



MIRABILIA

CUORE CHAMBER CHOIR
CONDUCTOR | AMY RYAN

MUSIC BY PÄRT | STANFORD
ZIÓŁKOWSKI | BUDAI and others

SATURDAY 27TH APRIL 7.30pm

ST. MARY'S CHURCH, HADDINGTON ROAD, BALLSBRIDGE

TICKETS €10-15

Mirabilia

Cuore Chamber Choir | Amy Ryan

In Taberna - Michał Ziółkowski (Irish Premiere)

Dieu! qu'il la fait bon regarder! - Claude Debussy (No. 1 from *Trois Chansons*)

Non nobis, Domine - Erika Budai (Irish Premiere)

Alleluia, Christus Resurrexit - Colin Mawby

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Marsh Flowers - Benjamin Britten (Op. 47 No. 3)

Veni, Sancte Spiritus - Georg Grün (No. 3 from *Maranatha*)

Morning Star - Arvo Pärt

Molaimis go léir an tAon-Mhac Críost - Ben Hanlon

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Beati quorum via - Charles Villiers Stanford

The Blue Bird - Charles Villiers Stanford (Op. 119 No. 3)

Ave Verum Corpus - Wolfgang Amadeus Mozart

'Sí do Mhaiméo Í - trad. Irish, arr. Michael McGlynn

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Please hold your applause until the end of each section.

There will be no interval.

As this concert is being recorded, please turn off your phone now.

Welcome to Cuore's first concert of 2024, *Mirabilia*, meaning "marvels" or "wonders", which is an apt title for our first concert in the beautiful acoustic of St Mary's Haddington Road. Tonight we perform our repertoire for the upcoming Ave Verum International Choral Competition in Austria, featuring Irish premieres of *Non nobis, Domine* by Erika Budai and *In Taberna* by Michał Ziółkowski. We are honoured and excited to be representing Ireland at this choral event in two weeks. In commemoration of the 100-year anniversary of Charles Stanford's death, tonight's programme also includes two of his pieces: *The Blue Bird* and *Beati quorum via*. We now invite you to sit back and enjoy this musical celebration of spring.



Cuore Chamber Choir is an internationally award-winning choir based in Dublin, Ireland and conducted by Amy Ryan. We sing challenging and rewarding music in a friendly but committed environment with a wide range of ages and nationalities. Founded in 2014, Cuore has consistently achieved high standards at festivals in Ireland and abroad.

At the 17th International Choir Festival "Tallinn 2023", we were awarded 2nd prize in Chamber Choirs, 2nd prize in Contemporary and a special prize for best performance of the obligatory contemporary piece. We were awarded 1st prize in Mixed Voice, 1st prize in Corn Hardebec and a special prize for best performance of a modern Irish language piece at the Feis Ceoil in March 2023. In the Fleischmann International Trophy Competition at Cork Choral Festival in 2022, we were awarded a special prize for best performance of a contemporary Irish piece. At Cork in 2018, the choir was awarded 1st in Mixed Voice, 2nd in Ireland's Choir of the Year, plus special prizes for best performance by a chamber choir and of a contemporary Irish piece. Other 1st prizes include Mayo (2016), Sligo (2016) and New Ross (2015).

Cuore's concert repertoire ranges from standard works to early music editions prepared by choir members and premieres of pieces written for the choir. We have a particular affinity for contemporary music, having won multiple prizes for interpretation at home and abroad. In December we presented the Irish premiere of Dobrinka Tabakova's *Alma Redemptoris Mater*. In March 2023 we performed at the NCH with the UCD Symphony Orchestra and Philharmonic Choir, including excerpts from *Carmina Burana*. In 2021, Cuore presented the Irish premiere of Will Todd's *Songs of Renewal*. As the invited guest choir at the Zêzere Arts Festival, Portugal in 2019, Cuore performed varied programmes including polychoral works by Enda Bates, Marenzio and Tallis.

Amy Ryan is a conductor, performer and educator from Killarney. She currently lectures at the Royal Irish Academy of Music, and previously at Trinity College Dublin. As a conductor, Amy founded Cuore Chamber Choir, leading them to first prizes at all the major choral competitions in Ireland. Artistic Director of UCD Philharmonic Choir since 2014, she has taught conducting at UCD and is currently guest conductor with UCD Symphony Orchestra. Amy also directs the professional church choir at St Stephen's Church, Dublin and has worked as chorus director with Irish National Opera, Blackwater Valley Opera Festival, North Dublin Opera, and Lyric Opera.

