MUSIC DEPARTMENT
UNIVERSITY COLLEGE, CORK
IRELAND

TWENTY-FIRST

SEMINAR

ON

CONTEMPORARY

CHORAL MUSIC

(AND LUNCHTIME RECITALS)

MAY 9th – MAY 11th, 1985

In conjunction with
THE THIRTY-SECOND CORK INTERNATIONAL
CHORAL AND FOLK DANCE FESTIVAL
(May 8th – May 12th)

ADMISSION FREE

SEMINAR ON CONTEMPORARY CHORAL MUSIC

A Seminar on Contemporary Choral Music will be held at University College, Cork, from Thursday, May 9th, to Saturday, May 11th, inclusive, in conjunction with the thirty-second 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.

Each Seminar will be preceded or followed by a Lunchtime Recital.

AULA MAXIMA, UNIVERSITY COLLEGE, CORK

Thursday, May 9th, at 10.00 a.m.

SEMINAR ON THE WORK OF DR. ANTHONY IANNACCONE
Seminar directed by Dr. Geoffrey Spratt
Performance of A WALT WHITMAN MADRIGAL
by
Eastern Michigan University Madrigal Singers
Conducted by Prof. Emily Lowe
(*A Walt Whitman Madrigal* will be performed
in the Festival programme
commencing in the City Hall at 8.00 p.m.)

Thursday, May 9th, at 1.15 p.m.

LUNCHTIME RECITAL

A RECITAL OF COMPOSITIONS
by the
Students of the Music Department, U.C.C.

Friday, May 10th, at 1.15 p.m.

LUNCHTIME RECITAL

JAN CAP (Piano)
Partita No. 1 . . . J. S. Bach
Sonata No. 2 in D Minor . . . Sergey Prokofiev

Friday, May 10th, at 3.00 p.m.

SEMINAR ON THE WORK OF PHILIP MARTIN
Seminar directed by Prof. Aloys Fleischmann
Performance of THREE GAELIG LYRICS
by
Madrigal 75
Conducted by Peter McCrystal
(*Three Gaelic Lyrics* will be performed
in the Festival programme
commencing in the City Hall at 8.00 p.m.)

Saturday, May 11th, at 10.00 a.m.

SEMINAR ON THE WORK OF PETER MICHAEL HAMEL
Seminar directed by Prof. Aloys Fleischmann
Performance of DONA NOBIS PACEM
by
VIA NOVA (Munich)
Conducted by Prof. Kurt Suttner
(*Dona Nobis Pacem* will be performed
in the Festival programme
commencing in the City Hall at 8.00 p.m.)

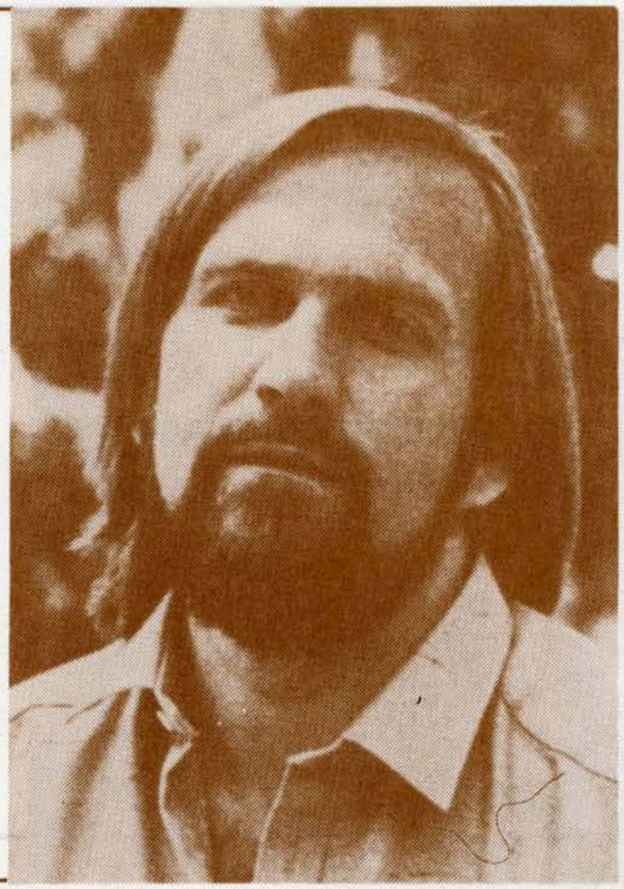
Saturday, May 11th, at 1.15 p.m.

