

Celebrating Twenty Years of the Choral Scholars of University College Dublin

National Concert Hall
25th April 2019



Rivers of light

The
CHORAL SCHOLARS
of University College Dublin

Conductor **Desmond Earley**

Special Guests **David Agnew, Oboe**
 Geraldine O'Doherty, Harp
 Martin Johnson, Violoncello
 Conor Lyons, Bodhrán
 Paul Maher, Bass Drum
 Kevin Whyms, Guitar





Whether it is your first time joining us, or attending our Spring concert is an annual tradition for you, we extend a very warm welcome to the National Concert Hall.

Tonight's show - *Rivers of Light* - is, in essence, an adaptation of the concert programme presented by the Choral Scholars to a full house at our Carnegie Hall debut on 15th March 2019. Our performance in New York and this evening's concert are part of an expanded programme of activities to mark this landmark 20th anniversary season. In addition, the Choral Scholars recently released a second album - *Perpetual Twilight* - on the Signum Records label.

Featuring works from both of our recordings *Invisible Stars* and *Perpetual Twilight*, the highlight this evening promises to be the world-premiere of a work by Ēriks Ešenvalds on poetry by James Joyce, written especially for this occasion. The singers are delighted to be joined this evening by acclaimed artists

David Agnew (oboe), Martin Johnson (violoncello), Paul Maher (percussion), Geraldine O'Doherty (harp), Tristan Rosenstock (bodhrán) and Kevin Whymys (guitar).

We continue to strive for excellence as an internationally acclaimed collegiate scholarship ensemble. The achievements of the Choral Scholars over the past twenty years are attributable to the hard work and dedication of every scholarship student. It is imperative that the next generation of Choral Scholars has the same opportunity to learn, grow, achieve and represent outstanding performance of chamber-choral repertoire. Your support can make a difference and greatly enhance the experience of these young scholars, all of whom commit to an intensive rehearsal and learning schedule each year in addition to their academic studies.

It is a particularly beneficial time to support the Choral Scholars! To celebrate the 20th anniversary of Choral Scholars, the UCD Foundation is generously matching all donations for a limited time. Your donation before 31st May 2019 to the Choral Scholars will be doubled by the UCD Foundation. I ask you, a most valued supporter, to consider assisting us in reaching this important goal. Your donation, no matter how big or small, will help to fund a variety of projects, including life-changing, educational and performance experiences for these promising students, who are our future. To make a donation, or find

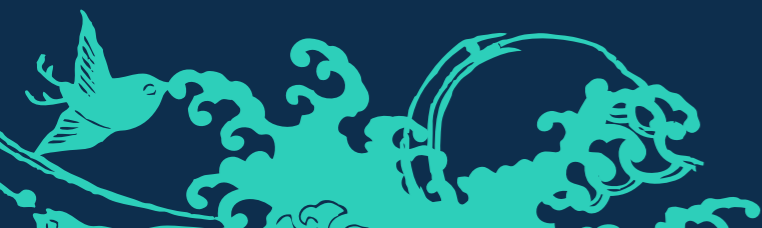
out more, see the back pages of this programme.

A special thanks to our donors, whose generous ongoing support enables the Choral Scholars to flourish. On behalf of the students, I wish to acknowledge the Iris O'Brien Foundation, UCD Estate Services, Prof. Andrew Deeks, Prof. Sarah Prescott, Eilis O'Brien, Prof. Mark Richardson, Sinéad Dolan, Aoife Perry, Abby Molloy, Aoife Daly at Ériu Artist Management and Gráinne O'Hogan. Thanks to Dr Giarán Crilly for the use of the UCD Symphony Orchestra bass drum, and to all faculty and staff of the School of Music at University College Dublin.

The Choral Scholars would not be the successful ensemble it is today without the guidance and advocacy of its Advisory Board, including Chairman Dr Dennis Jennings. For his sustained contribution, years of service and friendship, I wish to express my gratitude, and the gratitude of Choral Scholars past and present.

We are extremely proud of every choral scholar who has ever participated in the scholarship programme over the past twenty years and grateful that their voices are a part of this special legacy. Thank you for joining us for this anniversary celebration; may the beauty of the music stay with you until we meet again.

Desmond Earley
Artistic Director



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PERPETUAL TWILIGHT

THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN
DESMOND EARLEY



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Programme

The Choral Scholars of University College Dublin
Desmond Earley ~ Artistic Director

SPECIAL GUESTS:

David Agnew, Oboe
Geraldine O'Doherty, Harp
Martin Johnson, Violoncello
Conor Lyons, Bodhrán
Paul Maher, Bass Drum
Kevin Whyms, Guitar

TITLE

Dúlamán
Body of the Moon
Aimhirgín
Geantraí
The Maid of Culmore
Wild Mountain Thyme
At that hour when all things have repose
My Love is like a Red, Red Rose
My Love is in a Light Attire

COMPOSER/ARRANGER

Arr. Desmond Earley
Desmond Earley
Ivo Antognini
Michael McGlynn
Arr. Kevin Whyms
Arr. Eoin Conway
Timothy Stephens
Arr. Ēriks Ešenvalds
Ēriks Ešenvalds

INTERVAL

Rivers of Light
Sun and Moon and Stars
Sí do Mhamó í
Peace
Orphan Girl
Danny Boy
Sadhbh Ní Bhruinnealladh
Bó na Leathadhairce
Mo Ghille Mear

Ēriks Ešenvalds
Bill Whelan
Arr. Desmond Earley
Ivo Antognini
Brendan Graham, arr. Desmond Earley
Arr. Desmond Earley
Arr. Desmond Earley
Arr. Desmond Earley
Arr. Desmond Earley



CONGRATULATIONS TO THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN ON YOUR LANDMARK ACHIEVEMENTS

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TODD



TWENTY YEARS OF CHORAL SCHOLARS AT UNIVERSITY COLLEGE DUBLIN

Choral Scholars succeeded to the position of pre-eminent vocal ensemble at University College Dublin soon after its inception in 1998. As a recent graduate of the university, Desmond Earley envisioned a scholarship ensemble with a particular Irish character: an ensemble that could act as global ambassadors for University College Dublin. This has been achieved through scholarly research; a commitment to outstanding performance standards; performing and recording diverse, new and imaginative repertoire; and by fostering an environment of stellar collaboration and fellowship.

With the steadfast support of Fr Kieran McDermott, who championed the initiative, UCD Governing Authority approved the establishment of eight choral scholarship awards in September 1998. The first ensemble was titled 'UCD Chapel Choir' but two years later was renamed the 'Choral Scholars of University College Dublin'. The ensemble sang weekly services in Belfield church and created the tradition of annual Christmas and Spring Concerts. The group rapidly garnered significant recognition as a fresh and exciting company of musicians, performing the Irish premiere of *Christus vincit* by internationally known Scottish composer Sir James MacMillan at the 2003 Spring Concert.

In December 2015 the group released its debut album, *Invisible Stars*, on Signum Classics. The album was warmly received by critics and listeners alike, selling over ten thousand physical and digital copies in over 80 countries, making it the label's best-selling choral recording in 2016 and 2017; an impressive statistic on a label that boasts The

King Singers and Tenebrae amongst its artists. Creative collaboration with film-makers has allowed Choral Scholars to reach over 15 million viewers on social media platforms.

The exploration of lesser-known works by earlier composers is a feature of the artistic direction. The very first Spring concert of Choral Scholars – *The Leipzig Masters* – took place on Wednesday 21st April 1999 and featured works by composers who each held the position of Kantor at the Thomaskirche, Leipzig: J.H. Schein from 1615 to his death in 1630; J. Kuhnau from 1701 to his death in 1722; and J.S. Bach from 1723 to his death in 1750. Kuhnau's work *O heilige Zeit* encountered its Irish premiere on that occasion as Choral Scholars joined forces with The Earley Musick Ensemble.

The singing of works by living composers is an important hallmark of this ensemble. Original, contemporary repertoire is programmed allowing students to perform the most recent pieces composed in the choral idiom. Works have been especially written for the choir by Ivo Antognini, Eoghan Desmond, Colin Mawby, Michael McGlynn, Timothy Stephens, Bill Whelan and Desmond Earley.

To further celebrate its 20th Anniversary season, Choral Scholars and Desmond Earley made their Carnegie Hall debut on Friday 15th March 2019 just after launching a new recording, *Perpetual Twilight* (Signum Classics). In 2020 they will make their Australian debut with the Australian Brandenburg Orchestra for a nine-concert tour.