She has studied conducting with Peter Erdei, Dr László Nemes, Robert Houlihan, Alice Farnham, Simon Carrington, Alan Cutts and Volker Hempfling. She completed postgraduate studies with distinction at the Kodály Institute of the Liszt Academy of Music, Hungary, following her undergraduate studies at MTU Cork School of Music. Amy was Chairperson of Kodály Ireland from 2018-2022, directing their annual summer course. She was appointed to the board of Sing Ireland in December 2022.

Cuoresters performing this evening are:

Sopranos: Erika Beyers, Yvonne Corcoran, Sarah Cunningham, Orla Daly, Monica Donlon, Aoife Dunne, Sibéal Farrell, Emma Harrington, Mary Nugent, Aisling O' Carroll, Mella Ruadh, Kata Szita.

Altos: Alison Cline, Clare Dixon, Grainne O' Hogan, Caoilin O' Meara, Máire Ledwith, Suzanne Mahon, Lorraine O'Connell, Margaret Samahita, Laura Slattery.

Tenors: Warwick Harte, Richard McCullough, Garrath Patterson, Kieran Tully, Glenn White.

Basses: Karl Leavy, Cathal McGuinness, Brían Merriman, Peter Ogden, Kevin Sheedy, Joost Slingerland.



Help Cuore bring you more music.

The support of our audience is crucial in bringing you events such as tonight's concert. We invite individuals and corporate bodies to join our *Friends and Patrons* programme, to receive benefits such as free guest tickets and reserved seating. Visit cuore.ie/support or scan our QR code on the inside cover.

Vote for Cuore in Austria on the 11th May!

As part of the *Ave Verum* competition, Cuore will perform in the Long Night of Choral Music, which starts at 7pm CET (6pm Dublin) on Saturday, 11th May.

The concert will be streamed live on YouTube, with you the audience voting for your favourite choir. Visit linktr.ee/CuoreChoir to access the concert livestream and online vote (when available).



Acknowledgements

Cuore would like to thank all those who have continued to support us in our activities during the past year. We extend particular thanks to all at St. Finian's Church, Adelaide Road, and here at St Mary's Church, Haddington Road.

We are grateful to the composer for access to the score of *In Taberna* before its publication by Walton Music last month.

Announcers for our concert this evening are Máire Ledwith, Monica Donlon, Peter Ogden and Laura Slattery.

Poster design by Colm Ó Foghlú.

Programme Notes

In Taberna, Michał Ziółkowski (b. 1991)

Michał Ziółkowski is a composer, pianist and arranger based in Poland. He became interested in music relatively late, starting piano lessons at the age of 15, and starting to compose shortly thereafter. He studied composition at the Karol Lipiński Academy of Music, and began composing choral and orchestral music, with a focus on subtle harmonies.

In Taberna was commissioned by Małgorzata Podzielný and the Rondo Vocal Ensemble, Wrocław in early 2022. It sets lyrics from the final movement of the medieval *Carmina Burana* (famously set by Carl Orff). This final movement, *In taberna quando sumus* ('when we are in the tavern') begins as a militaristic account of the immoral acts of the inebriated crowd, and the march soon descends into anarchy with a list of merry-makers joining in the mischief: included are mistress, master, priest, pauper, men, women, white, black, the pope, old ladies, mothers, children, merchants, Christians, the smart, and the lazy. The composer writes: "In my imagination, the piece is a fusion of primal energy, irony, and dark grotesque, envisioning an ecstatic celebration akin to a lively party at Bacchus' house." He fuses percussive lyrics, energetic rhythms and sometimes almost drunken modulations to capture this raucous mood.

*In taberna quando sumus, non curamus quid sit humus,
sed ad ludum properamus, cui semper insudamus.
Quid agatur in taberna ubi nummus est pincerna,
hoc est opus ut queratur, si quid loquar, audiatur.*

When we are in the tavern, we do not think how we will go to dust,
but we hurry to gamble, which always makes us sweat.
What happens in the tavern, where money is host,
you may well ask, and hear what I say.

*Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur, ex his quidam denudantur
quidam ibi vestiuntur, quidam saccis induuntur.
Ibi nullus timet mortem sed pro Baccho mittunt sortem:*

Some gamble, some drink,
some behave loosely.
But of those who gamble, some are stripped bare,
some win their clothes here, some are dressed in sacks.
Here no one fears death, but they throw dice in the name of Bacchus.

