



Archangel Gabriel; the Virgin Annunciate

Gerard David, *circa* 1510

FLEISCHMANN CHOIR

James Taylor *organ*

Tom Doyle *conductor*

AUGUST SÖDERMAN

Andeliga sånger (Spiritual Songs)

Kyrie – Agnus Dei – Jesu Christe – Domine –

Benedictus – Virgo Gloriosa – Osanna

EDWARD ELGAR

‘I Sing the Birth’

ROBERT H. YOUNG

‘There Is No Rose’

LEO SOWERBY

Magnificat and Nunc dimittis

Sunday, 29 January 2023

Church of the Descent of the Holy Spirit, Dennehy's Cross

Foreword

*The best laid schemes o' Mice an' Men
Gang aft a'gley*

Much like the unfortunate creature personified in Robert Burns' poem of 1785 (and from which the iconic lines above have been taken), disruption and the unknown have felt like a constant friend these years past.

Since emerging from the induced hibernation caused by the pandemic, I have made it my business to keep exploring the unknown despite the pull and attraction of the familiar. Indeed, this afternoon's programme is a product of curiosity, choice encounters, sheer blind faith and trust in the 'other': the name Edward Elgar might be recognisable to most; the Swede and two Americans who accompany the Englishman might be less so.

My name too, alongside that of the Fleischmann Choir, also represents a different arrangement in this, the choir's thirtieth year (particular mention and gratitude must be made to my good friend and colleague Conor Palliser for his stewardship since 2013). Despite all this change, I have found myself humbled by the constants that have, and continue to make the Fleischmann Choir so special: their warmth, their generosity, their kindness, their *joie de vivre*.

Thank you for joining us here this afternoon in the wonderful surrounds of the Church of the Descent of the Holy Spirit. I sincerely hope that you enjoy our performance today.

Tam Dayle.

Programme Notes

AUGUST SÖDERMAN (1832 – 1876) belongs to the limited circle of early-Romantic Swedish composers whose works are still regularly performed today. Practically born into Stockholm's musical community (his father directed music at several of the city's theatres), Söderman studied at the Royal Conservatory of Music between 1847 and 1850. Immediately afterwards, he began earning his living as a violinist and oboist with ensembles such as the Royal Court Orchestra. Söderman spent 1856 and 1857 in Leipzig, pursuing advanced studies, mainly in counterpoint and composition, and encountering the popular music of the time. Returning to Stockholm, he became chorus master at the Royal Opera in 1860, where for a time he deputised as chief conductor, the regular incumbent being Ludvig Norman. (*Gunnar Ternhag, translated by Roger Tanner*)

Dedicated by the composer to the Uppsala Philharmonic Society, the **Andeliga sånger** (Spiritual Songs) of 1872 are a collection of seven short choral works with texts drawn from the traditional Latin mass. Accompanied by organ, the Songs are clearly influenced by Söderman's theatrical work: the rich harmonies, drama and soaring melodic lines arguably verge on the operatic, much like Verdi's *Messa da Requiem* which was to follow two years later in 1874. The homophonic nature of the opening two movements ('Kyrie' and 'Agnus Dei') give way to simple, yet beautiful canonic imitation in the third, 'Jesu Christe'. The centrepiece, 'Domine', showcases the extremities of both pitch and dynamic for choir and organ alike; within a couple of bars, towering triple *forte* chords collapse in upon themselves and fade out into dark silence. The harmonic richness of the 'Benedictus' finds itself juxtaposed against the plainchant-like 'Virgo Gloriosa', scored solely for upper voices. The finale, employing a rousing fugal subject and trumpet-like choral fanfare,

reaches its climax in the brightness of C major before returning to a serene, yet sonorous conclusion.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Agnus Dei miserere nobis.

Lamb of God have mercy on us.

O Jesu Christe care,
sol pectoris præclare,
attende vota nostra grate.

O Jesu Christe care, sol pectoris
præclare, excellens bonitate.

Attende vota nostra grate.

*O beloved Jesus Christ,
noble light of my soul,
attend willingly to our prayers.*

*O beloved Jesus Christ, noble light of
my soul, excelling in goodness.*

Attend willingly to our prayers.

Domine Jesu Christe, Rex gloriæ.

Salva nos Domine.

Lord Jesus Christ, King of glory.

Save us, Lord.