A particular strength of Choral Scholars is the quality of its membership. Every year high-achieving, gifted students are awarded a scholarship by a panel of professional musicians following a competitive selection process. Award recipients come from a range of academic disciplines, from Music to Medicine, Law, Commerce, Engineering, and from Agricultural Science. There are currently over 175 alumni of Choral Scholars, many of whom return regularly to perform with the group. Such re-engagement fosters a continuity of standard and a warm camaraderie amongst former scholars.

The Advisory Board of Choral Scholars, chaired by Dr Dennis Jennings, continues to support and encourage the pursuit of excellence in all matters artistic. The thanks of each award recipient are due to the work undertaken by those who gave their time to serve on this committee: Tim Thurston, Prof Julian Horton (now Chair of Music at Durham University), Victoria Bruce, Prof Donald Fitzmaurice, Fr Kieran McDermott, Shiela Cannon, Eilis O'Brien, Dr Martin Butler, Prof Orla Feeley, Prof Ciarán Ó hÓgartaigh, John Keogan, Bill Whelan, the late Dr Padraic Conway, and Dr Dennis Jennings.

In the final analysis, the success of Choral Scholars is measured by the alumni themselves, who seem to value the experience of solidarity as much as they endorse an ethos of excellence. Choral Scholars has already produced a generation of some of Ireland's greatest artists, thinkers and leaders. By altering the course of these young lives for the last twenty years, we have influenced the future.

Notes on the Programme

DÚLAMÁN

Dúlámán is a traditional working song from the north of Ireland, made famous in the 1970s by the legendary Irish group Clannad. The word ‘dúlámán’ means ‘seaweed’, and the song references two types, one for dyeing and one that is edible. These two types of seaweed also represent two different characters in the song. This arrangement by Desmond Earley features the Irish single-headed frame drum, the bodhrán, and includes a lively refrain that repeats after each verse.

BODY OF THE MOON

Commissioned by All Classical Portland radio network to mark the occasion of the total solar eclipse in 2017, Desmond Earley’s piece – based on the texts of Galileo Galilei (1564-1642) – captures the sense of awe fostered by witnessing such a galactic occurrence. *Body of the Moon* was broadcast across the Pacific Northwest of the United States as millions experienced the totality of the solar eclipse. The phenomenon of the eclipse is represented by the lyrical violoncello line as the choir gives voice to the words of Galileo: ‘*Vedere il corpo della luna/ Behold the body of the moon!*’ The bass drum represents the vastness of our solar system, and a lone vocal improvisation speaks to the personal experience of this magical moment. The original recording broadcast on All Classical Portland was made by Erick Vallé (pop vocal

improvisation), violoncello by Nancy Ives and bass drum by Chris Whyte with Resonance Ensemble, directed by Katherine FitzGibbon.

AIMHIRGÍN

‘*I am a wind at sea, I am a flooding wave, I am the voice of the ocean...*’ these powerful words are attributed to the legendary druid Amairgen Glúngel (Aimhirgín) as he casts a spell over Ireland. Evoking the spirit of a pre-Christian Celtic world, Aimhirgín employs his magic to control the forces of nature and assert his will over all things in Ireland, restoring peace to the land. Swiss composer Ivo Antognini underscores the chanting chorus with an hypnotic cor anglais. This work was one of three pieces commissioned by the Choral Scholars in 2014 from Ivo Antognini with support from Fundit donors and the Embassy of Switzerland in Ireland.

GEANTRÁÍ

Michael McGlynn, a graduate of University College Dublin, has had an extraordinary influence on Irish choral music, setting the three ancient types of Celtic music – *Suantraí* (lullaby), *Geantraí* (joyful song) and *Goltraí* (lament) – for his vocal ensemble Anúna (previously An Uaithne).

THE MAID OF CULMORE

Like many great Irish love songs, *The Maid of Culmore* tells the story of man longing for his absent lover, who has ‘sailed out of Ireland away from Culmore’. He is so forlorn that he wishes a storm

would prevent her from emigrating. He searches for her far and wide and his journey leads him to America, where he vows to wander like a pilgrim in search of his love.

WILD MOUNTAIN THYME

Wild Mountain Thyme, a Scottish folk song, was popularised by singer Francis McPeake, who recorded it in 1957 for BBC Radio. Bob Dylan’s recording of the song cited it as traditional, with the arranger unknown.

AT THAT HOUR WHEN ALL THINGS HAVE REPOSE

James Joyce wrote a letter to his brother expressing the hope that his collection of thirty-six poems, *Chamber Music*, would one day be set to music: ‘The book is in fact a suite of songs and if I were a musician I suppose I should have set them to music myself’. *At that hour when all things have repose* is set for choir and harp by American composer Timothy Stephens. It is a work filled with musical images: ‘*Play on, invisible harps, unto love*’. This work was commissioned by the Choral Scholars in 2017 with support from the Arts Council of Ireland.

MY LOVE IS LIKE A RED, RED ROSE

Evoking the beauty of the Scottish Highlands, Latvian composer Ēriks Ešēnvalds’ arrangement of the well loved ballad *My Love is like a Red, Red Rose* combines the Irish tin-whistle with a rich choral sound. Despite its resemblance to other ballads of the time, this simple text showcases Robert Burns’ (1759-1796) genius and communicates the

deep emotion of eternal love.

MY LOVE IS IN A LIGHT ATTIRE

To mark the twentieth season of Choral Scholars, the Latvian composer Ēriks Ešēnvalds – now considered one of the world’s most-celebrated contemporary composers of choral music – has set the James Joyce poem *My Love is in a Light Attire* (2019) for choir and violoncello. Ešēnvalds often divides his choir into multiple parts allowing for deliciously rich textures that almost overwhelm the audience. In setting poem VII from *Chamber Music* he chooses a less complex approach which allows him to reflect the innocence of the imagery presented by Joyce: ‘*My love goes slowly, bending to/Her shadow on the grass.*’ The result is essentially a love-song filled with nostalgic longing.

RIVERS OF LIGHT

The simplicity and openness of *My Love is in a Light Attire* stands in contrast with the more substantial *Rivers of Light* (2014), a piece that combines multiple texts for up to eleven parts in the choir. The piece sets out to convey the wonder of experiencing for the first time the beauty of the northern lights. Ešēnvalds takes from the personal journal of American explorer Charles Francis Hall (1821-1871) to set the main body of the chorus experiencing the phenomenon for the first time: ‘*Winter night, the sky is filled with symphony of light. The sky is flooded with rivers of light*’. Expansive harmonies are used to evoke this nightscape of heaven. Against this the composer casts two Saami (old Finnish) solo voices singing a simple folk song which captures

the everyday nature of this experience for those more familiar with the show: ‘*Northern lights...back and forth... blanket shivering*’.

SUN AND MOON AND STARS

Sun and Moon and Stars by poet Frank McGuinness and composer Bill Whelan was first performed at the University College Dublin Foundation Day celebration in November 2013. Scored for solo soprano, solo violoncello and chamber chorus, it evokes the wonder and possibility of life through the musical painting of the text. Whispering choral writing supports a dialogue between soprano and violoncello, with the reflective nature of water suggested in the homophonic conclusion of each verse.

SÍ DO MHAMÓ Í

Sí do Mhamó í (She’s your Granny), a playful song about a woman from the Connemara coast, depicts the local gossip on the topic of whether or not the wealthy Máire Ní Chathasaigh will agree to marry a much younger man. She is portrayed as someone with sufficient funds to put coaches on the road, an expensive undertaking in the nineteenth century, and one with enough strength to outpace a steamboat – not necessarily the most attractive trait in a Victorian woman! Whispering the lyric ‘*airgead*’ (money) throughout the piece, the choir insinuates that the young lad is interested in her wealth rather than in her other not-too-visible attributes!

PEACE

The harmonic palette of jazz informs the choral music of Swiss composer, Ivo Antognini. A composer of music for television and film and an artist on three jazz albums, Antognini has directed his creative talents into the composition of choral music since 2006. His music has been performed around the world in more than forty countries by a long list of respected choirs. *Peace* is a setting of poetry by Eva Gore-Booth, one of three pieces especially composed by Antognini for the Choral Scholars and David Agnew (obbligato oboe) in 2014 with support from Fundit donors and the Embassy of Switzerland in Ireland.

