

MUSIC DEPARTMENT  
UNIVERSITY COLLEGE, CORK  
IRELAND



NINETEENTH

seminar  
ON  
contemporary  
choral music

MAY 5th — MAY 7th, 1983

*in conjunction with*

The THIRTIETH CORK INTERNATIONAL  
CHORAL AND FOLK DANCE FESTIVAL

(May 4th — May 8th)



## SEMINAR ON CONTEMPORARY CHORAL MUSIC

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A Seminar on Contemporary Choral Music will be held at University College, Cork from Thursday, May 5th, to Saturday, May 7th, inclusive, in conjunction with the Thirtieth International Choral and Folk Dance Festival.

The Seminar will consist of analyses of the works which have been commissioned, 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.

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AULA MAXIMA, UNIVERSITY COLLEGE, CORK.

Thursday, May 5th, at 11 a.m.

SEMINAR ON THE WORK OF RODRION SHCHEDRIN

Seminar directed by Prof. Aloys Fleischmann.

Performance of *Concertino for Mixed Chorus A Cappella*

Staircase Downwards; Lullaby; Solfeggio; Russian Chimes

Leliumai Choir, Lithuania, conducted by Prof. Albinas Petrauskas

LUNCHTIME RECITAL at 1.30 p.m.

Concert of Music by Students of University College, Cork.

Performance of CONCERTINO in Festival Programme (City Hall) at 8 p.m.

Friday, May 6th, at 11 a.m.

SEMINAR ON THE WORK OF WILHELM KILLMAYER

Seminar directed by Prof. Aloys Fleischmann.

Performance of *Sonntagnachmittagskaffee*

(Sunday afternoon coffee – a gay family piece)

Chamber Choir of Saar University, conducted by Prof. Dr. Wendelin Müller-Blattau

LUNCHTIME RECITAL at 1.30 p.m.

Dr. Charles Lynch (Piano): Chopin Series V.

Frédéric Chopin (1810 - 1849)

Barcarolle in F sharp minor, Op. 60 (1845 - 6)

Sonata in B minor, Op. 58 (1844)

Berceuse in D flat major, Op. 57 (1845)

Friday, May 6th, at 3 p.m.

SEMINAR ON THE WORK OF JOHN JOUBERT

Seminar directed by Prof. David Wulstan

Performance of *Three Portraits* (John Skelton)

To Mistress Isabell Pennell; To Mistress Margery Wentworth; To Mistress Margaret Hussey.

Ex Cathedra Choir, conducted by Jeffrey Skidmore.

Performance of *Sonntagnachmittagskaffee* and of *Three Portraits* in Festival Programme (City Hall) at 8 p.m.



Saturday, May 7th, at 11 a.m.

SEMINAR ON THE WORK OF S. de BARRA

Seminar directed by Dr. Geoffrey Spratt

Performance of *Magnificat*

Madrigal 75, conducted by Donal O'Callaghan.

LUNCHTIME RECITAL at 1.30 p.m.

UCC ORCHESTRA (Leader: Catherine McCarthy)

Conductor: Dr. Geoffrey Spratt

Soloist: Marion McCarthy (Piano)

Concert of Music by Dmitry Shostakovich (1906 - 1975)

Two Pieces for String Octet, Op 11 (1925)

Prelude: Adagio - Piu Mosso - Adagio

Scherzo: Allegro Molto

Violins: Catherine McCarthy, Colette O'Brien, Jessica O'Leary,  
Paula O'Leary.

Violas: Tomas McCarthy, Felicity Browne.

Cellos: Joan Scannell, Oonagh Mason.

Piano Concerto No. 2 in F major, Op. 102 (1957)

Allegro; Andante; Allegro.

SEÁN Ó RIADA MEMORIAL TROPHY COMPETITION

at 3 p.m.

