



**10**  
YEARS

# Cuore Chamber Choir

Conductor  
*Amy Ryan*

Sat 5th April 2025  
St. Mary's, Haddington Rd, Dublin

~ **Welcome & Beginnings** ~

*I Will Greatly Rejoice!* – Knut Nystedt  
*Super Flumina Babylonis* – Giovanni Palestrina  
*Žitné Pole* – Antonín Dvořák

~ **Collaborations** ~

*O Nata Lux* – Ben Parry  
*Ubi Caritas* – Maurice Duruflé

~ **Travels** ~

*Omnia Mutantur* – Erkki-Sven Tüür  
*Non Nobis Domine* – Erika Budai

~ **Ireland** ~

*‘Sí do Mhaimeo Í* – Michael McGlynn  
*Alleluia, Christus Resurrexit* – Colin Mawby  
*Regina Coeli* – Rhona Clarke  
*Agnus Dei* – Joost Slingerland

~ **New Music** ~

*In Taberna* – Michał Ziółkowski  
*To a Child Dancing upon the Shore* – Michał Ziółkowski

~ **Alumni & Farewell** ~

*Esti Dal* – Zoltán Kodály  
*Sagastipean* – Javier Busto

Please **hold your applause** until the end of each section.  
There will be no interval. When the concert finishes, please vacate the church promptly.  
As this concert is being recorded, please **turn off your phone now**  
or **switch to airplane mode** if viewing this on your phone.

**Welcome** to Cuore's 10th Anniversary Concert in the beautiful surroundings of St. Mary's Church. We hope you enjoy our performance, which features some of our greatest audience hits, members' favourite works, hidden gems from our repertoire and the premiere of our 10th anniversary commission from celebrated Polish composer Michał Ziółkowski.

**Cuore Chamber Choir** is an award-winning mixed-voice choir based in Dublin, founded by Amy Ryan and Patricia O'Neill in 2014. The choir consists of singers from a range of nationalities and ages, committed to high-level performances of rewarding music, from early polyphony to contemporary premieres.

The choir has consistently achieved high standards, including Gold at the International Choir Competition Ave Verum, Austria in 2024, and two second prizes at the Tallinn International Choir Festival in 2023. Closer to home, Cuore achieved first prizes in RTÉ lyric fm's *Choirs for Christmas* competition (2024), at the Feis Ceoil (2023), Cork (2018), Mayo (2016), Sligo (2016) and New Ross (2015). Cuore was awarded special prizes for contemporary music by RTÉ lyric fm (2024), in Tallinn (2023), the Feis Ceoil (2023) and Cork (2022 and 2018).

Beyond competitions, the choir engages in charitable performances, collaborations with orchestra and its own regular concerts. Cuore has performed in the National Concert Hall on a number of occasions, including a charity concert last October. You can read more about our history in our website event archive at [cuore.ie](https://cuore.ie); check back periodically for new additions.

**Amy Ryan** is a conductor and educator from Killarney. She lectures in music at RIAM and previously at TCD. Amy founded the award-winning Cuore Chamber Choir and is Artistic Director of UCD Philharmonic Choir. She also conducts the Irish-language ladies choir, Cór Duibhlinne, and the professional choir of St. Stephen's Church, Mount St., Dublin.

Amy has guested with the UCD Symphony Orchestra conducting concerts including works by Sibelius, Brahms and Richard Strauss. She has prepared choruses for Irish National Opera, Blackwater Valley and Lyric Opera, and has also performed as a cellist and flautist across Europe and the U.S.A.

Amy studied under renowned conductors and holds advanced qualifications in choral conducting and pedagogy from the Kodály Institute of the Liszt Academy of Music, Hungary. She was Chairperson of Kodály Ireland from 2018-2022 and was appointed to the board of Sing Ireland in December 2022.

## Cuoresters Performing This Evening

**Sopranos:** Helen Blackmore, Sarah Cunningham, Monica Donlon, Caoimhe Duggan, Aoife Dunne, Sibéal Farrell, Emma Harrington, Muireann Lynch, Aisling O'Carroll, Mary Nugent, Kata Szita.