ORPHAN GIRL

Orphan Girl was written by Brendan Graham for a ceremony held in 2012 at Sydney’s Hyde Park Barracks to commemorate the relocation of over four thousand female orphans who were brought from Ireland during the Great Famine of the 1840s. An Orphan & Pauper Scheme was devised by Henry George Grey during his time as Secretary of State for War and the Colonies (1846-1852) and was designed to resettle destitute girls from the failing network of workhouses to a land in much need of females. It is sung from the perspective of one of these girls on the night before her inspection, which would decide whether she could travel to this far-away land, Australia. Graham wrote the song to ‘help fade the girls into history’. The names of some of the girls are etched into a glass wall memorial now standing in Sydney’s Hyde Park. Orphan Girl was first performed by the Australian Girls’

Choir and Sarah Calderwood at the 2012 ceremony.

DANNY BOY

Danny Boy is arguably one of the most popular Irish songs, and is often sung at funerals and in remembrance of loved ones. With lyrics penned by the English lawyer and lyricist Frederic Weatherly (1848-1929), the unforgettable melody, the 'Derry Air', continues to resonate around the world. Desmond Earley's evocative arrangement expands from a solitary voice ('*Oh Danny Boy, the pipes, the pipes are calling...*') to the vivid colour of upper voices in close harmony. Expanding to a full a cappella choir and a tenor solo, the work in its entirety reveals a hauntingly intimate expression of this much-loved text.

SADHBH NÍ BHRUINNEALLADH

The sea is ever-present in the story of the Gaels: many songs from the west of Ireland are based on nautical or seafaring themes and tunes are often lively in character. Nautical songs commonly speak of the sailor's skill, hardiness and independence, and in the case of this song, his heart's desire, a beautiful girl called Sadhbh said to have been from Inishkea, Co. Mayo. (*'I'm a good man in a boat, a great oarsman. Oh, Sadhbh, elope and come away with me!'*). The song is attributed to Labhrás Mac Con Raoi from Mace Head, Co. Mayo and was composed early in the 19th century.

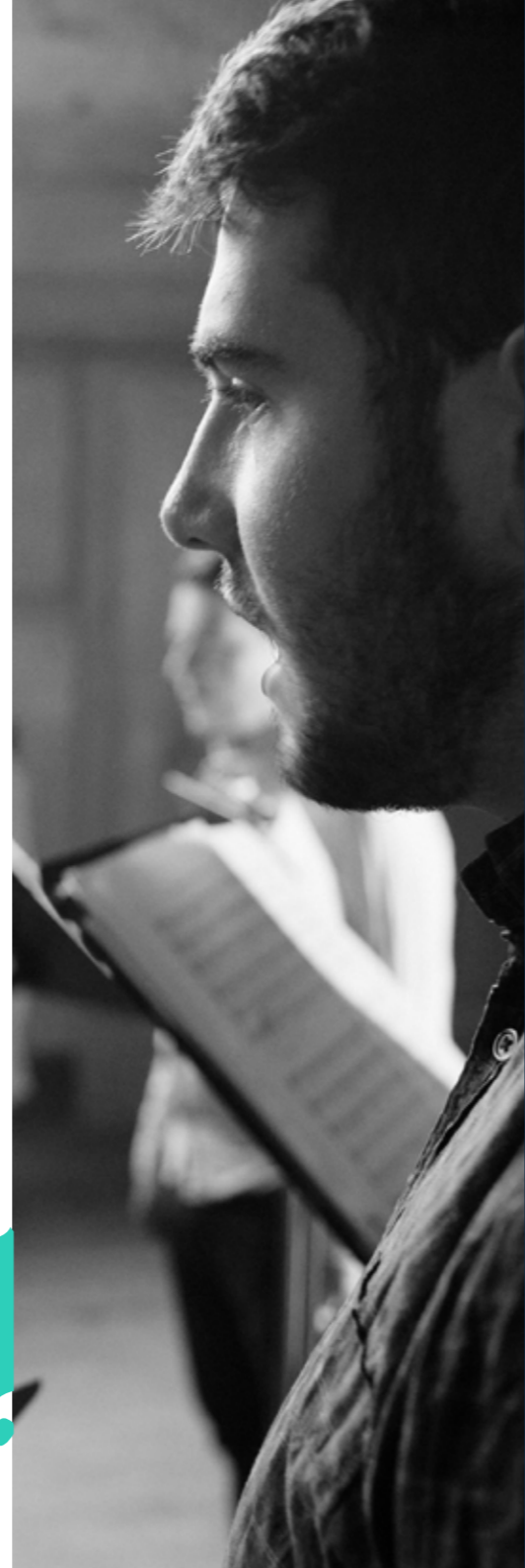
BÓ NA LEATHADHAIRCE

Bó na Leathadhairce (the one-horned cow) is a playful song learned by many children in school. With origins in county Kerry, located on the south-west coast of Ireland, the one-horned cow is a metaphor for a poitín still and the lyrics become more peculiar as the song unfolds, perhaps reflecting the increased level of intoxication of the singer, '*B'fhearr liom ná scilling go bhfeicfinn mo chaora 'Teacht chun an dorais/ I would prefer to a shilling to see my sheep come to the door'.*

MO GHILLE MEAR

Written by the eighteenth-century poet Seán Clárach Mac Dómhnaill, *Mo Ghille Mear* is a traditional allegorical song – similar to the Gaelic poetic form of the Aisling – in which the poet laments the departure of Prince Charles Edward Stuart (Bonnie Prince Charlie). As is customary, the poetic text portrays the land in decline in his absence. The Choral Scholars' YouTube video of this piece has reached over 7 million views worldwide.

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THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN

The Choral Scholars is an internationally acclaimed chamber choir of gifted student singers led by founding Artistic Director, Dr Desmond Earley, based at University College Dublin School of Music. Scholars come from various academic disciplines and commit to an intensive programme of choral study. Throughout each semester they receive intense vocal coaching, language instruction, and performance-practice studies. Since its formation in 1999, the choir has maintained strong links with its family of over two hundred alumni who often return to perform with the ensemble on the national and international concert stage.

With a classical focus, and an inspiration found in the music and literature of Ireland, the ensemble's repertoire ranges from contemporary choral music to the re-imagining of Irish traditional song. What differentiates the Choral Scholars from other choirs is a strong national identity, a commitment to artistic excellence, an ambitious vision, a joyful camaraderie and a dynamic, youthful sound.

The choir frequently performs with Ireland's leading instrumentalists and orchestras, and has in recent years collaborated with the RTÉ Concert Orchestra and the European Union Chamber Orchestra. In touring the Netherlands, Hungary, Italy, Belgium,

Luxembourg, the United Kingdom and the United States of America, the group has brought University College Dublin and its music to an international audience. The choir regularly broadcasts on television and radio. Notable recent appearances include *Centenary* (RTÉ), for which the ensemble provided the choral soundtrack. Concerts with Hans Zimmer and Ennio Morricone are among their recent prestigious collaborations. In March 2019, they marked their 20th Anniversary at their debut at New York's Carnegie Hall.

The performance and commissioning of works by living composers is a hallmark of this ensemble. New compositions have been written for the group by Ivo Antognini, Eoghan Desmond, Desmond Earley, Colin Mawby, Michael McGlynn, Timothy Stephens, and Bill Whelan.

The choir has recorded two albums on the SIGnum Classics label - *Invisible Stars* (2015) & *Perpetual Twilight* (2019) - which feature a collection of traditional and contemporary choral music from Ireland and Scotland, including new arrangements and compositions by some of Ireland's most celebrated composers.