Geraldine Fitzgerald      TRÍ SCEÁL AN-GHAIRID

Wexford Youth Choir conducted by Alan Cutts

John Gibson      UAIGNEAS (Seán Ó Riordáin)

Thurles Cathedral Choir conducted by Sister Augustine

Michael Holohan      SOS (Seán Ó Riordáin)

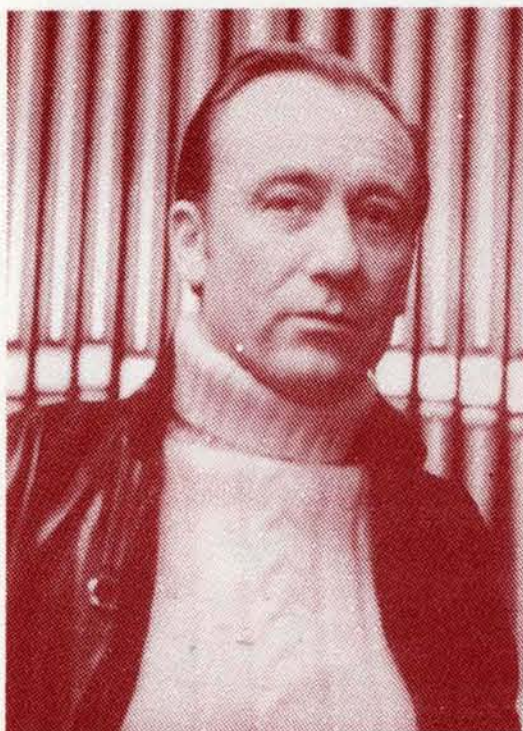
Parnassian Singers conducted by the Composer

Michael O Suilleabhain      SEAN-FHOCLA

Cor Naomh Muire conducted by An tAthair Fiontán Ó Murchú

Performance of *Magnificat* and of the prize-winning part song of  
the O Riada Competition in Festival Programme (City Hall) at 8 p.m.





RODION SHCHEDRIN

Rodion Shchedrin (born 1932) received his musical training at the Moscow Conservatoire from which he graduated in 1955, having studied composition under Professor Yuri Shaporin. His name first came to public notice with a performance of his piano concerto (his graduation thesis) which astonished the audience because of its highly original treatment of Russian folk ditties. This layer of Russian folklore was further elaborated by him in his ballet **THE HUMPBACK HORSE**, in the Opera **NOT FOR LOVE ALONE**, and the Concerto for Orchestra entitled **NAUGHTY LIMERICKS**. The later opera **DEAD SOULS**, and the ballets **CARMEN SUITE**, **ANNA KARENINA** and **THE SEAGULLS** were first produced by the Bolshoi Theatre, and later found their way into the repertoire of several theatres in the USSR and other countries.

He composes in a rich variety of genres and forms, with an output which includes two symphonies, two concertos for orchestra, three concertos for piano and orchestra, a number of symphonic works such as **POETORIA** for soprano solo, mixed choir and orchestra, and being himself an accomplished pianist, piano music such as the **TWENTY FOUR PRELUDES AND FUGUES**, and the **POLYPHONIC BOOK** (25 pieces in various polyphonic forms). His music shows a harmonious synthesis of ancient and modern elements in the language of music, deriving impressions as well from his environment and from the composite soundscape of the modern city. His works for the theatre have been performed in the USA, Japan, Argentina, Italy, Finland, and his second Concerto for Orchestra entitled **BELL RINGING**, written on commission from the New York Philharmonic Orchestra for its 125th anniversary, was performed in 1968 under the baton of Leonard Bernstein.

Since 1973 he has been Chairman of the Union of Soviet Composers, and has been acclaimed as People's Artist of the USSR, and as a member of the Bavarian Academy of Fine Arts.





WILHELM KILLMAYER

Wilhelm Killmayer (born 1927 in Munich) studied composition in the State Academy of Music, Munich, with H. W. von Waltershausen and Carl Orff, and musicology at Munich University with Professor Rudolf von Ficker. His first important work was the *LORCA-ROMANZEN*, performed in Chicago and at the Dunaueschingen Festival, followed by the *DUE CANTI FOR ORCHESTRA*, also performed at Dunaueschingen. Two opera ballets, *LA BUFFONATA* and *LA TRAGEDIA DI ORFEO*, the latter performed for the 1962 Munich Festival, led to his being appointed ballet conductor at the Bavarian State Opera from 1961 to 1964. In 1965 he won the Prix Italia for his *UNE LECON DE FRANCAIS*, and his output has since included two symphonies, a piano concerto, *ÜBERSTEHEN UND HOFFEN* - poème symphonique for orchestra - choral works including the *CANTI AMOROSI* and *GEISTLICHE HYMEN UND GESÄNGE*, to texts by Racine, two string quartets and a piano trio.