**Altos:** Davina Baker, Alison Cline, Sofia Ortiz Curtis, Clare Dixon, Meghan Killalea, Máire Ledwith, Ellen O'Driscoll, Molly O'Shea, Lorraine O'Connell, Margaret Samahita.

**Tenors:** Richard McCullough, Garrath Patterson, Ronan Sugrue, Kieran Tully, Glenn White.

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



### Support Cuore!

The support of our audience is crucial to bring 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](https://cuore.ie/support) or scan our QR code above.

We welcome financial support to subsidise membership and travel costs for deserving singers, and to fund future premieres and commissions, supporting the livelihoods of living composers.

We are also **fundraising now for our first commercial recording**, planned for 2026, to feature premiere recordings of music associated with Cuore, including tonight's world premiere, and future commissions.

## Programme Notes

### ***I Will Greatly Rejoice!*, Knut Nystedt (1915-2014)**

**Our first performance: 2015.**

Born in Norway, Knut Nystedt studied with Aaron Copland and enjoyed a long and varied career as a composer, conductor and teacher. He was made a Knight of the Order of St Olav in 1966 by the King of Norway, in recognition of his contribution to Norwegian music. Much of Nystedt's choral output is based on biblical texts or sacred themes, which may be attributed to his upbringing in a devoutly Christian family.

Composed in 1977, *I Will Greatly Rejoice!* is one such example. It is a setting of a joyous verse from the book of Isaiah. Exuberant and ebullient, the piece features frequent changes of metre which add rhythmic interest and vitality.

### ***Super Flumina Babylonis*, Giovanni Palestrina (c. 1525-1594)**

**Our first performance: 2017.**

Palestrina is recognised as one of the most influential Renaissance composers. His fame as the outstanding representation of the Roman School of vocal music caused his name to be associated with the 'strict' style of Renaissance counterpoint. He served as the Maestro di Capella at St Peter's Basilica in Rome and composed over 100 masses and other liturgical works.

*Super Flumina Babylonis* is one of Palestrina's most evocative motets in which he demonstrates his mastery of contrapuntal techniques. He sets the first two verses of Psalm 137. Typical of his style, each line of the psalm is set to a musical phrase, mostly beginning with imitation. At the words *suspendimus organa nostra* ("we hung up our instruments") the music takes on a triple meter, like a sad dance, and the motet ends "suspended" on the dominant chord.

*Super flumina Babylonis,  
Illic sedimus et flevimus,  
Dum recordaremur tui, Sion.  
In salicibus in medio ejus,  
Suspendimus organa nostra.*

Upon the rivers of Babylon,  
There we sat and wept,  
When we remembered Zion.  
On the willows of the land,  
We hung up our instruments.

## **Žitné Pole, Antonín Dvořák (1841-1904)**

**Our first performance: 2015.**

Antonín Dvořák was born in a small Bohemian village near Prague, into a family of amateur musicians. Despite expectations to follow in his father's footsteps as a butcher, Dvořák pursued music with the encouragement of church organist Antonín Liehmann. He studied at a school for organists in Prague, where he met influential composers including Bedřich Smetana.

Although the first to be composed, *Žitné Pole* is the third of five songs from *In Nature's Realm* Op. 63, a song cycle for a *capella* choir, composed in 1882. The songs are mostly homophonic in texture and exemplify Dvořák's deep love of nature. In this song, the repeated softening phrases cleverly depict the breeze rustling through the rye fields, creating a vivid musical landscape that resonates with the listener's imagination.

*Žitné pole, žitné pole,  
jak to zraje vesele!  
Každý klásek muzikantem,  
klasů jak když nastele.*

Rye field, rye field,  
how merrily it is ripening!  
Every straw is a musician,  
the whole field is full of them.

*Hedvábným to šatem šustí,  
větrík v skočnou zalupe,  
slunce objímá a líbá,  
Jen to v stéblu zalupe.*

It swishes like a silken dress,  
the breeze stamps in a dance,  
embraced and kissed by the sun,  
crackling in the straw.

*Za motýlkem včelka šeptem,  
zda kdo v chrpě nevěží,  
a ten cvrček posměváček  
s křepelíčkou pod mezí.*

Whispering, a bee asks to a butterfly,  
if the bluebottle is not yet occupied,  
and a mocking cricket hides  
with a quail under a balk.