Benedictus qui venit in nomine
Domini.

*Blessed is he who comes in the name
of the Lord.*

Virgo gloriosa, Mater dolorosa,
nobis benigna sis.

Lenis nos tuere
tristibus medere.

Sancta, te precamur,
te votis veneramur.

Virgo, fac salvamur mali vinculis.

*Glorious Virgin, sorrowful Mother,
be kind to us.*

*Bestow on us your gentle care,
and comfort those who mourn.*

*Holy Mother, we beseech you,
we worship you with prayer.*

Virgin, save us from the bonds of evil.

Osanna in excelsis.

Hosanna in the highest.

Published in 1928, Edward Elgar's (1857 – 1934) setting of Ben Jonson's poem '**I Sing the Birth**' was written for Christmas at Tiddington, the house on the river near Stratford-upon-Avon that Elgar occupied at the time. Written originally for unaccompanied choir, the style is unusual, bearing no relation to Elgar's early works for St George's, Worcester, nor little to the later masterpieces, except the quasi-plainsong parts of *The Dream of Gerontius*. In fact, it harks back to much older styles, with each of the three verses giving a long single voice line, interspersed with slow modal alleluias from the choir. The Royal Choral Society under Malcolm Sargent gave the first performance of the carol in London's Royal Albert Hall on 10 December 1928. It was also performed a few weeks later at Evensong on 26 December in Worcester Cathedral under Elgar's old friend and the Cathedral organist, Ivor Atkins. (*elgar.org*)

*I sing the birth was born tonight,
the author both of life and light;
the angels so did sound it.*

*The Father's wisdom will'd it so,
the Son's obedience knew no No,
both wills were in one stature.*

*And like the ravish'd shepherds said,
who saw the light, and were afraid,
yet search'd, and true they found it.*

*And, as that wisdom had decreed,
the Word was now made flesh
indeed, and took on him our nature.*

*The Son of God, th'eternal king,
that did us all salvation bring,
and freed our soul from danger.*

*What comfort by him do we win,
Who made himself the price of sin,
To make us heirs of glory!*

*He whom the whole world could not
take, the Word, which heaven and
earth did make, was now laid in a
manger.*

*To see this babe, all innocence;
a martyr born in our defence:
can man forget the story?*

Alleluia!

ROBERT H. YOUNG (1923 – 2011) was born in Santa Cruz, California, on 20 April 1923. After serving in the US Marine Corps from 1941 to 1945 (including Pearl Harbour, shortly after the attack), he earned a Bachelor of Music degree from Otterbein College, a Masters of Music from Northwestern University, and a Doctor of Musical Arts from the University of Southern California (his dissertation at USC was entitled ‘The History of Baptist Hymnody in England from 1612 to 1800’).

Dr Young joined the faculty of Baylor University in 1962 where he remained until retirement in 1993. Through his thirty-year tenure, he was intern Chairman of Church Music, Chairman of Vocal Studies, Chairman of Graduate Studies, and director of the Baylor Chamber Singers, a 16-voice ensemble he founded in 1962 and that attained a national reputation for excellence under his guidance. It was his work with this ensemble and the beautiful performance venue of the Armstrong Browning Library that provided much of the inspiration for his numerous choral compositions. (*roberthyoung.net*)

*There is no rose of such virtue,
as is the rose that bare Jesu;
Alleluia.*

*For in this rose containèd
was heaven and earth in little space;
Resmiranda [Wonderful
circumstance].*

*By that rose we may well see
that He is God in persons three;
Pari forma [Equal beauty].*

*The angels sung the shepherds to:
Gloria in excelsis Deo!
[Glory to God in the highest]
Gaudeamus [Let us rejoice].*

*Leave we all this worldly mirth,
and follow we this joyful birth;
Transeamus [Let us cross over].*

LEO SOWERBY (1895 – 1968) was an American composer and musician often referred to as the ‘Dean’ of American church music during the early and mid-twentieth century. Early recognition came when his Violin Concerto was premiered in 1913 by the Chicago Symphony Orchestra; in 1921, he was awarded the Prix de Rome, the first American composer to receive the coveted award. In 1927, Sowerby became organist-choirmaster at St James’s Episcopal Church, Chicago, and in 1946, was awarded the Pulitzer Prize for Music for his cantata, *The Canticle of the Sun*, written in 1944. In 1962, after his retirement from St James’s, Sowerby was called to Washington National Cathedral to become the founding director of the College of Church Musicians, a position he held until his death in 1968. His substantial output amounts to over five hundred works, including five symphonies, several cantatas and numerous works for choir and organ. (*vocalescence.org*)