LUNCHTIME RECITAL

THE U.C.C. ORCHESTRA
Leader: Jessica O'Leary
Conductor: Dr. Geoffrey Spratt

Elégie, Op. 24 (1880, Orchestrated 1901)	Gabriel Fauré (1845-1924)
Solo Cello:	Joan Scannell
Pastorale d'Ête (1920)	Arthur Honegger (1892-1955)
The Lark Ascending (1914, Revised 1920)	Ralph Vaughan Williams (1872-1958)
Solo Violin:	Catherine McCarthy

PETER MICHAEL HAMEL

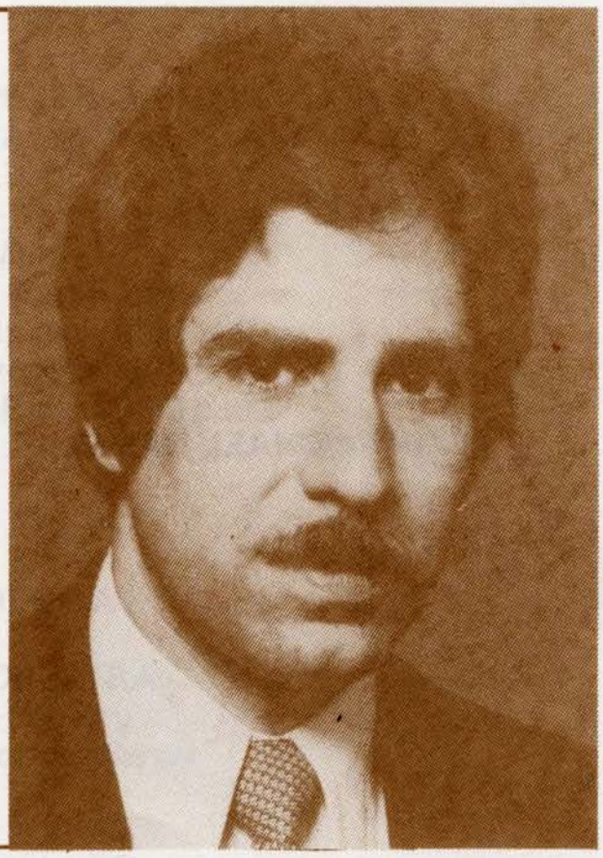


Born in Munich in 1947, studied composition under Büchtger and Bialas at the State Academy of Music, Munich, musicology under Georgiades and Dahlhaus at Munich University, as well as sociology and psychology in West Berlin. He belongs to a new generation of German composers who have rejected the scientific approach of their teachers, and while not entirely abandoning serialism, are attempting to restore a sense of humanism to their art. He has an intense interest in oriental traditions, exploring the meditative use of music as a bridge between East and West. Much of what he writes is outwardly quiescent, but inwardly compelling, with structures organised according to a subtly unfolding spiral of pitches.

At the age of twenty-three he founded the group "Between" for improvisatory composition, which took into its scope the indigenous music of several centuries and continents. In 1976 he published a book *Durch Musik zum Selbst* (Using Music to Reach the Self) which reflects his studies of Indian vocal styles and tonal systems. He has written music for the stage, for radio plays, silent movies and T.V., and among his major compositions may be mentioned *Dharana* for orchestra, solo improvisers and tape, *Samma Samadhi* for orchestra, chorus and solo improvisers, and the orchestral pieces *Diaphainon*, *Maitreya* and *Integrale Musik* which fuse spiritual experiences from two cultural realms. The East-West conflict appears in sublimated form in *Gestalt fur Orchester*, written in 1980 for the Donaueschingen Festival, and also in his opera *Ein Menschentraum* (A Dream of Man) premiered in Kassel in 1981.

