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CLASSICS



PERPETUAL TWILIGHT

THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN
DESMOND EARLEY

PERPETUAL TWILIGHT

1	Dúlaman	[2.57]	5	The Maid of Culmore	[4.30]
	Trad. Irish arr. Desmond Earley			Trad. Irish arr. Kevin Whymys	
	Words: Unknown			Soloists: Mark Waters <i>tenor</i> , Hazel Conway <i>soprano</i>	
	Soloists: Ciarán O'Donovan <i>tenor</i>			Kevin Whymys <i>guitar</i>	
	Conor Lyons <i>bodhrán</i>				
2	My Love is like a Red, Red Rose	[4.05]	6	A Star	[4.47]
	Robert Burns arr. Ēriks Ešenvalds			Natasa Paulberg	
	Words: Trad. Scottish			Words: Patrick Kavanagh	
	Soloists: Declan Wildes <i>tenor</i>			Soloists: Emily Doyle <i>soprano</i>	
	Mikie Smyth <i>whistle</i>			Maeve O'Hara <i>vibraphone</i> , Arun Rao <i>cello</i>	
				Tristan Russcher <i>piano</i> , Gillian Williams <i>violin</i>	
3	Body of the Moon	[7.50]	7	Elegy	[6.32]
	Desmond Earley			Bill Whelan	
	Words: Galileo Galilei			Words: Frank McGuinness	
	Soloists: Abby Molloy <i>alto</i> , Sinéad O'Brien <i>mezzo soprano</i>			Soloists: Emily Doyle <i>soprano</i>	
	Martin Johnson <i>cello</i> , Paul Maher <i>bass drum</i>			Geraldine O'Doherty <i>harp</i>	
4	At that hour when all things have repose	[5.55]	8	Danny Boy	[4.27]
	Timothy Stephens			Trad. Irish arr. Desmond Earley	
	Words: James Joyce			Words: Frederic Weatherly	
	Soloists: Niamh McCullough <i>soprano</i>			Soloists: Aoife O'Connor <i>soprano</i> , Declan Wildes <i>tenor</i>	
	Geraldine O'Doherty <i>harp</i>				

9	Oxen of the Sun	[5.15]	13	Strings in the Earth and Air	[5.12]
	Eoghan Desmond			Colin Mawby/Desmond Earley	
	Words: James Joyce			Words: James Joyce	
	Soloist: Cormac Ó hAodáin <i>French horn</i>			Soloists: Aoife O'Connor <i>soprano</i>	
				Michael Seaver <i>clarinet</i> , Geraldine O'Doherty <i>harp</i>	
10	Bó na Leathadhairce	[3.09]	14	Bright Cap and Streamers	[2.43]
	Trad. Irish arr. Desmond Earley			Colin Mawby	
	Soloists: Ciarán O'Donovan <i>tenor</i>			Words: James Joyce	
	Conor Lyons <i>bodhrán</i>			Soloists: Shane Sweeney <i>tenor</i>	
				Michael Seaver <i>clarinet</i>	
11	Aimhirgín	[5.44]		Total timings:	[66.20]
	Ivo Antognini				
	Words: Amairgen Glúngel				
	Soloists: Gavin Coll <i>bass</i>				
	David Agnew <i>cor anglais</i>				
12	Wild Mountain Thyme	[3.16]			
	Trad. Scottish arr. Eoin Conway				
	Words: Unknown				
	Soloists: Ciarán O'Donovan <i>tenor</i>				
	Aoife O'Connor <i>soprano</i>				

THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN
DESMOND EARLEY ARTISTIC DIRECTOR

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INTRODUCTION

The waters of the untamed Atlantic Ocean carve out the craggy landscape of Ireland's western coastline, but it is the ever-varying light – dancing and falling across the land – that gives Ireland unique beauty. The Irish twilight, or 'half-light' as William Butler Yeats described it – a mysterious light that stretches out its fingers near to midnight – is particularly enchanting.

The title of this disk, *Perpetual Twilight*, derives from the phrase '*perpetuo crepuscolo*' which is drawn from the writings of Galileo Galilei (1564-1642). This Italian phrase is central to a section of the *Body of the Moon*, a work I was commissioned to write for radio broadcast in the Pacific Northwest of the United States of America in 2017. Galileo's entire phrase 'we had perpetual twilight and never darkness' is a poetic description of experiencing the eerie phenomenon of a total solar eclipse.