*Žitné pole, žitné pole,  
jak to zraje vesele,  
a má mysl jako v tanci,  
jak když písni nastele.*

Rye field, rye field,  
how merrily it is ripening,  
and my thoughts are like dancing,  
full of songs.

## **O Nata Lux, Ben Parry (b. 1965)**

**Our first performance: 2017.**

Ben Parry is a former Swingle Singer and now a composer, conductor and Assistant Director of Music at King's College, Cambridge. This hymn, *O Nata Lux*, is from the Divine Office sung at Lauds (the monastic office of dawn prayer) during the Feast of the Transfiguration (August), revealing the divinity of Christ as one born of light. Parry's contemplative composition features effective melodic and harmonic phrasing in a homophonic setting that creates a serene atmosphere for reflection.



The Irish premiere of this piece was sung by King's Voices, Cambridge (conducted by Ben Parry) at our joint concert with them in March 2017, and it is now a treasured part of Cuore's repertoire.

*O nata lux de lumine,  
Jesu redemptor saeculi,  
Dignare clemens supplicum  
Laudes precesque sumere.*

O Light born of Light,  
Jesus, redeemer of the world,  
with loving kindness deign to receive  
supplicant praise and prayer.

*Qui carne quondam contegi  
Dignatus est pro perditis.  
Nos membra confer effici  
Tui beati corporis.*

Thou who once deigned to be clothed in flesh  
for the sake of the lost,  
grant us to be members  
of thy blessed body.

### ***Ubi Caritas*, Maurice Duruflé (1902-86)**

**Our first performance: 2017.**

French composer, organist and teacher, Maurice Duruflé was deeply influenced by the Gregorian chant tradition while a chorister at the Rouen Cathedral Choir School. He was an introspective and highly self-critical musician and, as a result, published only fourteen works in his lifetime.

Composed in 1960, *Ubi Caritas* is based on the Gregorian chant of the same name, and is the first of a set of four motets. This chant is traditionally sung during the Holy (Maundy) Thursday liturgy. Duruflé sets the meditative text so that the freely flowing motion of the chant, first heard in the altos, is always at the forefront. It is primarily homophonic, with each voice moving together in hymn-like fashion.

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsulemus et in ipso jucundemur.*

Where there is charity and love, God is there.  
We gather together in the love of Christ.  
Let us rejoice and be glad in it.

*Timeamus et amemus Deum vivum.  
Et ex corde diligamus nos sincero.*

Let us fear and love the living God.  
And with a sincere heart, let us love each other.

### ***Omnia Mutantur*, Erkki-Sven Tüür (b. 1959)**

**Our first performance: 2023.**

Erkki-Sven Tüür is an Estonian musician, flautist and percussionist, who spent several years as a rockstar, leading the progressive rock band "In Spe". He later left the band to pursue a solo career as a composer, quickly gaining international recognition once *perestroika* made it possible.

*Omnia Mutantur*, commissioned by the Estonian Choral Association as the compulsory contemporary piece for the 17th Tallinn International Choir Festival, sets texts by ancient Roman poets Ovid and Virgil. However this

piece is not just a technical étude for choirs to show off their rhythmic and harmonic versatility. The piece reflects the composer's varied musical background, opening with challenging and sometimes almost painful motifs and cluster chords as the text explores the idea that present suffering may benefit us in the future. Gradually the music resolves moving towards the affirmation that love will conquer all.

*Omnia mutantur, nihil interit.*

Everything changes, nothing perishes.

*Perfer et obdura,*

Be patient and tough,

*dolor hic tibi proderit olim.*

someday this pain will be useful to you.

*Nulla salus bello. Omnia vincit amor.*

There is no salvation in war. Love conquers all.

### ***Non Nobis, Domine*, Erika Budai (b. 1966)      Our first performance: 2024.**

Erika Budai, born in Tienen, Belgium, pursued her musical education at the Lemmens Institute in Leuven, where she studied piano. She continued her studies at the Royal Conservatory in Brussels. As a composer, Budai has received numerous commissions for works for radio and television. She has composed around 160 pieces, primarily focusing on choral and chamber music.