*Primo pro nummata vini, ex hac bibunt libertini;
semel bibunt pro captivis, post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinqües pro fidelibus defunctis,
sexies pro sororibus vanis, septies pro militibus silvanis.*

First of all it is to the wine-merchant the libertines drink,
one for the prisoners, three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters, seven for the footpads in the wood,

*Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus, undecies pro discordantibus,
duodecies pro penitentibus, tredecies pro iter agentibus.
Tam pro papa quam pro rege bibunt omnes sine lege.*

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen, eleven for the squabblers,
twelve for the penitent, thirteen for the wayfarers.
To the Pope as to the king they all drink without restraint.

*Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.*

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,

*Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.*

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
that woman drinks, that man drinks,
a hundred drink, a thousand drink.

*Parum sexcente nummate durant,
cum immoderate bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.*

Six hundred pennies would hardly suffice,
if everyone drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds, and thus we are destitute.
May those who slander us be cursed
and not be recorded among the righteous.

***Dieu! qu'il la fait bon regarder!* Claude Debussy (1862-1918)**

Claude Debussy was born in France in 1862, and became a leader of Impressionism, along with Ravel, marking the shift away from Romantic music. Debussy's instrumental texture, colour, and harmonies all avoid traditional combinations.

This is the first of Debussy's *Trois Chansons*, which set three medieval poems by Charles, Duke of Orléans. These songs are Debussy's only *a cappella* compositions. The poems were written while the poet was in captivity in England for 25 years. The protagonist in this first poem speaks of an idealised young lady, thought to represent France. The song begins with the loudest dynamic marking of the piece in *mezzoforte* as if startled by the view of his forgotten loved one. The rich and expressive harmonies highlight the imagery of the text, with alternating homophony and counterpoint.

*Dieu! qu'il la fait bon regarder
la gracieuse bonne et belle;
pour les grans biens que sont en elle
chascun est prest de la louer.*

God, what a vision she is;
so gracious, good and beautiful!
For all the virtues that are hers
everyone is quick to praise her.

*Qui se pourrait d'elle lasser?
Toujours sa beauté renouvelle.
Par de ça, ne de là, la mer
ne scay dame ne damoiselle
qui soit en tous bien parfaits telle.*

Who could tire of her?
Her beauty constantly renews itself;
On neither side of the ocean
do I know any girl or woman
who is in all virtues so perfect.

*C'est un songe que d'y penser:
Dieu! qu'il la fait bon regarder.*

It's a dream even to think of her;
God, what a vision she is.

Non nobis, Domine, Erika Budai (b. 1966)

Erika Budai was born in Tienen, Belgium. She studied piano at the Lemmens Institute in Leuven, and subsequently studied at the Royal Conservatory in Brussels. As a composer, she has received commissions for works for radio and television, with some 160 compositions to her name, predominantly choral and chamber music pieces.

Non nobis, Domine was composed as one of the compulsory pieces for the Ave Verum International Choral Competition. The lyrics are based on the Oath of the Templar Knights, with the second sentence giving tonight's concert its title.

*Non nobis, Domine, Non nobis,
Sed nomini tuo da gloriam!*

Not unto us, O Lord, Not unto us,
But to your name give thy glory!

*Confitemini Domino, Invocate nomen eius,
Qui facit mirabilia magna solus.*

Give thanks unto the Lord, Call upon his name,
He alone does great wonders.

Si vis pacem, para bellum!

If you wish for peace, prepare for war!

Alleluia, Christus Resurrexit, Colin Mawby (1936-2019)

Colin Mawby was an English organist, choral conductor and composer. He composed extensively for voice, writing over fifty masses, five song cycles and a large number of settings for choir. He was the artistic director of the National Chamber Choir of Ireland for 10 years and was appointed by Pope Benedict XVI to be a "Knight of St. Gregory" to honour his services to church music over the years.

Mawby's setting of the text *Alleluia, Christus resurrexit, venite adoremus, alleluia*: "Alleluia, Christ is risen, come let us adore him, alleluia" is a masterclass in choral texture and tonal colour in eight part harmony.

Marsh Flowers, Benjamin Britten (1913-1976)

Benjamin Britten is regarded as one of the most prolific British composers of the 20th century. His passion for composition began at an early age, with some 700 credited works throughout his career. Britten entered the Royal College of Music with a scholarship application, studying piano and composition with Arthur Benjamin and John Ireland. Britten was a prolific composer whose works include vocal music, piano music, symphonic works and concertos. He had a special affinity for words and wrote extensively for the voice in all genres.