The sun is the source of all our natural light, and sun worship was central to the early spirituality of the Gaels, as it was to many other peoples. Sun-related themes permeate the minds of Irish poets from ancient times to modern: the old Irish poem *Aimhirgín* asks 'cé

*dó is eol ca bhfuineann grian/who knows where the sun sets?'; in *Elegy*, Frank McGuinness writes 'fetch me the sun and shadow'; Patrick Kavanagh turns our gaze to a star 'that far vanished flame'; W. B. Yeats invites the reader to consider the things of 'night and light and the half-light' and James Joyce captures the romance of twilight in his poem *At that hour when all things have repose*.*

Joyce, a graduate of University College Dublin, is considered one of the fathers of modern literature for his creative brilliance. Joyce was also an accomplished tenor, having won a bronze medal for solo singing in 1904 at the Dublin *Feis Ceoil* competition. According to a review of the competition in the *Irish Daily Independent* on 17 May 1904, 'Mr. Joyce showed himself possessed of the finest quality voice of any of those competing'. To mark the unique connection that University College Dublin has with James Joyce, the Arts Council of Ireland supported the commissioning of three pieces for the choir based on poems from Joyce's 1907 collection, *Chamber Music*. In addition there is a piece for horn and choir based on a chapter from his seminal work, *Ulysses*.

There are seven new works for choir, each receiving its premiere recording on *Perpetual Twilight* and all of them drawn from the literature of Ireland, together with four new arrangements of much-loved favourites. Many of the texts on this disc express a poetic reflection on the contrasts of light and darkness, and life and death; always in search of a deeper understanding of our place and purpose in this puzzling world.

Galileo's words '*siamo unite da legami invisibili* /we are all connected by invisible bonds' bring to mind our cosmic connectivity. It is my hope that this music will bring a renewed appreciation of the beauty and light of this world, and serve as a reminder of the enduring ties that bind us all together in our shared paths of life.



Desmond Earley
Artistic Director, Choral Scholars of University College Dublin

PERPETUAL TWILIGHT

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.

Evoking the beauty of the Scottish Highlands, Latvian composer Ēriks Ešenvalds’ 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.

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 cello 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 pop vocal improvisation was recorded by Erick Vallé, cello by Nancy Ives and bass drum by Chris Whyte with Resonance Ensemble, directed by Katherine FitzGibbon.

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’. The first of three texts from *Chamber Music* featured on this disc, *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’.

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.

A Star, a poem by Patrick Kavanagh (1904-1967), was set by Natasa Paulberg for the UCD *Ad Astra Academy* students in 2012. Paulberg, an Australian-Irish composer, illustrates the enormity and beauty of the night sky through her instrumental writing for piano, vibraphone, violin and cello. The glittering stars are represented by piano twinkles, while the melodic line and overall stability of *A Star* is held by the choir, whose singers conjure a sense of reverence as night-time spectators.

In 2016, five members of a family died when their car slipped into the Atlantic waters of Lough Swilly from a pier in Buncrana, Co Donegal. The poet Frank McGuinness, born in Buncrana, wrote about the incident, echoing the text of Psalm 137 (‘By the rivers of Buncrana I sat, I did sit and weep.’). Bill Whelan’s sensitive setting allows the listener to experience the anguish

and questioning of this tragedy. However, concurrent to the choral repetition of the text ‘fetch me’ appears an angelic solo soprano evoking hope and salvation. *Elegy* was specially composed for the Choral Scholars of University College Dublin and first performed at the ensemble’s spring concert in Dublin in April 2018.

Danny Boy is arguably one of most popular anthems of Irish America, 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.

Quoting a fragment of text from Chapter 14 of James Joyce’s *Ulysses*, composer Eoghan Desmond portrays childbirth as a divine mystery. The greeting fanfare of a solo horn in tandem with the choir depicts a mystical incantation by doctors in Dublin’s Holles Street

Maternity Hospital – ‘*Deshil Holles Eamus/ clockwise we go*’, in other words, ‘while we wait for the mother to give birth, we will proceed in a clockwise manner’. The birthing begins with active music on the words ‘send us bright one, light one, Horhorn, quickening and wombfruit’. *Oxen of the Sun*, composed for the Choral Scholars of University College Dublin and horn player Cormac Ó hAodáin in 2017, is a true celebration of the miracle of childbirth.

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 (think Irish home-brewed alcohol) 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*’.

‘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 Amaisgen 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.

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.

Joyce considered the poems from his *Chamber Music* collection ‘pretty enough to be put to music’ and expressed the hope to his brother that ‘someone will do so, someone that knows old English music, as I like’. The two poems set by English composer Colin Mawby – *Strings in the earth and air* (I) and *Bright cap and streamers* (X) – are both imbued with images of music and references to song in particular. The youthful passion of the latter is reflected in the writing for clarinet and choir.