A strong individualist, the composer has always been opposed to the dominating trends of his time, and should the future have as its goal the so-called "new (or old) simplicity", he will not be so much a follower as a trail-blazer. Since 1973 he has been Professor of Composition at the State Academy of Music, Munich.



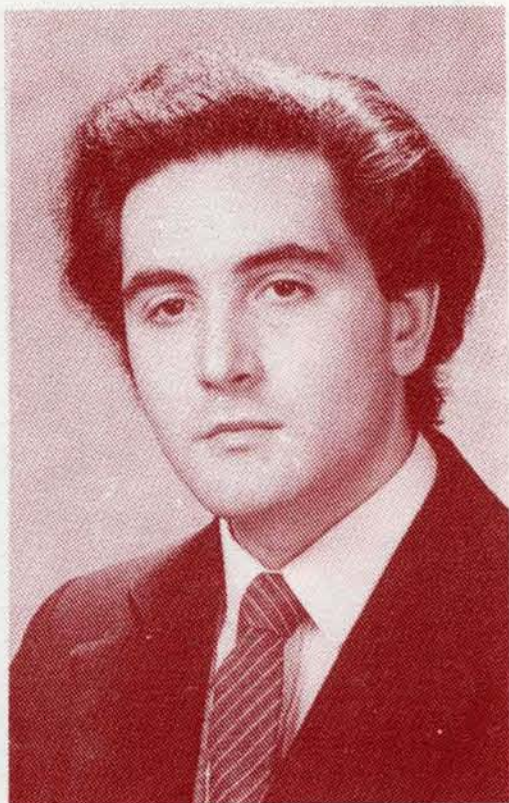


JOHN JOUBERT

John Joubert, born in Cape Town in 1927, was educated there, and then studied composition at the Royal Academy of Music, London, to which he won a scholarship in 1946, studying principally with Howard Ferguson. His early works include *DIVERTIMENTO*, Op. 2 for piano duet, the Overture Op. 3, and the Viola Sonata, Op. 6. South African influence is evident in *THE DROUGHT*, the first of a series of six operas, including *SILAS MARNER*, premiered at Cape Town in 1962, and *UNDER WESTERN EYES* after the novel by Joseph Conrad, premiered at the Camden Festival, 1969. As an admirer of Verdi rather than of Wagner, Joubert is a firm believer in the lyrical power of the human voice. He has also been productive as a writer of sacred and secular choral and solo music, such as *THE CHOIR INVISIBLE*, a choral symphony in three movements commissioned in 1968 for the 150th anniversary of the Halifax Choral Society, and *THE RAISING OF LAZURUS*, commissioned in 1971 for the Birmingham Triennial Festival, together with a large number of more modest choral works, two of which – the carols *TORCHES* and *THERE IS NO ROSE* – have won him an international reputation. The three *PRO PACE* motets have equally won their way into the repertoire of choirs.

Despite his concentration on vocal music, John Joubert is an all-round composer, having produced two symphonies, concertos for piano, violin and bassoon, and much chamber and keyboard music. He is now lecturer in the music department of Birmingham University.





S. de BARRA

S. de Barra, born in Cork in 1955, read music at University College, Cork, taking the degrees of B. Mus. in 1977 and M. A. in 1980, with composition as his special subject. He has been teaching in the Music Department of the University since 1977. His output includes RHAPSODY ON A POEM OF WALTER DE LA MARE for Soprano and Orchestra, performed in 1981, AN TONN for SATB, set as a test piece for the 1981 Festival and since published, and a GLORIA, also for SATB, which was acclaimed at the 1982 Festival. So far he has principally written choral music, and has twice won the Seán Ó Riada Memorial Trophy – in 1979 and 1981.

*The Festival Council and the Music Department, UCC, wish to thank the RTE Broadcasting Authority, the British Council and the Governing Body, UCC, for the assistance each has given to the Seminar.*