The *Five Flower Songs* were composed in spring 1950 for the 25th wedding anniversary of two major donors to the English Opera group, Leonard and Dorothy Elmhirst. To reflect the Elmhirsts' love of agriculture and botany, Britten chose five poems related to flowers. *Marsh Flowers* sets a poem written by George Crabbe: he pessimistically describes the various flora to be found in the marshy county of Suffolk; they are, in turn "slimy," "dull," "deadly," "faded," "wiry," "globose," "fierce," or "poisoned," with "sickly scent" or even "lack[ing] perfume." Britten imbues this setting with a vague sense of menace: the melodic and harmonic lines are more angular than the preceding songs in the cycle.

***Veni, Sancte Spiritus*, Georg Grün (b. 1960)**

Georg Grün was born in Germany in 1960. He studied church music, conducting, Catholic theology and Musicology in Saarbrücken, and organ improvisation under Jean-Pierre Leguay in Paris. He is renowned internationally as a choral conductor and choral sound specialist.

The Aramaic exclamation *Maranatha* (Come, Lord!) was used as a prayer or as a kind of mantra by the early Christians, and it is the umbrella term for the three-part composition by Georg Grün. This final movement, *Veni!*, uses polyrhythms to convey the urgency of the sentiment *Veni, Sancte spiritus* or “Come, Holy Spirit” with the mantra repeated throughout the lower voices. Gregorian Chants (in ancient modes) merge with accompanying close harmony chords.

*Veni Sancte Spiritus. Et emitte coelitus
Lucis tuae radium.*

Come Holy Spirit, and send out from heaven
the ray of your light.

*Veni pater pauperum. Veni dator munerum.
Veni lumen cordium.*

Come father of the poor, come giver of gifts,
come light of hearts.

*Consolator optime. Dulcis hospes animae.
Dulce refrigerium.*

Greatest comforter, sweet guest of the soul,
sweet consolation.

*In labore requies. In aestu temperies.
In flectu solatium.*

In labour, rest, in heat, temperateness,
in tears, solace.

*O lux beatissima. Reple cordis intima.
Tuorum fidelium.*

O most blessed light, fill the inmost heart
of your faithful.

*Sine tuo numine. Nihil est in homine.
Nihil est innoxium.*

Without the nod of your head, there is nothing in man,
nothing that is harmless.

*Lava quod est sordidum. Riga quod est aridum.
Sana quod est saucium.*

Cleanse what is unclean, water what is parched,
heal what is wounded.

*Flecte quod est rigidum. Fove quod est frigidum.
Rege quod est devium.*

Bend what is inflexible, warm what is chilled,
correct what has gone astray.

*Da tuis fidelibus, In te confidentibus.
Sacrum septenarium.*

Give to your faithful, who trust in you,
the sevenfold gift.

*Da virtutis meritum. Da salutis exitum.
Da perenne gaudium*

Give virtue's reward, give salvation's end,
give joy eternal.

***Morning Star*, Arvo Pärt (b. 1935)**

Estonian composer Arvo Pärt is one of those composers whose creative output has significantly changed the way we understand the nature of music. His body of compositions has become one of the most significant and widely appreciated musical achievements of the past half century, a fact acknowledged in the host of international awards and accolades he has received. In 2003 Arvo Pärt was awarded an honorary doctorate by Durham University in England.

Morning Star was composed to celebrate the 175th anniversary of Durham University. It is based on the prayer inscribed above the tomb of Saint Bede in Durham Cathedral. Saint Bede was a Benedictine monk and scholar who wrote *Historia ecclesiastica gentis Anglorum*, which was one of the most important works on the history of the church in England. He was buried in Durham in 1022.

Molaimis go léir an tAon-Mhac Críost, Ben Hanlon (b. 1979)

Ben Hanlon's compositional career began writing music for the student choirs at the De La Salle College in Waterford, where he has taught for the past 40 years. Through his work here, he has inspired a love of music in thousands of students. His early compositions were mostly arrangements of Irish songs composed for his school choir.

Molaimis, "Let us all praise Christ, the only son of God", is one of his most performed pieces. With rich harmonies and melodies with driving mixed-metre ostinatos, it is a memorable and captivating piece.

Molaimis go léir an tAon-Mhac Críost

A cheannaigh go daor ar an gcrois chéasta sinn,

A thiofáidh gan baol dár saor' arís.

Glóire do Dhia sna hArda.

Let us all praise Christ the Only Son of God

Who was crucified and bought us dearly on the cross,

Who will surely come again to set us free.

Glory be to God on High.

Míle buíochas leat a Aon-Mhic mín

A céasadb, a Rí is naofa dlí

Agus d'éalaigh saor on éag arís.

Glóire do Dhia sna hArda.

Thanks be to you the gentle Only Son

Who was crucified, O holy King of Justice

And who was freed again from death.

