

The background of the entire page is a grainy, high-contrast photograph of a street scene. In the foreground, a person is riding a bicycle, their form slightly blurred. The street leads towards a large, multi-story brick building with many windows. The overall color palette is muted, with greens, browns, and greys.

Ensemble
GALILEI

From Whence We Came

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1. **Iris** — Guido Piccard
3:11
2. **Minuet and Caprice** from the D Minor Suite, Book IV — Marin Marais (1656-1728)
2:46
3. **Sitting in the Stern of a Boat** from the Capt. Simon Fraser Collection, 1795 — Reverend William McLeod
8:14
Whistle O'er the Lave 't from the Athole Collection, 1884
Lord Balgonie's Favorite from the Gow Collection, Volume 4, 1800
Marry Me Now from the Gow Collection, 1884
The Very Last Straw — Ryan McKasson
4. **An Bonnán Buí** — Traditional Irish
5:11
The Collier's Reel — Traditional Irish
Last Night's Fun — Traditional Irish
5. **Douglas and Fiona Shearer** — Jenna Reid
2:16
6. **Bonnie at Morn** — Traditional Scottish
6:50
Amy's — Jackie Moran
7. **Sophie's Slip Jig** — Jackie Moran
3:08
The Sanctuary — Enda Scahill
Far from Home — Traditional Irish
8. **Inneståfrid'n efter Arvid Brännlund** — Traditional Swedish
5:52
Amanda — Roger Tallroth
9. **John Come Kiss Me Now** from the Division Violin, London, 1684
2:37
— Davis Mell (1604-1662)
10. **Uti Dahlin** — Swedish Hymn
3:32
Miss Abbott — Sue Richards
11. **Largo** from the A minor Viola da Gamba Sonata — Georg Philipp Telemann (1681-1767)
5:20
"Vals efter "Jonte i Byom" Jonas Jonsson i Norra Lit"
12. **Lindsay's Keys** — Carolyn Surrick
4:08
13. **Ginger's** — Carolyn Surrick
3:30
Be Thou My Vision — Irish Hymn

56:35

Total time

Isaac Alderson : uilleann pipes, Irish flute, whistles
Ryan McKasson : fiddle
Kathryn Montoya : recorders, whistles
Jackie Moran : percussion, banjo
Sue Richards : Celtic harp
Carolyn Surrick : viola da gamba

From Norway and Ireland
Peru and Germany
England, Scotland
and Sweden

our ancestors
carried in their satchels
a few possessions,
hope and tragedy
in their hearts.

the mirror reflects
her eyes
his jaw
their cheekbones

the music we make
is ours
but also theirs

melodies
comforting
holding us close
harmonies drawn
from a past
we do not remember

we play on
and are left
to wonder
and celebrate
from whence we came.

The Hubble Space Telescope was launched in 1990, the year Ensemble Galilei was founded. Coincidence? Nope. Granted, a lot has happened between the time when Galileo Galilei first pointed his telescope to the heavens (and was imprisoned for his sins) and 1990, and I am not downplaying the importance of the steam engine or Einstein - but Galileo and his father shared an atomic passion. The elder for music, the younger for the truth that science could tell.

We, perhaps too boldly, took their name. Like our namesakes, we committed to music wherever we found it, wherever it took us. In the beginning, in churches and small halls, we played our heart's desire. And we played with fierce determination. When our oh-so-wise producer told us that we were not good enough to tour (and that we couldn't get good enough to tour until we started touring) we set out on the road to find out exactly what he meant by that.

It didn't take long to figure out what a touring musician knows that a local musician does not. You really can do absolutely killer performances after flying across the country, without any sleep, and with your clothes and toothbrush still in a distant city. Being a touring musician has to do with travel and exhaustion and having a kind of freakish hunger for making music with people who share the same passion – not fame or fortune or even happiness – but a passion to be making music. Together.

Then a greater hunger sets in. A desire to say something important that you think the world needs to hear. So we worked with the Hubble Space Telescope Institute to create A Universe of Dreams exploring the outer

reaches of the galaxy and the inner voices of love. Next we partnered with National Geographic for *First Person: Stories from the Edge of the World* taking a close look at exploration and discovery, the world as it was and as it is. Finally, we collaborated with the Metropolitan Museum of Art for *First Person: Seeing America*, taking stock of our country and her struggles. Each time dreaming bigger, saying more, and finding new colleagues: a radio guy, actors, writers, directors, and a technical director who really is one of us.

We are not who we were when we started twenty-five years ago. There are two of us who have made the whole journey together. Since 1990 we have met, loved, nurtured, been nurtured by, lost, and found, forty or so other musicians. The band on this recording is more than dear. We have been through it all, playing music on the road as our families change, children are born, relationships end, life itself is lost and then found, and still we play.

In this auspicious year, our twenty-fifth, we recorded *From Whence We Came* at the stone church in Boyce, Virginia where Sono Luminus has emphatically stated *its* commitment to passionate music making by fashioning an extraordinary environment for recording, and we brought our best beloveds.

Sue brought “Miss Abbott,” a tune she wrote years ago for her mother and I brought “Uti Dahlin,” a Swedish song sung by my great-grandmother to her children. Jackie brought “Amy’s” and “Sophie’s Slip Jig,” the first a tune written for his wife, the second for his daughter. I wrote “Lindsay’s Keys” for my dear friends’ wedding and “Ginger’s,” a chant for strength

and faith. With our families and friends, present and passed, we brought our musicianship and open hearts to the sessions.