* Denotes alumni scholars

Sopranos

1. Aoibhe Casey
2. Hazel Conway *
3. Emily Doyle *
4. Sadhbh McCarrick
5. Bláthnaid Nicholson
6. Neassa O'Callaghan
7. Niamh White

Altos/Mezzos

8. Seoirse Claffey
9. Eimer Finn
10. Rose Higgins
11. Sophie Kehoe
12. Abby Molloy *
13. Sinéad O'Brien *
14. Caitríona Sherlock

Tenors

15. Tomás Moore
16. Glenn Murphy *
17. Ciarán O'Donovan
18. Shane Sweeney
19. Mark Waters *
20. Declan Wildes

Basses

21. Tadhg Brennan
22. Gavin Coll
23. Matthew Gibbons
24. Mark Keegan
25. Luke McMonagle
26. Fearghus Montague
27. Ivan O'Neill

DÚLAMÁN

Curfá

Dúlámán na binne buidhe
dúlámán a tsléibhe
dúlámán na farraige
‘s dúlamán a’ deididh

A ‘nion mhín ó
sin anall na fir shuir
A mháthairín mhín ó
cuir na roithleáin go dtí mé

Curfá

Tá ceann buí ór
Ar an dúlamán gaelach
Tá dhá chluais mhaol
Ar an dúlamán gaelach

Curfá

Rachaimid don Iúir
Leis an dúlamán gaelach
Ceannóimid bróga daora
Ar an dúlamán maorach

Curfá

Bróga breaca dubha
Ar an dúlamán gaelach
Tá bairéad agus triús
Ar an dúlamán maorach

Curfá

Goidé a thug na tíre thú?
Arsa an dúlamán gaelach
Ag suirí le do ‘nion
Arsa an dúlamán gaelach

Curfá

Cha bhfaigheann tú mo ‘nion
Arsa an dúlamán gaelach
Bhuel fuadóidh mé liom í
Arsa an dúlamán maorach

Chorus

Seaweed of the yellow cliff
Seaweed of the hill
Seaweed of the ocean
And seaweed of the tooth

Oh gentle daughter
Here come the courting men
Oh gentle mother
Put the wheels in motion for me

Chorus

There is a golden yellow head
On the Irish seaweed
There are two bare ears
On the Irish seaweed

Chorus

We will go to Newry
With the Irish seaweed
We will buy expensive shoes
said the edible seaweed

Chorus

There are dappled black shoes
On the Irish seaweed
There is a beret and trousers
On the edible seaweed

Chorus

What brought you to these parts?
Said the Irish seaweed
Courting with your daughter
Said the the Irish seaweed

Chorus

You will not get my daughter
Said the Irish seaweed
Well I’ll abduct her
Said the the edible seaweed

BODY OF THE MOON

Vedere, il corpo della Luna.
Siamo unite da legami invisibili.
We had perpetual twilight and
never darkness.
Perpetuo crepuscolo;
Vedere!

Sunlight fading,
Night comes, surrounding;
Sunlight waning,
Feel these questions inside of me.

Change this moment;
I need it once upon a lifetime;
To feel it change, to open:
Lord inside of me, free this light!

Let it go!
Let it be!
Live in this moment;
Feel this power inside of me!

Take a chance.
Take a chance,
To wonder, to ponder,
To understand feelings,
This life, beauty,
Around me!
See, the body of the moon.
We are united by invisible bonds.

Perpetual twilight;
See!

Caithfimid suas is suas
Caithfimid suas an páiste
Caithfimid suas is suas
‘S tiocfaidh sí ‘nuas amárach

Curfá

See you in the moonlight

AIMHIRGÍN

Mé gaoth ar muir
Mé tonn díleann
Mé glór mara
Mé damh seacht mbeann
Mé seabhac den aill
Mé dealán gréine
Mé áilleacht fáis
Mé torc ar ghail
Mé bradán sa linn
Mé loch ar mhá
Mé suí eagna
Mé ga faoi bhua ag sa chath
Mise a adhnas tinfeadh cinn
Cé hé a mhínios clochar tsléibhe?
Cé hé a áirmhíos trátha éasca?
Cé dó is eol cá bhfuineann grian?
Gair an draoi go geanaidh
briocht díbh
Mise an draoi
Mé gaoth ar muir

GEANTRAÍ

Caithfimid suas is suas
Caithfimid suas go héasc’ í
Caithfimid suas is suas
Is seachan a chroí ná pléasc í

Curfá

Déanfaidh sí damhs’ is damhs’
Déanfaidh sí damhs’ le pléisiúr
Déanfaidh sí damhs’ is damhs’
Mé féin ‘is sí le chéile

Caithfimid suas is suas
Caithfimid suas an páiste
Caithfimid suas is suas
‘S tiocfaidh sí ‘nuas amárach

Curfá

See you in the moonlight

I am a wind at sea
I am a flooding wave
I am the voice of the ocean
I am a seven pointed stag
I am a hawk from the cliff
I am a gleam of sunlight
I am the beauty of saplings
I am a raging boar
I am a salmon in the pool
I am a lake on a plain
I am the seat of wisdom
I am a victorious spear
slaughtering in battle
It is I who ignite inspiration
Who explains stony mountains?
Who counts the phases of
the moon?
Who knows where the sun sets?
Call the druid that he may sing
a charm for you
I am the druid
I am a wind at sea

Let us throw (her) up and up
Let us throw her up with ease
Let us throw (her) up and up
And careful, my love, don’t
burst her

Curfá

She will dance and dance
She will dance with pleasure
She will dance and dance
Myself and herself together

We will throw (her) up and up
We will throw up the child
We will throw (her) up and up
And she will come down
tomorrow

Curfá

See you in the moonlight

THE MAID OF CULMORE

From sweet lovely Derry for
fair London town
There is no fairer* harbour
all around can be found
Where the children do wander
as they play along the shore
And the joy bells are ringing
for the maid of Culmore.

The first time I saw her she
passed me by
And the next time that I saw
her she bid me goodbye
But the last time I met her
it broke my heart sore
For she sailed out of Ireland
and away from Culmore.

If I had the power the storms
for to rise

I would blow the wind higher,
I would darken skies
I would blow the wind higher
and salt seas to roar
On the day that my darling
sailed away from Culmore.

From the shores of America,
my love I’ll go seek
For it’s there I know no-one,
and no-one knows me
But if I do not find her,
I’ll return home no more
Like a pilgrim I’ll wander
for the maid of Culmore.

WILD MOUNTAIN THYME

Oh the summertime is coming
And the trees are sweetly
blooming
And the wild mountain thyme
Grows around the blooming
heather
Will ye go, Lassie go?

And we’ll all go together
To pluck wild mountain thyme
All around the blooming heather
Will ye go, Lassie go?

I will build my love a tower
Near yon’ pure crystal fountain
And on it I will build
All the flowers of the mountain
Will ye go, Lassie go?

And we’ll all go together ...
If my true love she were gone
I would surely find another
To pluck wild mountain thyme
All around the blooming heather
Will ye go, Lassie go?
And we’ll all go together ...

AT THAT HOUR WHEN ALL THINGS HAVE REPOSE

At that hour when all things
have repose,
O lonely watcher of the skies,
Do you hear the night wind
and the sighs
Of harps playing unto
Love to unclose
The pale gates of sunrise?

When all things repose do
you alone
Awake to hear the sweet
harps play
To Love before him on his way,
And the night wind answering
to antiphon
Till night is overgone?

Play on, invisible harps,
unto Love,
Whose way in heaven is aglow
At that hour when soft
lights come and go,
Soft sweet music in the air above
And in the earth below.



MY LOVE IS LIKE A RED, RED ROSE

O my Luve's like a red, red rose
That's newly sprung in June;
O my Luve's like the melodie
That's sweetly play'd in tune:

As fair art thou, my bonnie lass,
So deep in luve am
And I will luve thee still, my dear,
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only Luve
And fare thee weel, a while!
And I will come again, my Luve,
Tho' it were ten thousand mile.

And I will luve thee still, my dear,
Tho' it were ten thousand mile.

MY LOVE IS IN A LIGHT ATTIRE

My love is in a light attire
Among the apple-trees,
Where the gay winds do most desire
To run in companies.

There, where the gay winds stay to woo
The young leaves as they pass,
My love goes slowly, bending to
Her shadow on the grass;

And where the sky's a pale blue cup
Over the laughing land,
My love goes lightly, holding up
Her dress with dainty hand.

RIVERS OF LIGHT

Saami Text (Soloists):

Kuovsakasah reukarih takko teki, sira ria,
takko teki, sira ria, sira siraa ria.

Guovssat, guovssat radni go, libai libai libaida,
Ruona gakti, nu nu nu.

Northern Ughts slide back and forth, sira ria,
back and forth, sira ria, sira siraa ria.

Northern Ughts, blanket shivering, libai libai
libaida, green coat, nu nu nu.

Winter night, the sky is filled with symphony
of light, the sky is flooded with rivers of
light. The doors of heaven have been opened
tonight. From horizon to horizon misty
dragons swim through the sky, green curtains
billow and swirl, fast-moving, sky-filling, the
tissues of gossamer. Nothing can be heard.
Light shakes over the vault of heaven, its veil
of glittering silver changing now to yellow,
now to green, now to red. It spreads in restless
change, into waving, into many-folded bands
of silver. It shimmers in tongues of flame, over
the very zenith it shoots a bright ray up until
the whole melts away as a sigh of departing
soul in the moonlight, leaving a glow in the sky
like the dying embers of a great fire.