Magnificat

*My soul doth magnify the Lord,
and my spirit hath rejoicèd in God my Saviour.*

*For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessèd.
For he that is mighty hath magnified me; and holy is his Name.
And his mercy is on them that fear him throughout all generations.*

*He hath showèd strength with his arm;
he hath scatterèd the proud in the imagination of their hearts.
He hath put down the mighty from their seat,
and hath exalted the humble and meek.*

*He hath fillèd the hungry with good things;
and the rich he hath sent empty away.*

*He rememb'ring his mercy hath holpen his servant Israel;
as he promisèd to our forefathers, Abraham and his seed forever.*

*Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end.
Amen.*

Nunc dimittis

*Lord, now lettest thou thy servant depart in peace, according to thy word.
For mine eyes have seen thy salvation,
Which thou hast preparèd before the face of all people;
To be a light to lighten the Gentiles,
and to be the glory of thy people Israel.*

*Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end.
Amen.*

Biographies

The **FLEISCHMANN CHOIR** was founded in November 1992. Initially called the Cork School of Music Symphony Orchestra Chorus, it sang in public for the first time on 22 April 1993 when it gave a concert with the RTÉ Concert Orchestra in Cork's City Hall to mark the opening of the 40th Cork International Choral Festival. The programme was of music by Aloys Fleischmann – one of the founders of the Festival – who had died the previous year. Shortly after this concert, and with the permission of the family, the choir was renamed in memory of the man who did so much to further the cause of choral music and choral singing in Ireland. From 1992 to 2013, the choir was led by founder-conductor Dr Geoffrey Spratt (former Director of the Cork School of Music and founder-conductor of the Irish Youth Choir and Canticum Novum). In 2013, Conor Palliser was appointed conductor; and since September 2022, the choir has been under the direction of Tom Doyle.

The Fleischmann Choir has achieved an enviable reputation for fulfilling its mission to perform the large-scale repertory for choir and orchestra. Past concerts have included Puccini's *Messa di Gloria*, Vaughan Williams' *Towards the Unknown Region*, Poulenc's *Gloria*, Brahms' *Ein Deutsches Requiem*, Dvořák's *Te Deum*, *Stabat Mater* and *Mass in D*, Finzi's *Intimations of Immortality*, Tippett's *A Child of Our Time*, Honegger's *Christmas Cantata*, and Karl Jenkins' *The Armed Man: A Mass for Peace*. In addition, the choir has accepted invitations as diverse as 'Songs of Praise' for the BBC, backing Johnny Logan during the Eurovision Song Contest broadcast by RTÉ from Millstreet, Co. Cork, and singing with Niamh Kavanagh for her RTÉ Christmas Show from Cork Opera House. The choir tours regularly with past performances in Como, Italy, and Cologne, Germany.

A graduate of both UCC and MTU Cork School of Music, **TOM DOYLE** is highly sought after as a musical director and pianist in Cork City and its environs. With a keen interest in both musical theatre and opera, Tom's credits as musical director have included *The Stalls* (Ulysses Theatre Company & Cork Midsummer Festival), *Pubcrawl: the Musical* (Chattyboo Productions), *American Idiot* (CIT Musical Society), *Songs for a New World* (Hibernian Ensemble), *The Opera Director* based on Mozart's *Der Schauspieldirektor*, *The Last Five Years* (Scruffy Duck Productions), *Ragtime* (UCC Dramat) and *[title of show]* (UCC Dramat).

As a choral enthusiast, Tom has had the pleasure of working with the Blackpool Parish Choir, Mayfield Gospel Choir, Cork ETB Youth Choir, the workplace choirs at Musgraves and Cork County Council, Munster Rugby Supporters Club Choir, Cantate, the choir at Presentation Secondary School Ballyphehane, the Wilcollane Singers, and the Cork Garda Male Voice Choir. From 2008 - 2015, Tom conducted the UCC Choral Society, helping to produce the ever-popular 'Carols by Candlelight' in the Honan Chapel as well as winning several awards at international competitions in Ghent, Verona and Olomouc.

