

MUSIC DEPARTMENT  
UNIVERSITY COLLEGE, CORK,  
IRELAND



FIFTEENTH  
**seminar**  
ON  
**contemporary**  
**choral music**

APRIL 26th — 28th, 1979

*In conjunction with*

The TWENTY-SIXTH CORK INTERNATIONAL  
CHORAL AND FOLK DANCE FESTIVAL  
(April 25th — 29th)

## SEMINAR ON CONTEMPORARY CHORAL MUSIC

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A SEMINAR on Contemporary Choral Music will be held at University College, Cork from April 26th — 28th inclusive, in conjunction with the Twenty-sixth International Choral and Folk Dance Festival (April 25th—29th).

This year's seminar will again be financed jointly by U.C.C. and by a fund generously donated by Mr. Vincent Draddy (New York) in memory of his wife, known as the Ruth Draddy Memorial Trust.

Four composers' works will be featured at the Seminar and Festival, namely:

Seoirse Bodley (Dublin)—*The Radiant Moment*

Leslie Bassett (Michigan, U.S.A.)—*A Ring of Emeralds*

Adrian Beaumont (Bristol, Great Britain)—*In Paradisum*

Vagn Holmboe (Helsingør, Denmark)—*Song At Sunset*

Each of these part songs will be performed by a choir nominated by the composer, namely, Dr. Bodley's work by the RTE Singers, conducted by Eric Sweeney; Professor Bassett's work by The Eastern Michigan University Madrigal Singers, conducted by Professor Emily Lowe; Dr. Beaumont's work by the University of Bristol Singers, conducted by the composer; and Professor Vagn Holmboe's work by the Silkeborg Motetkor, conducted by Lektor Niels Ringgaard.

The Seminar will consist of analyses of the works in turn, followed by discussions in which the composers, conductors and members of the Seminar will take part. Each discussion will be followed by a performance of the work by the relevant choir, with a further discussion on the interpretation, while audience reaction will be judged by a public performance of the work in the Festival programme on the same night.

## PROGRAMME

### WEDNESDAY, APRIL 25th

7.45 p.m. CITY HALL — Cork International Choral and Folk Dance Festival

Opening of the Festival by Dr. Eoin McKiernan, President of the Irish-American Institute.

### THURSDAY, APRIL 26th, AULA MAXIMA, U.C.C.

11 a.m. — Seminar on the work of Dr. Seoirse Bodley

Performance of *The Radiant Moment* by the RTE Singers, conducted by Eric Sweeney.

1.30 p.m. Lunch-hour recital presented by the Music Department, U.C.C.:

Pro Musica Ensemble (Director: Breffni O'Sullivan)

Bach: Brandenburg Concerto No. 4 in G major

Handel: Concerto Grosso in E minor, Op. 6 No. 3

### FRIDAY, APRIL 27th

11 a.m. — Seminar on the work of Professor Leslie Bassett

Performance of *A Ring of Emeralds* by the Eastern Michigan University Madrigal Singers conducted by Professor Emily Lowe.

1.30 p.m. — Lunch-hour recital presented by the Music Department, U.C.C.:

The University of Bristol Singers (Conductor: Dr. Adrian Beaumont)

Part Songs by Marenzio, Gesualdo and Britten

The U.C.C. Chamber Choir (Conductor: Geoffrey Spratt)

Part Songs by Tomkins, Stanford, Finzi and Seiber

3.00 p.m. — Seminar on the work of Dr. Adrian Beaumont

Performance of *In Paradisum* by the University of Bristol Singers, conducted by the Composer.

SATURDAY, APRIL 28th

11 a.m. — Seminar on the work of Professor Vagn Holmboe

Performance of *Song at Sunset* by the Silkeborg Motetkor,  
conducted by Lektor Niels Ringgaard

1.30 p.m. — Lunch-hour concert presented by the Music  
Department, U.C.C.

U.C.C. Chamber Orchestra (Leader: Mary McMahon)

Conductor: Geoffrey Spratt

Mozart: Andante in C major, K. 315

(Solo Flute: Pauline Buckley)

Mozart: Symphonie Concertante in E flat major, K. 297b

(Solo Oboe: Coral O'Sullivan)

Clarinet: Vivien Spratt

Horn: Feargal O Ceallacháin

Bassoon: Kevin O'Sullivan)

3 p.m. — Sean Ó Riada Memorial Trophy

(For the best setting of a poem in the Irish language by  
Pádraig Pearse, in honour of the Pearse Centenary)

*A Éin Bhig* by Philip Edmondson, performed by the Came-  
rata Choir conducted by David Milne.

*Fornacht Do Chonac Thu* by Oliver Hynes, performed by the  
Michael Van Dessel Choir conducted by Paul Brennan

*A Chinn Aluinn* by James Barry, performed by the U.C.C.  
Chamber Choir conducted by Geoffrey Spratt

*Suantraí* by Declan Townsend, performed by the Cork School  
of Music Choir, conducted by the composer.

*Fornocht Do Chonnac Thu* by T. C. Kelly, performed by the  
choir of the Goethe Institute, Dublin conducted by Cáit  
Lanigan Cooper





### SEOIRSE BODLEY

Born in Dublin in 1933, studied at the Royal Irish Academy of Music and at University College, Dublin. From 1957-59 he studied in Germany under Johann Nepomuk David, and since 1959 he has been on the staff of the Music Department of U.C.D., where he currently holds the position of Statutory Lecturer. In 1970 he was awarded the D.Mus. of the National University of Ireland, and, in 1962, the Macaulay Fellowship in Composition, following which he travelled extensively in Europe. His **Symphony for Chamber Orchestra** was selected in 1975 for inclusion by the International Contemporary Music Exchange of New York in their record album "The Best Contemporary European Music". As a conductor he has given many first performances of modern works in Dublin with the RTE Symphony Orchestra, RTE Singers, choral societies and various chamber groups. For many years he was conductor of the Culwick Choral Society, and at present directs the U.C.D. choir.