* Text compiled by the composer after
writings by Charles Francis Hall, Fridjof
Nansen and various other writings on the
Northern Lights

SUN AND MOON AND STARS

Sshhh....shun amum a stah fen a fee nee
ten a yan a mun a shub a mun a stah fen
a fee nee ten a yah

I put my palms in running water.
I drink from my drenched cup of hands.
I bathe my eyes in sweetest water.
I see the eath shaped in my hands.
I measure light as running water.
I drink the sun and moon and stars.
I bathe the earth in sacred water.
I see my eyes as moon and stars.

Chorus

Let your palms taste running water,
Fill with light your cup of hands,
Put your hands in running water;
Bathe your heart with sweetest water.
Drenching sun and moon and stars.

Sshhh... shun a mun a stah fen a fee nee
ten a yan a mun a shun a mun a stah fen
a fee nee ten a yah

Put your palms in running water.
Drink from your drenched cup of
hands.
Bathe your eyes in sweetest water.
See the earth shaped in your hands.
I measure light as running water.
Drink the sun and moon and stars.
Bath the earth in sacred water.
See my eyes as moon and stars

‘SÍ DO MHAMÓ Í

‘Sí do Mhamó í, ‘sí do Mhamó í,
‘Sí do Mhamó í, cailleach an airgid,
‘Sí do Mhamó í, ó Bhaile Inis Mhóir í
‘S chuirfeadh sí cóistí ar bhóithre
Cois farraige.

‘Bhfeicféasa ‘n steam ‘ga’l siar Tóin Uí Loing
‘S na rothaí ‘ga’l timpeall siar ó na ceathrúnaí.
Chaitheadh sí ‘na stiúir naoi n-uair ar a cúl,
‘S ní choinneodh sí súil le cailleach an airgid.

Measann tú ‘bpósfaidh, measann tú ‘bpósfaidh,
Measann tú ‘bpósfaidh cailleach an airgid?
Tá’s a’am nach bpósfaidh, tá’s a’am nach bpósfaidh,
Mar tá sé ró-óg ‘gus d’ólfadh sé’n t-airgead.

‘S gairid go go bpósfaidh, ‘s gairid go bpósfaidh,
‘S gairid go bpósfaidh beir ar an mbaile seo,
‘S gairid go bpósfaidh, ‘S gairid go bpósfaidh,
Seán Shéamas Mhóir agus Máire Ní Chathasaigh.

She is your granny, she is your granny,
She is your granny, the hag with the money
She is your granny, from Baile Inis Mhóir
And she would put coaches on the roads of
Cois Fharraige.

If you saw the steamer going west to
Tóin Uí Loing
And the wheels going round out from the flanks
She would throw the steering nine times around
And she’d not keep up with the hag with
the money

Do you think she will marry, do you think
she will marry
Do you think she will marry, the hag with
the money?

I know she wont marry, I know she wont marry
For he is too young and he’d drink the money

Soon (they) will marry, soon (they) will marry
Soon (they) will marry two from this town
Soon (they) will marry, soon (they) will marry
Seán Shéamas Mhóir and Máire Ní
Chathasaigh.

PEACE

The long and waving line of the blue hills
Makes rhythmical the twilight, no sharp peak
Pierces the kind air with a rough-hewn will
To storm the sky, no soaring mountains seek
To break the melody of the flowing line.
But the hills wander on in a long wave,
And all the while invisible stars shine
Over the sea and the white cairn of Maeve

ORPHAN GIRL

I am an orphan girl,
In Westport I was found,
The workhouse is my world,
Since he praties too us down,
What time in life is left to me,
If I don’t leave Westport town,
But the crown is sending girls to sea,
For far Australia bound

Chorus

Sail, sail, sail me away
Sail to Australia
Sail, sail, sail me I pray,
Sail me away... to Australia.

They say Australia’s fine,
They say Australia’s fair;
Australia’s on my mind –
And the fields of praties there;
I pray when this inspections done,
That they’ll say me fit sail,
For they don’t just end out anyone
Oh Lord, don’t see me fail.

Chorus

I am scarcely turned sixteen,
But I’m ready now to go;
I’m decent and I’m clean,
Fit for any man to know.
And I will be some good man’s wife,
If there I’ll settle down –
And find myself a better life,
If I get to Sydney town.

Chorus

Sail me away... sail me I pray...
Oh, sail me away... to Australia.
I am an Orphan Girl... oh, I am an
Orphan Girl.



DANNY BOY

Oh, Danny Boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side,
The summer's gone and all the roses falling,
It's you, it's you must go and I must bide.
But come ye back when summer's in the meadow,
Or when the valley's hushed and white with snow,
It's I'll be here in sunshine or in shadow,
Oh, Danny Boy, oh Danny boy I love you so!

But when ye come, and all the flowers are dying,
If I am dead, as dead I may well be
Ye'll come and find the place where I am lying,
And kneel and say an Ave there for me;
And I shall hear, though soft you tread above me,
And all my grave will warmer, sweeter be,
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me!

SADHBH NÍ BHRUINNEALLADH

Óra, a Shadhbh Ní Bhruinnealla
Tabhair dom do lámhín, éalaigh
is imigh liom.

Máistir báid mhóir mé a' gabháil ród
na Gaillimhe, D'fhliuchfainn naoi
bhfód is ní thóigfinn aon fharraige.

Óra, a Shadhbh Ní Bhruinnealla
Tabhair dom do lámhín, éalaigh
is imigh liom.

Máistir báid mhóir go deo ní ghlacfad
Nuair a fhaigheann siad an chóir is
dóigh nach bhfanann siad
Óra, a Shadhbh Ní Bhruinnealla
Tabhair dom do lámhín, éalaigh
is imigh liom.

Níl falach i gcabhail ar Shadhbh
Ní Bhruinnealla
Ach seanchóitín donn gan cabhail
gan muinchille
Óra a Shadhbh, a Shadhbh
Ní Bhruinnealla
Tabhair dom do lámhín, éalaigh is
imigh liom.

Oh, Sadhbh, Sadhbh Ní Bhruinneallaigh
Give me your hand, elope and come
away with me!

I'm a ship's master sailing the Galway seas,
I'd dampen nine sods and I wouldn't
take on any sea-water.

Oh, Sadhbh Ní Bhruinneallaigh,
Give me your hand, elope and come
away with me

Oh, a ships' master I'd never accept
When they get what they want they
likely won't stay.

Oh, Sadhbh, Sadhbh Ní Bhruinneallaigh
Give me your hand, elope and come
away with me!

Sadhbh is not wearing a stitch on her body,
except an old brown coat without bodice
or sleeve.

Oh, Sadhbh, Sadhbh Ní Bhruinneallaigh
Give me your hand, elope and come
away with me!

BÓ NA LEATHADHAIRCE

Bó dhroimeann dhearg
is ní fheadair cá bhfaighinn í

B'fhéarr liom ná scilling go
bhfeicfinn mo chaora
Teacht chun an dorais
ar maidin nó istóiche
Thálfadh sí bainne dom,
bheathódh sí uan dom
Chuirfeadh sí seaicéidín deas
ar mo ghualainn.

Curfá

Chonacsá beirthe í,
chonacsá á roinnt í
Chuireas-sa dúil inti
ach blaise ní bhfaighinn di
Ó nár dheas í,
ó nár mheidhreach
Ó nár dheas í
an tsean-chaor adharcach.

Curfá

Dá mbeinnse i rachmas,
i ngradam 's in oidhreacht
Thabharfainnse giní
ar chúpla slaghas di
Ó nár dheas í,
ó nár mheidhreach
Ó nár dheas í an
tsean-chaor adharcach.

D'íosfainn lán píce di,
d'íosfainn lán oighinn di,
D'íosfainnse stráice
den tseana chaora adharcach
Ó nár dheas í!
ó nár mheidhreach!
Ó nár dheas í
an tsean-chaor adharcach

Curfá

The white-backed red cow
and who knows where I would
find her.

I would prefer to a shilling
to see my sheep
Come to the door
in the morning or at night
She would produce milk for me,
she would feed a lamb for me
She would put a nice jacket
on my shoulders.