*Non nobis, Domine* was commissioned for the Baden Ave Verum International Choral Competition 2024 as one of the compulsory pieces. The lyrics are inspired by the Oath of the Templar Knights. This captivating piece is written for a unison choir with tambourine and body percussion accompaniment. The metre changes constantly, following the natural stress of the Latin text. The challenge for the choir lies in maintaining a consistent, unified unison amidst the shifting metre.

*Non nobis, Domine, Non nobis,*

Not unto us, O Lord, Not unto us,

*Sed nomini tuo da gloriam!*

But to your name give thy glory!

*Confitemini Domino,*

Give thanks unto the Lord,

*Invoke nomen eius,*

Call upon his name,

*Qui facit mirabilia magna solus.*

He alone does great wonders.

*Si vis pacem, para bellum!*

If you wish for peace, prepare for war!

### ***‘Sí do Mhaiméo Í*, Michael McGlynn (b. 1964)      Our first performance: 2024.**

Dublin-born Michael McGlynn founded the Irish choral group Anúna in 1987. His musical style combines elements of medieval and traditional music (ornamentation and drones) with chordal clusters and dissonances.



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 (c. 1839). 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.

*‘Sí do Mhaimeo í, cailleach an air[i]gid  
‘Sí do Mhaimeo í,  
ó Bhail’ Iorrais Mhóir í,  
‘S chuir-feadh sí cóistí  
‘r bhóithre Chois Fharraige.*

She’s your granny, the hag with the money  
She’s your granny  
from the town of Iorrais Mór,  
and she’d put coaches  
on the roads of Cois Farraige.

*D’bhFeicfeása ‘n “steam”  
‘ga’l siar Tóin Uí Loing’,  
‘S na rothaí gh’l timpeall  
siar óna ceathrúna[i];  
Caithfeadh sí’n stiúir naoi n-uair’ar a cúl,  
‘S ní choinneodh sí siúl  
le cailleach an air[i]gid*

If you’d see the 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.

*‘Measann tú ‘bpósfa  
cailleach an air[i]gid  
Tá ‘s a’m nach bpósfa’,  
Mar tá sé ró-óg  
‘gus dólfadh sé’n t-air[i]gead.*

Do you reckon he’d marry,  
the hag with the money  
I know he’ll not marry,  
Because he’s too young  
and he’ll drink the money.

*‘S gairid go bpósfa’  
beirt ar an mbaile seo;  
Séan Shéamais Mhóir  
agus Máire Ní Chathasaigh.*

We’ll soon have a wedding,  
by two in the village;  
Between Séan Séamais Mór  
and Máire Ní Chathasaigh.

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

**Our first performance: 2016.**

English-born Colin Mawby spent much of his life in Ireland as an organist, choral conductor and composer. He composed extensively for voice, writing over fifty masses, five song cycles and numerous choral settings. He was the artistic director of the National Chamber Choir of Ireland (now Chamber Choir Ireland) for ten years and was appointed by Pope Benedict XVI to be a “Knight of St Gregory” to honour his considerable service to church music.

Mawby's eight-part setting of this Easter hymn is a masterclass in choral texture and tonal colour. The minimalist opening section comprises a simple chant-like melody alternating between the upper voices in the minor key which builds to a triumphant annunciation of the resurrection. This is contrasted with a modulation to the major key for a homophonic setting of the text *Venite adoramus*, evoking a gentle and prayerful atmosphere. The opening chant-like melody is recalled in the final *Alleluia* section.

*Alleluia, Chritus resurrexit,  
Venite adoremus, Alleluia.*

Alleluia, Christ is risen.  
Come, let us adore him, Alleluia.

### ***Regina Coeli*, Rhona Clarke (b. 1958)**

**Our first performance: 2018.**

Dublin-born composer and musicologist, Rhona Clarke's output includes a significant body of choral music, as well as chamber, orchestral and electronic works. Joining The Lindsay Singers (Dublin-based female choir) as a teenager, Clarke has a long engagement with choral singing which she has described as giving her real 'insider knowledge' of how to write effectively for choral voices.

*Regina Coeli*, from Two Marian Anthems commissioned by The National Chamber Choir (now Chamber Choir Ireland), is dedicated to Clarke's mother. This lively and rhythmic setting reflects the natural stress pattern of the text, juxtaposing long and short notes in ever-changing time signatures. Clarke herself describes how the music of the *Ora pro nobis* section "reflects on the words using a slow chordal build-up before the final section which is a development of the opening idea".

