESENTS



THE
MARTELLO HOTEL
BRAY

GRACE & ELEGANCE

THE ART AND VOICE OF MARIA CALLAS
1923 - 1977

In anticipation of the 40th anniversary of her death with archive film of her major operas, recitals, and interviews

Produced and Presented
by
George Fleeton

Layout by John McCann

September Review 2016

Twenty years a-growing. Bray Arts said goodbye to its teenage years on a sultry September evening upstairs at the Martello. We've come a long way. From Doug Ross's exhortations on a Porterhouse table top, via Upstairs at Jim's, and a few cramped Mondays in the Harbour, the Arts Night has established itself as a vital component of Bray's cultural mix. By a commodious vicus of recirculation, if you like.

So it was that former Bray resident James Joyce who supplied the text for Rose Lawless's deshabelle soliloquizing. Rose was certainly in Bloom in a breathy and enthralling version of Ulysses's closing act. We've heard it before, I know – yes, yes, for the thousandth time – still, this was amongst the cream. Rosey is our darling.

Wandering Jews featured too in the poetry of Simon Lewis. He provided a narrative of immigration to nineteenth century Ireland, something of a reverse of the usual procedure at the time. This centered on the saga of Cork's Jewry, from the perspective of his Lithuanian Jewish background. His collection is titled Jewtown, doing just what it says on the tin, and grabbing a Hennessy Award to boot.

Another world, rather more fantastical, was wrought by the crafty hands of Jennifer Ward. First up, she made a presentation on the modeller's craft. A journey in microcosm, she must feel at times as though she lives in Lilliput. I'd be interested in seeing more of this, but I think it might do with a more detailed visual presentation and some more context too. But the quality of work was obvious.

To finish up, an original set from an original talent. Keith Burke, in fine voice, touches on a number of influences in his compositions, including the broodiness of Tom Waits, the pointed balladry of Paul Brady and, ahem, Chris de Burgh. I'm thinking the more quirkily poetic narrative there, as on the Making of a Saint with its atmospheric use of harmonica and plenty of light and shade. We were also transported back to thoughts of Bagatelle with Spent My Life Waiting on the Last 33. Tell me about it. The trick is in the telling and Keith won over the crowd with an easy personality, fine voice, and superb guitar playing.

September Review 2016

Over the years we've seen the likes of Ronnie Drew, Des Bishop, Wyvern Lingo, Peter Growney and many, many more. There's been dancing, drama, and desperados, sometimes all at the same time. Where else but Bray? Here's to another twenty years

Shane Harrison

SIGNAL ARTS CENTRE EXHIBITION



'FRACTURED CONNECTIONS'

An exhibition of works by Anne Curran



Beginning Monday Sept 26th - Sunday Oct 9th 2016

October Preview 2016

GEORGE FLEETON
PRESENTS

MARIA CALLAS



ELEGANCE
&
GRACE



Renata Sperandio, Director, Italian Cultural Institute, Dublin

Director of the annual N.I. Opera Fringe Festival (2002-9) George Fleeton taught Opera, Cinema, Literature and Theatre studies in Higher Education north and south (1994-2014).

He was the Arts correspondent at www.downnews.com (2010-13) and the Arts reviewer for the Down Recorder newspaper (2004-12).

He produced and presented weekly classical music programmes on Community Radio (2003-14) and now promotes, produces and presents Recitals and Concerts at various Arts venues and Festivals throughout Ireland.

As a solo chorister and boy soprano he sang a vast range of sacred music and art songs and several Gilbert & Sullivan roles on stage.

Educated in Dublin and in Paris (1964-70) he taught languages in further education before a senior management career in Ulster Television (1979-91).

He divides his time and his work between counties Down and Wicklow and has regularly reviewed Wexford Festival Opera, Lismore Opera Festival, the Torre del Lago-Puccini Festival, and the Venice and Kerry Film Festivals.

He now writes a regular column on the Arts and Culture in performance in Ireland at www.georgefleeton.com



The Callas voice was a wonderfully flexible and proficient instrument with great dramatic power.

Her tone could be sharp and cutting when she sang some of the more ferocious and outraged characters of 19th century Italian opera and when she was passionate or intense her voice sounded strained.

Rare archival film of her in performance only hints at this as we witness la prima donna assoluta of opera - who reigned supreme for about 18 years, one third of her life - sweeping us along into the drama in a way no other opera singer has done since.

A highly intelligent woman, a musical scholar, a complete master of the classical Italian opera repertoire and a great theatre actress, she was unique, setting the bar of opera in performance so high that we have never seen her equal since, and that is fifty years after her final Tosca.

These many sides, and more, of this remarkable artist will be explored in extracts from the modest archive of filmed recitals, interviews and opera extracts at Bray Arts on October 3rd in the context of her grace and elegance as a woman, whose passport, whose signature, whose credibility in opera is simply incomparable.

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GRACE AND ELEGANCE
MARIA CALLAS - 1923 - 1977



As the 40th anniversary of her death approaches, George Fleeton will present archive films of her major operas, recitals and interviews, bringing insights into the Grace and Elegance of the singing, volcanic and vulnerable on-stage persona that made Maria Callas one of the most renowned and influential opera singers of the 20th century.



Starts at 8:00 pm
everyone is welcome
Admission: €5 & €4 conc.

Information: Julie-Rose McCormick,
087 248 6751

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