Chorus

I saw her boiled,
I saw her being divided
I wanted her, but not a taste
would I get of her
Oh, wasn't she nice,
oh, wasn't she merry
Oh, wasn't she nice,
the old horned sheep

Chorus

If I were rich in esteem
and inheritance
I would give a guinea
for a few slices of her
Oh, wasn't she nice,
oh, wasn't she merry
Oh, wasn't she nice,
the old horned sheep

I would eat a whole pike of her,
I would eat a full oven of her
I would eat a strip of the
old, horned sheep
Oh, wasn't she nice,
oh, wasn't she merry
Oh, wasn't she nice,
the old horned sheep

Chorus

MO GHILLE MEAR

Curfá

'Sé mo laoch mo ghille mear
'Sé mo Shaesar, ghille mear,
Ní fhuaras féin aon tsuan
ná séan,
Ó chuaigh i gcéin mo ghille mear.

Bímse buan ar buairt gach ló,
Ag caoi go crua is ag tuar na ndeor
Mar scaoileadh uaim an
buachaill beo
Is ná ríomhtar tuairisc uaidh,
mo bhrón.

Ní haoibhinn cuach ba suairc
ar neoin
Táid fíorchoin uasal ar uaithne spórt
Táid saoithe suaite i mbuairt 's i mbrón
Ó scaoileadh uaim an buachaill beo

Is cosúil le hAonghus óg,
Le Lughaidh Mac Chéin na
mbéimeann mór,
Le Cú RAOI, ardmhac Dáire an óir,
Taoiseach Éireann tréan ar tóir.

Le Conall Cearnach bhearnadh poirt,
Le Fearghas fiúntach fionn Mac
Róigh
Le Conchubhar cáidhmhac Náis
na nós,
Taoiseach aoibhinn Chraoibhe
an cheoil.

Chorus

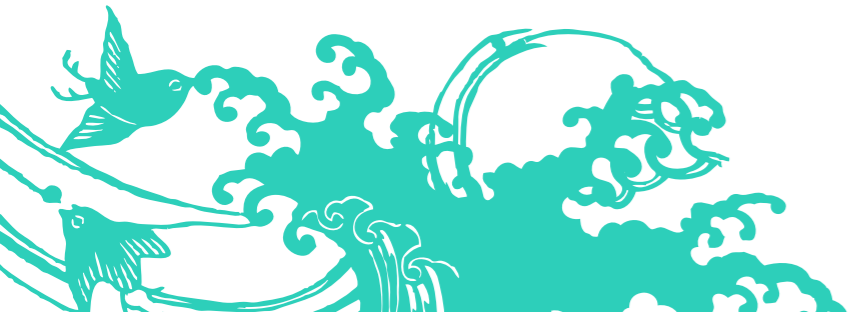
My dashing darling is my hero
My dashing darling is my Caesar,
I have had neither sleep nor good
fortune
Since my dashing darling
went away

I am perpetually worried every day
Wailing heavily and shedding
tears
Since my lively boy was released
from me
And there is no word of him, alas.

The pleasure of cheerful cuckoo
at noon is gone
The affable nobility are not
bothered with sport
The learned and the cultured
are worried and sad
Since the lively lad was taken
from me

He is like Young Aonghus
Like Lughaidh Mac Chéin of the
great blows
Like Cú RAOI, great son of Dáire
of the gold
Leader of Éire strong in pursuit.

Like Conall Cearnach who
breached defences
Like worthy fair haired Feargas
Mac Róigh
Like Conchubhar venerable son
of Nás of the tradition
The pleasant chieftain of the
musical (fenian) branch



CHORAL SCHOLARS ALUMNI 1998/1999 – 2018/2019

James Aherne	Niamh Durkin (McCaughey)	Ryan Hitchcock	Rory Lynch	Méabh Nic Mhaoláin	Clare Salley
Fionnvola Armstrong	Cian Elliott	Mark Hogan	Rebecca MacCann	Blathnaid Nicholson	Grace Sauder
Emer Barry	Mark Ennis	Niamh Hyland	Mairéad Maguire	Andrew Nicoll	Greta Scanlon
Rhiannon Barry	Eoin Falconer	Patrick Hyland	Ruth Malone	Ciarán O'Donovan	Eóin Scanlon
Rebecca Beck (Duff)	John Fallows	Harriett Jenkins,	Ian Maxwell	Stephen O'Brien	Ronan Scolard
Jimmy Billings	Emlyn Farrell	Åste Jensen-Sjøvaag	Eoghan McArdle	Sinead O'Brien	Caitriona Sherlock
Anja Blöhm	Stephen Fennelly	Derina Johnson	Sadhbh McCarrick	Neassa O'Callaghan	Ali Shortt
Owen Brady	Michael Fenton	Francesca Keane	Niamh McCullough	Óisín O'Callaghan	Colm Skelly
Tadhg Brennan	David Finn	Séamus Kearney	Andrew McDermott	Micheál Ó'Cathasaigh	Selina Smyth
Ritchie Burbridge	Eimer Finn	John Keegan	Caireann McFadden	Kevin O'Connor	Christine Smyth
Emily Ann Byrne	Alan Fitzgerald	Noel Keegan	Elizabeth McGloughlin	Aoife O'Connor	Billie Sparks
Rachel Byrne	Emma Fletcher	Paul Keegan	Valerie McGrane	Linda O'Halloran	Niall Stafford
Siobhán Calpin	Niamh Fogarty	Colm Keegan	Cristina McGrath	Gillian O'Halloran	Ronan Sugrue
Cian Carolan	Cameron Folens	Mark Keegan	Niall McGrath*	Alex O'Hanlon	Brian Sugrue
Méabh Carron	Dani Fox	Sophie Kehoe	Ann McLaughlin	Gráinne O'Hogan	Shane Sugrue
Aoibhe Casey	Oisín Friel	Thomas Kehoe	Luke McMonagle	Aoife O'Hora	Diarmuid Sugrue
Myles Cassidy	Máire Gaffney	Colm Kenny-Vaughan	Brian Merriman	Ivan O'Neill	Shane Sweeney
Denise Cassidy	Niamh Gartland	Audrey Keogan	Abby Molloy	Megan O'Neill	Stephen Tennant-Humphreys
Seoirse Claffey	Martha Garvey (Bredin)	Denis Kilty	Fearghus Montague	Orla O'Neill	Léa Thouvenin
Eleanor Coleman	Jennifer Geraghty (O'Neill)	Sorcha Kinder	Tomás Moore	Hannah O'Reilly	Sarah Thursfield
Gavin Coll	Susie Gibbons	Serine Kirkebø Landa	Simon Morgan	Caitriona O'Sullivan	Lucy Thurston
Róisín Commane	Matthew Gibbons	Tilen Kranjc	Jeremy Morgan	Donal O'Sullivan	Barry Toolan
Hazel Conway	Toby Gilbert	Jill L'Estrange	David Morgan	Fiona Peacock	Orna Toolan
Fergal Cooke	Rebecca Gilbert*	Serine Landa	Geraldine Mulhall	Dominic Perrem	Daniel Twomey
Jeremy Crothers	Rachael Gilmore-Murphy	Catherine Landicho	Miriam Mulhall	Jeanne-Maire Phillips	Michael Walsh
Clodagh Curran	Erik Goulding	Elaine Lavery	Barry Mulvey	April Pouch	Tagdh Walsh-Peelo
Aoife Daly	Peter Harper	Jane Lawrence	Andrew Murphy	Annette Quinn	Mark Waters
Maura Daly	Gary Hayes	Clara Leahy	Glenn Murphy	Michelle Quinn	Niamh White
Elliot Davis	Gemma Healy-Murphy	Mark Lee	Niamh Murray	Tommy Redmond	Declan Wildes
Fionnuala De Frein	Siobhán Hearne	Kate Lenehan	Justin Neville	Andrew Redmond*	Marie Woulfe
Ruairí De Frein	Aoife Heeney	Ross Loughran	Caitriona Ní Chathasaigh	Sophie Redmond Kehoe	Katrina Yoder
Rachel Dilworth	Fiona Hickey	Fiona Lynch	Caitriona Ní Chathasaigh	Clodagh Reid	
Emily Doyle	Rose Higgins	Matthew Lynch	Caoileann Ní Cheallaigh	Gavan Reilly	

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Desmond Earley

Artistic Director

Hailed by *The Irish Times* as 'enterprising and wide-ranging', Desmond Earley, Founding Artistic Director of the Choral Scholars of University College Dublin, has established a reputation as one of Ireland's foremost choral directors and early-keyboard specialists.