*Regina coeli, laetare, alleluia.  
Quia quem meruisti portare, alleluia,  
Resurrexit, sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.*

Queen of Heaven, rejoice, alleluia.  
For He whom you did merit to bear, alleluia,  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.

### ***Agnus Dei*, Joost Slingerland (b. 1973)**

**Our first performance: 2019.**

We have been very fortunate in Cuore to count several composers among our choristers. Joost, a longstanding bass, is one such talent. This beautiful setting of the *Agnus Dei* (Lamb of God) is taken from his Mass composed in December 2018. We had the honour of giving its concert premiere in June 2019, shortly followed by the Portuguese premiere of the piece, performed alongside his *Kyrie* setting from the same work in July 2019.

The composer, in response to Renaissance practices of not providing performance indications of pace, dynamic, accent and breath, intentionally gives us performance freedom. This setting of the *Agnus Dei* is built around a passage in parallel thirds and fifths, giving it its serene and contemplative character.

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

Lamb of God,  
who takes away the sins of the world,  
have mercy on us.

*Agnus Dei,  
qui tollis peccata mundi,  
dona nobis pacem.*

Lamb of God,  
who takes away the sins of the world,  
grant us peace.

### ***In Taberna*, Michał Ziółkowski (b. 1991)      Our first performance: 2024.**

Michał Ziółkowski is a composer, pianist and arranger based in Poland. His musical journey began at the age of 15, when he began to study piano and started composing shortly thereafter. He pursued his studies in composition at the Karol Lipiński Academy of Music, focusing on choral and orchestral music characterised by subtle harmonies.

*In Taberna* was commissioned by Małgorzata Podzielny and the Rondo Vocal Ensemble, Wrocław, in 2022. It sets lyrics from the final movement of the medieval Carmina Burana (famously set by Carl Orff). This virtuosic work begins as a militaristic account of the immoral acts of the inebriated crowd, and the march soon descends into anarchy, as a diverse array of merrymakers join the mischief. Among them are mistresses, masters, priests, paupers, men, women, white, black, the pope, elderly ladies, mothers, children, merchants, Christians, the smart, and the lazy. Ziółkowski skillfully fuses percussive lyrics, energetic rhythms and sometimes almost drunken modulations to capture this raucous mood. The composer describes that, in his 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.”

*In taberna quando sumus, non curamus  
quid sit humus, sed ad ludum properamus,  
cui semper insudamus.*

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.

*Quid agatur in taberna ubi nummus est  
pincerna, hoc est opus ut queratur,  
si quid loquar, audiat.*

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.*

Some gamble, some drink,  
some behave loosely.

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

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

*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.*

*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.*

*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.*

*Parum sexcente nummate durant,  
cum immoderate bibunt omnes  
sine meta.*

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

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,

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.

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,

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.

Six hundred pennies would hardly suffice,  
if everyone drinks immoderately and  
immeasurably.

*Quamvis bibant mente leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt, confundantur  
et cum iustis non scribantur.*

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.

### ***To a Child Dancing on the Shore, Michał Ziółkowski (b. 1991)***

**Our first performance: tonight, World Premiere!**

This piece was commissioned by Amy and the choir to celebrate our 10<sup>th</sup> anniversary, and majority funded with prize money from RTÉ lyric fm. The composer describes the piece thus:

*Yeats' beautiful yet brief poem evokes the image of a child dancing—innocent, free, and unaware of the future. However, in today's world, many children are deprived of safety and even lose their lives in the brutal wars waged by criminals. For me, this little piece is both a celebration of life and my small expression of opposition to the violence inflicted upon the youngest and most vulnerable.*

For us, this sensitive setting of the text, with its rich harmonies and the interweaving repetition of the word 'dance' in the closing section, perfectly evokes the carefree atmosphere of the dancing girl and childhood innocence. The middle section, a little more ominous, is more reflective, developing into a *molto crescendo* portraying the word 'monstrous'. The modal music together with the ornamentation give an idiomatic feeling of traditional Irish music. We are very grateful to Michał for composing this beautiful piece for us.