For six years Sue and I played together at Walter Reed where we worked with wounded warriors and their families. I first heard “Innerståfrid’n” (Innermost Peace), and “Vals efter ‘Jonte i Byom” at Walter Reed, not always a place for cheery, upbeat music. These tunes perfectly express a solemn, soulful, reflection of a world where goodness does not always triumph and darkness is not a curse.

There are storied histories to the other tunes – Ryan’s long and deep love of Scottish music made manifest in the “Sitting in the Stern of a Boat” set, Isaac and his pipe set from Ireland, Kathryn Montoya’s perfect partnership with Jackie on “John Come Kiss Me Now,” and the Telemann and Marais, pieces for the gamba that have been a part of my life for more than thirty years.

With the tracking finished, the first round of edits complete, I sit and listen to the entirety. I hear our voices, as if we were singing. I hear the fiddle and gamba, the flute and recorder – I hear the partners and trios, then the six of us, together. We bring the tunes and the instruments, but that is only part of the magic. The rest is made up of the years and cities, the families and ancestors, the things we can and cannot know, from whence we came.



Isaac Alderson began playing Irish traditional music as a teenager and in 2002, at the age of 19, he won the senior All-Ireland championship titles on Irish flute, whistle and uilleann pipes. He is the only American ever to achieve such a victory. He has toured with *Eileen Ivers and Immigrant Soul*, *Celtic Crossroads*, *Runa*, and *Comas*, and has worked in the pit orchestra in Sting's musical *The Last Ship*. He is a founding member of the critically acclaimed band, *The Yanks*, and tours regularly with *Ensemble Galilei*. Most recently he performed with Riverdance on their 20th anniversary three-month tour of China. He has also performed across the United States and in Canada, Ireland, Belgium, Holland, Denmark, the United Kingdom, Spain, Italy, and Colombia.

In 1996, **Ryan McKasson** was the youngest to win the U.S. National Scottish Fiddle Championship. In 1997 he was awarded a Merit Scholarship for Viola Performance from the University of Southern California where he studied with Donald McInnes. Ryan currently performs with the *Syncopaths*, *Ensemble Galilei* and *The McKassons*. He has recorded with many other musicians including Hanneke Cassel, and Alasdair Fraser and Natalie Haas. He has been on the faculty at Rocky Mountain Fiddle Camp, Swananoa Gathering, Valley Of The Moon Scottish Fiddling School, Southern Hemisphere International School of Scottish Fiddle (New Zealand), and Boston Harbor Scottish Fiddling School. Ryan has also been a judge for numerous Scottish fiddle competitions around North America, including the 2014 U.S. National Scottish Fiddle Championship.

Kathryn Montoya teaches baroque oboe and recorder at Oberlin Conservatory and the University of North Texas. She appears with a

variety of orchestral and chamber music ensembles including the *Boston Early Music Festival Orchestra*, *Tafelmusik*, the *Wiener Akademie*, and *Apollo's Fire* among others. Recent adventures include working as an onstage musician for the Globe's Tony award winning productions of *Twelfth Night* and *Richard III* on Broadway, concerts and master classes in Shanghai, and a tour of Steffani's "Niobe, Regina di Tebe" with the *Boston Early Music Festival* whose most recent recording won a Grammy for best opera. Kathryn can be heard on the Erato, Naxos, CPO, NCA, Analekta, and Sono Luminus record labels.

Drums, percussion, banjo and vocals, **Jackie Moran** has been playing music his entire life. He was a founding member of many notable performance groups including *The Drovers*, *Comas* and *The Trinity Irish Dance Company*. Best known for the Bodhrán, he has been featured playing Irish music in four Hollywood movies: *Backdraft*, *Blink*, *Traveller* and *Road to Perdition*. His driving beat and unique percussive style can also be heard on many of the top Irish music recordings. Jackie has collaborated with musicians all around the world and is always looking for new and challenging musical projects.

Sue Richards is a traditional Celtic harper; as a child she studied classical harp at Oberlin College and Ohio State University; then she turned to the Irish and Scottish music of her heritage, winning the U.S. National Scottish Harp Championship four times. She has played for Presidents Clinton and Bush, Queen Elizabeth of England, and performed with the *Chieftains*. She currently teaches and directs the harp program at the Ohio Scottish Arts School at Oberlin, has taught and performed at most of the major Celtic

harp festivals in the US, and tours with *HARPA Ensemble* in Norway and Scotland. She has many recordings, books of arrangements, and original tunes to her credit.

Carolyn Surrick comes from a long line of musicians and writers. She is both. As a musician, she plays the viol, composes and arranges new music, and produces. She is one of the original members of *Ensemble Galilei* and has performed in Italy, Canada, and Mexico, and almost every state in this country. Her compositions can be heard on numerous CDs and on the soundtrack to the motion picture, *Letters from the Big Man*, and she produced six CDs and four special projects for *Ensemble Galilei*. As a writer, she has written two books of poetry, more press releases than she can count, and the liner notes for many CDs (including this one). These days she is working with wounded warriors and their families at Walter Reed and Fort Belvoir, writing her next book of poetry, and bringing up the next two cool Ensemble Galilei projects. She's convinced that she is one of the luckiest people in the world.





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