Desmond is a lecturer in Performance Studies at University College Dublin and has served as Artistic Director of the UCD *Ad Astra* Academy music project. In 2017-2018 he was Visiting Scholar at Lewis & Clark College, Oregon (USA) and Guest Conductor/Scholar at Bowdoin College, Maine (USA).

As a consort instrumentalist and director, Desmond works with many of the world's finest orchestras including the Portland Baroque Orchestra, Irish Chamber Orchestra, Irish Baroque Orchestra, RTÉ Concert Orchestra, European Union Chamber Orchestra and English Chamber Orchestra. Desmond has also collaborated with some of the world's great musicians

including Sir James Galway, Roy Goodman, Christopher Hogwood, Monica Huggett, and Konrad Junghaenel.

As a celebrated composer and arranger, Desmond has published works with Music Sales (UK), Hal Leonard Corporation (USA), Alliance Music (USA) and with Seolta Music (IRL) where he serves as editor of the international 'College Choral Series'.

His acclaimed work *Body of the Moon* (2017) based on a setting of texts by Galileo Galilei, was commissioned by All Classical Portland Radio (USA) for the total solar eclipse across the United States of America. He has created special arrangements for renowned ensembles including the RTÉ Concert Orchestra, the Portland Symphony Orchestra (Maine, USA), Tenebrae (UK), and the Irish Baroque Orchestra.



David Agnew

Oboe & Cor Anglais

David Agnew was born in Dublin. He studied Piano, Recorder and Guitar before taking up the Oboe at the age of seventeen. Arts Council Scholarships enabled him to study with the world's greatest oboists Heinz Holliger and Maurice Bourgueat International Masterclasses in



London, Paris, Avignon and Cologne. He won the first Principal Prize in the College of Music, Dublin in 1979 and completed the Licentiate of Trinity College, London (L.T.C.L.) in 1981. With his music studies he also completed a B.Sc. (Hons.) in Botany at University College, Dublin in 1979 followed by M.Sc. Botany in 1981.

He joined the RTÉ Concert Orchestra in 1982 and has been a frequent and popular soloist with them since. David has also performed as soloist and with orchestra in England, France, Germany, Belgium, Spain, Japan and Korea. He has toured the USA and Canada extensively with the Concert Orchestra.

He has recorded with the Choral Scholars of University College Dublin, Chieftains, Phil Coulter, Frank Patterson, the original Riverdance, Lord of the Dance, Rod Stewart, R.E.M., Wet Wet Wet, Secret Garden, Irish Film Orchestra, Liam Lawton, Ronan Hardiman and played with most major Irish artists from Paul Brady to Sinead O Connor, Altan, Declan O'Rourke, Duke Special, Jerry Fish, Sharon Shannon, the Coronas and Finbar Furey. International artists include Pavarotti, Domingo, Carreras and Kiri te Kanawa, Juan Diego Florez, Lang Lang, Johnny Dankworth, Cleo Laine, James Galway, Vince Mendoza, Kurt Elling, Pink Martini.

David lectures and teaches in the Dublin Institute of Technology (D.I.T.) Chatham Row in oboe and D.I.T. Rathmines on Creative Development, Music Business, Promotion and Marketing.

Geraldine O'Doherty

Harp

Geraldine O'Doherty is Principal Harpist with the RTÉ Concert Orchestra in Dublin and was appointed to the teaching staff of the Royal Irish Academy of Music in 2006. She began the harp with Denise Kelly and after gaining a



B.Mus (Hons) from the Guildhall School of Music and Drama, London, undertook advanced studies with the eminent French harpist Catherine Michel at the Hochschule für Musik, Zürich. During her time there, she won first prize at the Franz Josef Reindl Harp Competition in Munich and the Kiwanis Music Prize, Zürich. She has since recorded five critically acclaimed CDs of chamber music for violin, cello and harp with the ensemble Reflecting Strings, a CD with flute, viola and harp trio Triocca on the RTÉ Lyric FM label and this year, releases a new recording of Ravel's *Introduction and Allegro* with the Ficino Ensemble on the Ergodos label.

Geraldine has recorded for Celtic Woman, Celtic Thunder, The Priests, and features on many film soundtracks, most notably the Oscar nominated films *Albert Nobbs* and *Room*. She played for the premiere of Boubilil and Schoenberg's musical *The Pirate Queen* in Chicago, the European premiere of the multi-Tony Award-winning musical *The Light in the Piazza* by Adam Guettel and tours frequently with the John Wilson Orchestra. As a soloist she has performed with the Hungarian State Symphony Orchestra, the Ulster Orchestra, the RTÉ Concert Orchestra, and was invited to play for the World Harp Congress in Geneva and Dublin.

Martin Johnson Violoncello

Martin studied Cello at the Royal College of Music, London, under the direction of Anna Shuttleworth and the Philharmonia Orchestra's Cello Concertmaster – Andrew Shulman.



In 2000, he joined the RTÉ National Symphony Orchestra and moved to Dublin, where he was subsequently appointed Section Leader.

In January 2008 Martin made his Irish debut as a soloist with the RTÉ National Symphony Orchestra, performing Saint-Saëns *Concerto No. 1 in A minor*. In January 2015 Martin gave the world premiere of Grainne Mulvey's new Cello Concerto *Excursions and Ascents* as part of the RTÉ NSO's 2015 Horizons Concert Series. Shortly afterwards, in March 2015, Martin made his eighth appearance as soloist with the RTÉ NSO performing the world premiere of Frank Corcoran's brand new *Cello Concerto* to critical acclaim. This has since been recorded on the LyricFm Label (among other cello solo and chamber works by Frank Corcoran) and was released in June 2017.

As a soloist, Martin has given many other performances of Concerti by Elgar, Robert Schumann, Joseph Haydn, Lalo, Saint-Saëns, Sir Michael Tippett, Delius, Corelli, Ibert, Beethoven's Triple Concerto and perhaps most notably Richard Strauss's finest tone poem *Don Quixote* for 'Cello and Orchestra with the RTÉ NSO Conductor Pascal Rophé at Ireland's National Concert Hall, Dublin.

Martin plays a fine cello by Thomas Kennedy of London c.1810 and an exceptional French bow by Eugene Sartory from the personal collection of the late and celebrated bow maker, archetier and luthier Bernard Millant.

In 2006 Martin was invited to become a lifetime member of the World Philharmonic Orchestra.

Martin, a Countess of Muster Scholar, is also supported by Music Network's Music Capital Scheme, funded by The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, Ireland. Music Network is funded by The Arts Council, Ireland.

Paul Maher Bass Drum

Paul Maher is a professional orchestral percussionist including with over thirty years experience including thirteen years as Sub-principal Percussionist with the National Symphony Orchestra as well as engagements with the RTÉ Concert Orchestra, Irish Film Orchestra, Ulster Orchestra, Riverdance, Anúna, The Stars from The Commitments and Screen Training Ireland Initiative amongst others.



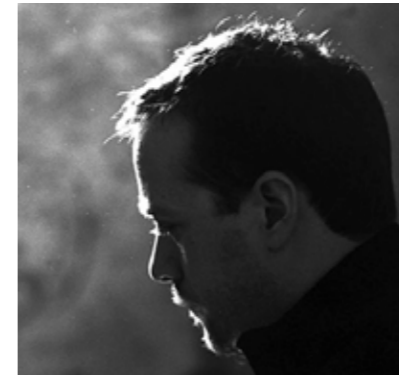
Tristan Rosenstock Bodhrán

Tristan Rosenstock is a bodhrán player and broadcaster from Dublin. He has toured all over the world with the group Téada, who have released five albums to date. Tristan has been performing with The Choral Scholars of University College Dublin for five years, and has shared the stage with Peadar Ó Riada, Jordi Savall, the Ebony Hillbillies and many others. He presents an arts series on RTÉ Raidió na Gaeltachta, along with a book show on TG4, and is literary editor of *Comhar*.