Glory be to God on High

(Traidisiúnta)

(Traditional, adapted from translation by Bernadette McIntyre)

Beati quorum via, Charles Villiers Stanford (1852 - 1924)

Charles Villiers Stanford was born in Dublin and had a distinguished career as a composer, teacher and conductor. He was one of the founders of the Royal College of Music and produced over 200 works, including symphonies, church music and opera.

Beati quorum via is a setting of the text from Psalm 119, verse 1 *Beati quorum via integra est, qui ambulant in lege Domini* or "Blessed are those whose life is blameless, who walk in the law of the Lord". It is in set six parts with divided soprano and bass lines, with contrasts between the three upper and three lower voices.

The Blue Bird, Charles Villiers Stanford (1852 - 1924)

Our second piece by Charles Villiers Stanford, *The Blue Bird* is a setting of a poem by the English poet and novelist Mary Elizabeth Coleridge. In Stanford's setting, the choirs' opening chords and rich harmonies set the scene. The delicate soprano part (sung by Monica Donlon) has a narrative role, sometimes blending with the ensemble, and at other times climbing high above. The word "blue" is always set to a solitary E-flat in the soprano part. There is no final cadence, the blue bird simply flies off into the distance.

***Ave Verum Corpus*, Wolfgang Amadeus Mozart**

Ave Verum Corpus was written in June 1791 for Anton Stoll, the choirmaster of St. Stephen's Church in Baden, near Vienna, where we will perform in a few weeks. Mozart's wife Constanze was in the last two months of her difficult sixth pregnancy and needing the benefits of the mineral springs at Baden.

This Communion motet sets a 14th-century text often attributed to Pope Innocent VI, which describes Austria's elaborate celebration of the Feast of Corpus Christi. The piece, for chorus with strings and organ, is only forty-six measures long. Although it lacks Mozart's characteristic virtuosic flashes in D-major homophony, it challenges performers to achieve clarity and beauty through balance and restraint.

*Ave verum corpus, natum de Maria Virgine,
vere passum, immolatum in cruce pro homine
cuius latus perforatum fluxit aqua et sanguine:
esto nobis prægustatum in mortis examine.*

Hail, true Body, born of the Virgin Mary,
truly suffered, sacrificed on the cross for mankind,
from whose pierced side flowed water and blood:
Be for us a foretaste [of the Heavenly banquet] in the trial of death!

'Sí do Mhaimeo Í, arr. Michael McGlynn (b. 1964)

Michael McGlynn was born in Dublin in 1964. He combines elements of medieval and traditional music (ornamentation and drones) with chordal clusters and dissonances. In 1987, he founded the Irish choral group Anúna.

Originating in 1839, the comic song 'Sí do Mhaimeo Í (also known as Cailleach an Airgid or "The Hag with the Money") is a spirited and energetic jig originating in the West of Ireland. It tells the story of an old woman who will marry a young man - the cautionary element being that if they do marry he will drink all her money. The melody is in the soprano line, set in a manner that exaggerates the rhythmic vitality naturally found in the melodic line.

*'S í do Mhaimeo í, cailleach an air[i]gid
'S í do Mhaimeo í, ó Bhaíl' Iorraís Mbóir í,
'S chuir-feadh sí cóistí 'r bhóithre Chois Fharráige.
'bhFeifeása 'n "steam" 'ga'l siar Tóin Uí Loing',
'S na rothaí gh'l timpeall siar óna ceathrúna[i];
Caitheadh sí'n stiúir naoi n-uair'ar a cúl,
'S ní choinneodh sí siúl le cailleach an air[i]gid
'Measann tú 'bpósfa cailleach an air[i]gid
Tá 's a'm nach bpósfa', tá 's a'm nach bpósfa'
Mar tá sé ró-óg 'gus dólfadh sé'n t-air[i]gead.
'S gairid go bpósfa' beirt ar an mbaile seo;
'S gairid go bpósfa', 's gairid go bpósfa',
Séan Shéamais Mbóir agus Máire Ní Chathasaigh.*

She is your granny, the hag with the money
She is your granny from the town of Iorraís Mór,
And she would put coaches on the roads of Cois Farráige
If you'd see the steam [steam boat] going past Tóin Uí Loing'
And the wheels turning speedily at her flanks
She'd scatter the store nine times to the rear,
But she never keeps pace with the hag with the money.
Do you reckon he'd marry, the hag with the money
I know he'll not marry, I know he'll not marry
Because he's too young and he'll drink the money.
We'll soon have a wedding, by two in the village
We'll soon have a wedding, we'll soon have a wedding,
Between Séan Séamais Mór and Máire Ní Chathasaigh.