The many awards he has won include the Beethoven Prize of the City of Bonn in 1974, the Music Prize of the City of Munich in 1978 and a fellowship of the Deutsche Akademie which enabled him to study at the Villa Massimo in Rome during 1979-80.

ANTHONY IANNACCONE



Born in Brooklyn, New York, in 1943, studied composition under Vittorio Giannini and David Diamond at the Manhattan School of Music and took the Ph.D degree under Samuel Adler at the Eastman School of Music in 1973. Since 1971 he has been Professor of Composition and Conducting at Eastern Michigan University, where he also directs the Collegium Musicum.

He has adapted a neo-romantic aesthetic to a lively personal style, and is one among a group of younger composers who are going back to writing symphonies, of which he has already written two, as well as producing a variety of instrumental and vocal works and music for tape. His music falls generally into two main categories, namely "small audience" music characterised by a non-periodic, primarily gestural and textural music of abstract shapes, with aleatoric elements, and "large audience" music with a strong melodic bias, and not eschewing tonality, pulse and thematic development. *Images of Song and Dance* No. 1 falls into the first category, though it contains a synthesis of elements from both, while *Images of Song and Dance* No. 2, *After a Gentle Rain* and *Plymouth Trilogy* fall clearly into the second category. Among other works are *Lysistrata* for orchestra, *Parodies* for woodwind quintet, *Phenomenon* for string quartet and *Walt Whitman Song* for chorus and wind ensemble.

The composer has received awards from a large number of bodies such as the National Endowment for the Arts, the Eastman School, the Sinfonia Foundation, Cornell University, the State University of New York at Potsdam, the Prix du Centenaire Committee of France, and the Distinguished Faculty Award from Eastern Michigan University. The publishers of his list of approximately forty works include Schirmer, Carl Fischer and the Shawnee Press, and fifteen are available on commercial recordings.

PHILIP MARTIN

Born in 1947, had his early training in Dublin with Mabel Swanson, later coming to England on an Associated Board Scholarship. He made his debut in the Royal Festival Hall and the Royal Albert Hall in 1977. He has played with most major British orchestras and with all the BBC orchestras in a wide-ranging concerto repertoire of over 50 works from Mozart to those written specially for him. He has also played his own works with orchestra for the BBC.

He has a particular affinity with American music and as a result, won a UK-US Bi-Centennial Arts Fellowship. With this, he spent the year 1981 living in America, researching into American music with his wife, the Soprano Penelope Price Jones, and performing (mostly British music) in New York, Boston, Washington and the Aspen Music Festival. Besides the United States, he has toured widely in Germany, France, Yugoslavia and Scandinavia as well as the Middle East. He plays regularly in Ireland where his performances are awaited with interest.

His main teachers in England have been Louis Kentner and Franz Reizenstein, with whom he also studied composition. He has had his works published by Boosey and Hawkes and has written over 100 songs as well as chamber, choral and orchestral works. He has had three commissions for new works this year. Performances this summer include two concerts in the Barbican and for the GLC in the Bach-Brahms Festival in Kenwood House. In August, he goes on tour with the National Youth Orchestra of Great Britain to Holland and Denmark (Concertgebouw and Tivoli Gardens) culminating in a Henry Wood Promenade Concert for the BBC on August 16th in the Royal Albert Hall in London.

Entries for Sean O Riada Memorial Trophy Competition in main Festival Programme

Friday, May 10th, at 10.00 p.m. approx.

Treall . . . . . Hugh Kelly

Members of the Choir of University College, Cork
conducted by Dr. Geoffrey Spratt

Sunday, May 12th, at 10.35 a.m. approx.

Caoineadh ar Phádraig Ó Laoghaire . . . . . Joseph Ryan

Gaudete Singers, Dublin
conducted by the Composer

Sunday, May 12th, at 10.40 a.m. approx.

A Mhuire na nGrás . . . . . Aidan Duggan

Gillabey Singers, Cork
conducted by Fionnuala McLaughlin

Sunday, 12th May, at 11.30 a.m. approx.

Alan Murdock

Victoria College and RBAI School Madrigal Group, Belfast
conducted by the Composer