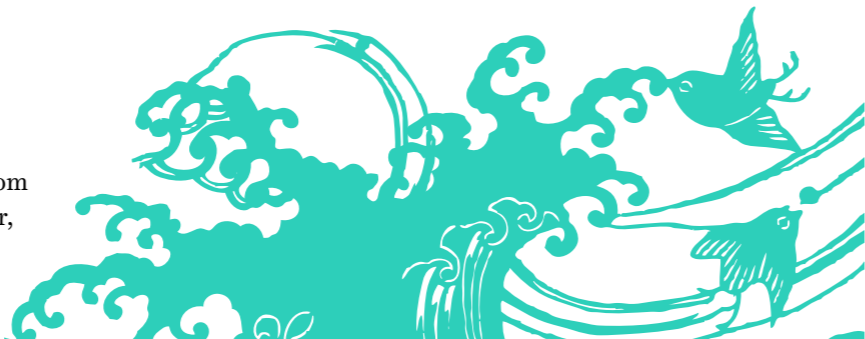


Kevin Whymys Guitar

Multi-instrumentalist and composer Kevin Whymys began his musical studies at an early age with the Artane Band in Dublin. In 2000, he moved to Australia and studied Jazz Fusion in the Conservatorium of Music in Sydney. It was here he developed a keen interest in orchestral composition. Kevin now enjoys a growing reputation as a TV, Film & Games composer. He won 'Best Original Score' at the 2014 Kerry film festival for *The Gravediggers Tour*, recorded with the RTÉ Concert Orchestra. Kevin has also scored music for the award winning X-box and Playstation game *Pure*, highly acclaimed feature documentary *Behind the Sword in The Stone: The Making of Excalibur* starring Liam Neeson, Helen Mirren and Gabriel Byrne as well as providing music for RTÉ broadcasts of *The World Cup 2010*, *The Champions League*, *Guinness GAA All-Ireland Championship*, *The Week in Politics* and *Love/Hate*.



Kevin is a founding member of The Screen Composers Guild of Ireland and is represented by the Contemporary Music Centre. www.whymysonics.com



“

Since their inception, the Choral Scholars of University College Dublin have been a cultural flagship for the university to which they belong. As their reputation has soared, the Scholars have handsomely enriched the choral landscape in Ireland, and their wonderfully polished performances and recordings attest the value of serious music as an educational as well as an artistic resource in UCD.

Professor Harry White
Chair of Music, UCD School of Music

“Bright, young things”

The Irish Times

“Whatever artistic director Desmond Earley and voice coach Síle McCarthy-Cannon are doing with The Choral Scholars of University College Dublin, it’s something every other choral director should be knocking down their door to discover.”

Gramophone Magazine

“Blending 'folk' voices with choral precision and tight harmony isn't easy, but Desmond Earley has a passionate stake in both and doesn't put a foot wrong here.”

Choir and Organ Magazine

“The Choral Scholars of University College Dublin is one of the finest choirs I have ever heard on my travels: such fabulous intonation, blend and musicality.”

Nigel Short, Artistic Director, Tenebrae

“For sheer beauty of sound and contemplative luxuriousness, this debut by the mixed-voice Choral Scholars of University College Dublin is an altogether captivating experience.”

Classical Ear

“...a fascinating and continually changing landscape of sounds and imagery that instantly pleases the musical taste buds.”

Sunday Business Post

”

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STREAMS
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YOUTUBE VIEWS
32,000 SUBSCRIBERS



Over **200** **ALUMNI**
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2 Collaborations
with Oscar-winning
film composers

Album sales
reaching **80**
COUNTRIES WORLD-WIDE



2 INTERNATIONAL
RECORDINGS
with Signum Records:
Gramophone Magazine’s
‘Label of the Year’ 2017



Artistic Director: Desmond Earley
Interim Ensemble Manager:
Abby Molloy
Project Manager: Aoife Perry
Voice Coach: Síle McCarthy-Cannon

Designer: Rachel Lonergan
Photography:
Cormac Scully
Mark Molloy
Leslie van Stelten
Chris Lee

Staging Advisor: Kellie Hughes
Rehearsal Assistant: Tristan Russcher

The Choral Scholars of University College Dublin is represented worldwide by Aoife Daly at Ériu Artist Management: www.eriu-artists.com

For booking, recording and PR related enquires, please contact aoife@eriu-artists.com

For general enquiries, please contact choralscholars@ucd.ie

Advisory Board to the Choral Scholars of University College Dublin

Dr Dennis Jennings - Chairman
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Supporters

We are very grateful to our network of supporters and donors whose ongoing support enables the Choral Scholars of University College Dublin to flourish, especially now as we celebrate our 20th anniversary year. In particular, we would like to thank:

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The Choral Scholars of University College Dublin relies on a network of supporters, advisers and artistic partners to deliver an ambitious programme of musical activity each year. For more information on supporting the choir and our current

match-funding campaign, please visit www.ucdchoralscholars.ie/support or contact the Ensemble Manager at choralscholars@ucd.ie

Acknowledgements

The Choral Scholars are grateful for the goodwill of Prof Andrew Deeks, President of University College Dublin; UCD Foundation; Prof Mark Rogers; Prof Sarah Prescott; UCD Alumni; UCD International; UCD Global Engagement; UCD Ad Astra Academy; Signum Records; Dr Ciarán Crilly, faculty and staff of the School of Music at University College Dublin.

Our thanks to Prof Máire Ní Annracháin, Prof Máire Ní Chiosáin and others for their assistance with the Irish-language texts.

The choir would like to extend a special thanks to the team at the National Concert Hall for their assistance with our performance.

Stay in touch

Email: choralscholars@ucd.ie

www.ucdchoralscholars.ie

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SUPPORT A CHORAL SCHOLAR



We are delighted that you are joining us tonight to celebrate the Choral Scholars of University College Dublin's 20th Anniversary. The Choral Scholars have captivated audiences since 1999 and are important cultural ambassadors for UCD, achieving a significant following in Ireland and beyond.

Were you moved by the music you heard here tonight? Are you encouraged by these young singers?

HELP US DO MORE

The Choral Scholars rely on the generosity of their supporters to fund an ambitious programme of concerts and tours. Your support will help us provide outstanding opportunities to our students, in particular the choir's tour of Australia in July 2020, and the recording of their third album on Signum Records

The UCD Foundation has generously committed match-funding for any donations made in support of the choir's milestone 20th anniversary performance, which would double the value of your gift at no extra cost to you.

A GIFT OF:

- €5,000 - could fund a major music video production in a landmark location
- €2,000 - could support a vocal performance workshop with a US choral expert
- €500 - could provide return air travel for one scholar

Charitable donations of €250 and above per annum are eligible for tax relief if you are an Irish taxpayer, meaning that your donation could be worth an extra 44.93%.

For more information on how to make a gift, please see facing page.



FOUNDATION

You can make your gift here tonight with a member of staff or post it back to us at the address below. Your gift would help ensure the The Choral Scholars continue to flourish in the years ahead. Thank you!

Your gift will provide essential support for the Choral Scholars. Thank you!

Title: First Name: Surname:

Address:

Mobile: Degree: Year:

Email: UCD Graduate (please tick) Yes No

OPTION 1

I WOULD LIKE TO MAKE A ONE-OFF DONATION TO SUPPORT THE CHORAL SCHOLARS

Charitable donations of €250 and above per annum are eligible for tax relief if you are an Irish taxpayer, meaning that your donation could be worth an extra 44.93%.

Amount €

Visa Mastercard Visa Debit

Cheque All cheques to be made payable to UCD Foundation

Card Number

(CVN)

Expiry

Name on card

Signature

Date

OPTION 2

DID YOU KNOW YOU CAN ALSO MAKE A MONTHLY DONATION TO THE CHORAL SCHOLARS

Gifts of €25 per month or more are worth an additional 44.93% to us in tax relief at no extra cost to you!

To find out more about making a regular gift please fill out your details above and tick this box.

Alternatively you can call +353 (0)1 716 1478 or email patrick.clarke@ucd.ie

PLAY A PART IN OUR FUTURE: If you are considering a legacy to the The Choral Scholars, we would gladly welcome the opportunity to create ways for you to enjoy a very special association with the Choral Scholars in your lifetime. UCD Foundation appreciates that leaving a gift in your will is a very important decision and we always recommend you seek professional advice from a solicitor to guide you through this process.

Please send me more information about leaving a legacy to the The Choral Scholars (Tick box)

For further information about legacies, please contact: Patrick Clarke, UCD Foundation T: + 353 1 716 1478 E: patrick.clarke@ucd.ie W: www.ucdfoundation.ie
UCD Foundation, Room 102 Tierney Building, Belfield, Dublin 4.

YEARS
Celebrating **20**
of **THE CHORAL SCHOLARS**
of University College Dublin