Dr. Bodley is Chairman of the Dublin Festival of Twentieth-century Music and of the Folk Music Society of Ireland, of whose journal he is co-editor. He is active as a composer, with an extensive list of compositions, including orchestral, vocal, choral and chamber music. Among his recent compositions are **A Small White Cloud Drifts Over Ireland**, for large orchestra; **Aislingi** for solo piano; **A Chill Wind** for SATB; and **A Girl** — song cycle for mezzo-soprano consisting of 22 poems by Brendan Kennelly.



### VAGN HOLMBOE

Born in 1909 in Horsens, one of the larger provincial towns of Jutland, Denmark. At the age of 20 he abandoned his training at the Conservatoire in Copenhagen and threw himself into free creative activity. His love of folk music drew him deeper into Europe and the **Romanian Suite** for piano shows the fascination which the folk culture of Romania had for him. Several of his works in the larger instrumental forms — symphony, concerto, string quartet — were awarded prizes, and in 1947, when Denmark was host country for the ISCM Festival, the performance of his **Symphony No. 5** brought the composer immediate world renown. He was music critic for the newspaper "Politiken" in the 'forties, and later he became professor at the Conservatoire in Copenhagen, a post which he held until 1965.

About the period of the **5th Symphony** he developed what he has called his "metamorphosis" technique, by which the same motif may evolve differently in different surroundings, and may be transformed into something quite unexpected. Since the **5th Symphony** his chief works have been his symphonic metamorphoses **Epitaph**, **Monologue** and **Epilogue**, the **Sinfonias I-IV**, 10 string quartets, **Requiem for Nietzsche** Op. 84 and the Latin Motets of **Liber Cantorum**. He has written a book **Mellemspil** on contemporary music, and as author, composer, critic and teacher, he has been of considerable influence on Danish music and life.

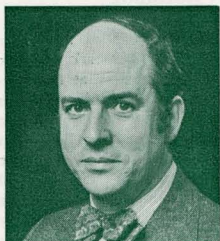


## LESLIE BASSETT

Born in Hanford, California in 1923, turned to composition during the following World War II and after wartime service he studied at Fresno State College, followed by graduate work at the University of Michigan, and from 1950-51 as a Fulbright Fellow in Paris he studied privately with Nadia Boulanger, and at the Ecole Normale with Arthur Honegger. Following close

association with Roberto Gerhard in 1960, he later worked with Mario Davidovsky in electronic music.

Since 1952 Professor Bassett has been on the faculty of the University of Michigan School of Music, where he is Albert A. Stanley Distinguished University Professor and Chairman of the Composition Department. From 1961-63 he lived in Rome as a recipient of the coveted Prix de Rome. The National Institute of Arts and Letters awarded him a citation and grant in 1964, and in 1966-67 he received a fellowship from the National Council for the Arts and Humanities. He was a Guggenheim Fellow in 1973-74, a Senior Fellow of the Michigan Society of Fellows in 1978, and was chosen as Distinguished Alumnus of 1978 by his California alma mater. His **Variations for Orchestra** received the Pulitzer Prize in Music in 1966 and represented the U.S.A. at the UNESCO International Rostrum for Composers in Paris in 1966. **Sextet for Piano and Strings**, commissioned by the Koussevitsky Foundation and premiered by the Juilliard Quartet with William Masselos, received the Naumburg Foundation Recording Award of 1974 (CRI) for the performance by the Concord Quartet. **Echoes from an Invisible World** was commissioned with funds from the National Endowment for the Arts and performed by the Philadelphia Orchestra and Eugene Ormandy in honour of the U.S. Bicentennial.



## ADRIAN BEAUMONT

Born in Huddersfield, Yorkshire, in 1937 and studied at University College, Cardiff, where he graduated with first class honours in music. He then took an M.Mus. and joined the staff of Bristol University where he is currently Senior Lecturer in Music. After further study of composition with Nadia Boulanger, he was awarded the degree of D.Mus. in the University of Wales in 1972.

A number of his compositions have been published and many more broadcast by the B.B.C. They include four large-scale symphonic works for orchestra, an oboe concerto, two string quartets and a number of vocal compositions both for choirs and for solo voice. These reflect his eleven-year conductorship of Bristol Bach Choir (which he founded in 1967) and his marriage to the soprano Janet Price who has just recorded his **Summer Ecstasies** with the BBC Welsh Symphony Orchestra. This work, written in 1977, was the first of a series of vocal works to poems by the composer himself of which the latest examples are the work now being composed for the Cork International Festival, and a work for soloists, choir and orchestra called **Spring Festival**, which receives its first performance at Thornbury, near Bristol, on the same day.

Admission to Seminar — Free

Season Ticket for Choral Festival

Balcony	.	.	£9.00
Front Parterre	.	.	£7.50
Back Parterre	.	.	£6.00

(Application may be made separately for Seminar or for Choral Festival, or for both. Details of accommodation available will be supplied on request.)

Applications should be addressed (before April 15th) to:—

THE SECRETARY,  
SEMINAR ON CONTEMPORARY CHORAL MUSIC,  
MUSIC DEPARTMENT,  
UNIVERSITY COLLEGE,  
CORK, IRELAND

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APPLICATION FORM

Name (Block Letters) .....

Address .....

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I wish to apply for membership of the Seminar on Contemporary Choral Music.

I also wish to apply for a season ticket for the Choral Festival, and

enclose cheque for.....