An accomplished pianist and répétiteur, Tom has worked with many singers including the late Cara O'Sullivan, Majella Cullagh, Mary Hegarty, Emma Nash, and Jean Wallace, as well as ensembles such as Irish Youth Opera and Cork Operatic Society. In 2015, Tom was invited as guest conductor for the Cork Concert Orchestra's *Mozart to Morricone* concert series; and in early-2022, he was appointed conductor of the University of Limerick Orchestra.

Tom is the acting Conservatoire Coordinator at MTU Cork School of Music where he also lectures in conducting and directs the 100-strong Fleischmann Choir.

JAMES TAYLOR began his musical education as a cathedral chorister at Southwell Minster, UK. He graduated with an honours BMus from Huddersfield University in 1998 and an MA in 1999, completing his postgraduate studies in 2006 at McGill University, Montreal, specialising in organ and harpsichord. He has held church music posts at Ripon Cathedral (UK), Wellington Cathedral of St Paul, New Zealand, and Christchurch Cathedral, Montreal. He has performed concerts across Canada, the United States, Germany, Italy, the Netherlands, Switzerland and New Zealand, and has participated in numerous television and radio broadcasts as a soloist and accompanist.

James is a lecturer in music at MTU Cork School of Music, teaching organ and harpsichord, analysis, harmony, counterpoint and historical performance practice. He also conducts the award-winning vocal ensemble Madrigal '75 with whom he has toured Italy, Scotland, Switzerland and Spain.

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and

Very Rev Colin Doocey and the Parish Committee of St Michael's Church, Blackrock.

FLEISCHMANN

Sopranos

Marjorie Brennan
Regina Broderick
Claire Brosnan
Edith Browne
Mairéad Casey
Fiona Chambers
Marrita Clifford
Kate Coppinger
Teresa Coughlan
Deirdre Deasy
Leona Duffy
Christina Favier
Julia Foerster
Michèle de Foubert
Mairéad Gallagher
Anne Godfrey
Ann Harrington
Susan Hickey
Shauna Keane
Sinead Kelleher
Lisa Lee
Liz Lynch
Polly Magee
Maria Mummelthey
Margaret Murphy
Niamh Murray

Fionn Ní Chatháin
Deirdre Ní Drisceoil
Sinead Nolan
Emer O'Callaghan
Patricia O'Sullivan
Kay Scoutts O'Mahony
Noreen Spillane
Marie Sprott
Marcella Twomey
Rosie Twomey
Tanja Vucinic
Denise White
Alice Wong
Anna Yamamoto

Altos

Christine Allan
Dorothy Barry
Mari Byrne
Teresa Collins
Aoife Coyne
Jane Daly
Margaret Daly
Anne Donnelly
Nessa Elliott
Mary Giltinan
Barbara Keating
Patricia Kelly
Laura Lagerqvist
Mary Lisson
Maeve Long
Caroline Long-Nolan
Judith Macklin
Anne Malone
Jacqueline McLay
Bernadette Murray
Dearbhail O'Callaghan
Anne O'Connor
Maria O'Donovan
Patricia O'Gorman
Clare O'Shea-O'Neill
Clíona O'Sullivan

CHOIR 2022-23

Linda Roberts
Sheila Robinson
Isabelle Sheridan
Alison Smyth
Ita Teegan
Sidney Užík
Maryia Vasiljeva
Kay Walsh
Anna Xaubet-Piferrer

Tenors

Deirdre Cadogan
Jim Cashman
James Cleary
Brian Collins
Margaret Crowley
Patrick Fitzpatrick
Edmund Hogan
Billy Lewis
Graham Manson
Sean McGann
Dan Mulcahy
Terence Murphy
Brian O'Connor
Seumas O'Donovan
Nevan O'Driscoll
Proinnsias O'Keeffe
William Organ
Ann-Marie O'Sullivan
David Shine
Geoff Spratt
David Sprott

Basses

Willie Beechinor
Paul Cussen
Justin Donnellan
Eamonn Fleming
Colm Gleeson
Justin Finbarr Healy
Anthony Malone
Des Meade
Declan Murphy
Sean O'Flynn
Cornelius John Ryan
John Spillane
Paweł Świtaj
Richard Winfield

Accompanist

Ciara Moroney

Conductor

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