### ***Esti Dal, Zoltán Kodály (1882-1967)***

**Our first performance: 2015.**

Hungarian composer, ethnomusicologist and arranger, Kodály is probably best known worldwide for his impact on music education. This beautifully atmospheric arrangement of a traditional Hungarian folksong holds special meaning for many Cuore members, especially those from Hungary and the many Cuore members who have studied in Hungary (including Amy).

The sopranos sing the words of a weary traveller wandering through the woods, praying that God will send an angel to watch over him while he rests. Beneath that, the lower voices sustain luscious wordless chords. Kodály's unusual harmonisation in this piece reflects his very eclectic musical palette.



*Erdő mellett estvéledtem,  
Subám fejem alá tőtem,  
Ősszérttettem két kezemet,  
Úgy kértem jó Istenemet:*

*Én Istenem, adjál szállást,  
Már meguntam a járkálást,  
a bujdosást, Az idegőn földőn lakást.*

*Adjon Isten jó éjszakát,  
Küldje hozzám szent angyalát,  
Bátorista szívűnk álmát,  
Adjon Isten jó éjszakát.*

By the forest I spent the evening  
I placed my cloak under my head,  
I put my hands together  
I prayed to my good God:

My God, give me a resting place,  
I'm tired of wandering and hiding,  
Of living in a foreign land.

May God give me a good night  
Send me my holy angel,  
To strengthen the dreams of my heart,  
May God give me a good night.

### ***Sagastipean, Javier Busto (b. 1949)***

**Our first performance: 2015.**

Javier Busto was born in San Sebastián, Spain, and graduated from Valladolid University with a doctorate in medicine. Having developed his self-taught musical skills, he studied choral conducting with Erwin List. He was conductor of the Eskifaia Choir (1978–1994). Currently, he is conductor of the award-winning Cantemus Koroa in San Sebastián.

This work was composed in 1990. Full of Basque rhythms and sounds, including a vocal imitation of an *alboka* (a reedy Basque instrument), the song requires a variety of vocal colour throughout. The folk energetic middle section is so much fun it is repeated before giving way to the soporific end-of-night final section, which brings our concert to a close.

*Sagastipean hortzaz gora, ah!  
Belarrak bizkarra guri,  
sagar lorak  
xuritan lehertu  
gau ederraren zauri,  
mizperalek bost bezur ditu  
bost pena nere bihotzak  
bost adarreke bost sagar lora,  
ñir ñir bost izar lotsak.*

*Kopla kanta, airia dantzak  
zorion eta nahigabe  
gau giroa ederra da ta,  
ama ez naiz logale.  
Jir, jir...mi zanka mar...*

In the apple tree field, lying on my back, ah!  
The grass caressing my back,  
the blossoms of the apple tree  
in white they blossom  
wounds of a beautiful night,  
the medlar has got five stones  
five sorrows in my heart,  
the five boughs have five blooms,  
ñir ñir five ashamed stars.

Let's sing a couplet, let's dance  
joys and sadness,  
the night is good,  
mother, I'm not sleepy.  
Jir, jir...mi zanka mar...

## Acknowledgements

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

Programme notes compiled and edited by Lorraine O' Connell and Kieran Tully. Poster and cover art by Gerry Cleary.

## Coming Soon for Cuore

We are holding **auditions for limited vacancies** now. Prospective members should have strong sight-reading ability and recent choral experience. For further details, please visit [cuore.ie/join](https://cuore.ie/join) or scan our QR code:



Our **next performance** is on Sunday 8th June in the Dun Laoghaire Organ Concerts series, along with the resident organist, Judit Maté, featuring exciting music for choir and organ. For tickets, check [cuore.ie](https://cuore.ie) later in April.

Our annual *Christmas with Cuore* concert will take place here in St Mary's in December. In addition, we are already making plans for other events in the Autumn, which we will announce in due course.

To stay up to date with all our exciting plans, **sign up for our newsletter** at [cuore.ie/list](https://cuore.ie/list) or **follow @CuoreChoir** on your favorite social media channels. You can also find these links via the QR code above.

If you're inspired by what we do and would like to **support our anniversary celebrations** or our commercial recording next year, we'd love to hear from you! Contact us at [info@cuore.ie](mailto:info@cuore.ie) to learn more about how you can get involved.