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1 Dúlamán

Curfá

Dúlamán na binne buidhe
dúlamán a tsléibhe
dúlamán na farraige
‘s dúlamán a’ deididh

A ‘nion mhín ó
sin anall na fir shuirí
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 lúir
Leis an dúlamán gaelach
Ceannóimid bróga daora
Ar an dúlamán maorach

Curfá

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

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

[2] 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 melody
That's sweetly play'd in tune:

As fair art thou, my bonnie lass,
So deep in luve am I:

*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*

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

[3] 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.*

*See, the body of the moon.
We are united by invisible bonds.*

*Perpetual twilight;
See!*

*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!*

4 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 unclothe
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.

5 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.

* In some versions the word 'finer' is sung instead of 'fairer'.

6 A Star

A Star
Beauty was that
Far vanished flame,
Call it a star
Wanting better name.

And gaze and gaze
Vaguely until
Nothing is left
Save a grey ghost-hill.

Here wait I
On the world's rim
Stretching out hands
To Seraphim.

7 Elegy

By the waters of Buncrana
I sat I did sit and weep

On the pier adorned with algae,
Waiting for sacrifice,

The sorrow of sacrifice;
The Atlantic Ocean

I have counted on two hands,
The number of the dead,
I have counted on two hands,
The fingers of the dead,
Clutching, the sorrow of sacrifice,
The Atlantic Ocean
Giving up the dead,

By the waters of Buncrana

I can see the sun dancing on
The waves of Lough Swilly,
I have seen the waves ebbing
On the sun of Lough Swilly,

I have seen my neighbours weeping,
Wade into the water,

I have held in my hand
The fingers of the dead,
I have seen the dead dancing
On the waves of Lough Swilly,

Fetch me the drowning chariot,
Waves ebb and recede,
Fetch me the sun and shadow,
The Atlantic Ocean

The living and the dead,
Saving the dying

Fetch me the Heart that's dying
I see my neighbours weeping

I can see the sun dancing
On the waves of Lough Swilly,
I have seen the waves ebbing
On the sun of Lough Swilly,
I have heard my family weeping
For the living and the dead.
I have in my hands
The fingers of the dead.

By the waters of Buncrana I sat
I did sit and weep
The Atlantic Ocean

8 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!

9 Oxen of the Sun

Deshil Holles Eamus.*
Deshil Holles Eamus.
Deshil Holles Eamus.

Send us bright one, light one, Horhorn,
quicken and wombfruit!
Send us bright one, light one, Horhorn,
quicken and wombfruit!
Send us bright one, light one, Horhorn,
quicken and wombfruit!

Hoopsa boyaboy hoopsa!
Hoopsa boyaboy hoopsa!
Hoopsa boyaboy hoopsa!

Behold the mansion reared by dedal Jack
A black crack of noise in the street here, alack,
bawled back

Loud on left Thor thundered:
Wisdom hath built herself a house

Pope Peter's but a pissabed.
Man's a man for a' that.

* Clockwise to Holles Street (Latin and Irish)
deiseal – Righthand direction, direction of sun.

10 Bó na Leathadhairce

Thíos cois na toinne
'sea beathaíodh mo chaora
Ag Diarmuid Ó Dioláin
ó Bharra na hAoine
Mac dearthár athar dom
a chuir le haill í
Easpa tobac a bhí ar an gcladhaire.

Curfá

Bó, bó, bó na leathadhairce
Bó, bó, 'sí an tsean-chaor adharcach
Bó, bó, bó na leathadhairce
Bó dhroimeann dhearg
is ní fheadair cá bhfaighinn í

B'fhearr liom ná scilling go
bhfeicfinn mo chaora
'Teacht chun an dorais

The one-horned cow

*Down by the waves
is where my sheep was reared
By Diarmuid Ó Dioláin
from Barra na hAoine
It was a son of my father's brother
that threw her off a cliff
Lack of tobacco was what bothered the rogue*

Chorus

*Cow, cow, the one-horned cow
Cow, cow, she's the old, horned sheep
Cow, cow, the one-horned cow
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*

ar maidin nó istóiche
Thálfadh sí bainne dom,
bheathódh sí uan dom
Chuirfeadh sí seaicéidín deas
ar mo ghualainn.

Curfá

Chonacsa beirthe í,
chonacsa 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,

*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*

D'íosfainnse stráice
den tseana chaora adharcach
Ó nár dheas í!
ó nár mheidhreach!
Ó nár dheas í
an tsean-chaor adharcach

Curfá

11 Aimhírgín

Mé gaoth ar muir
mé tonn dileann
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 tinfedh cinn
cé hé a mhínios clochar sléibhe?
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

*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

*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*

12 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 ...

13 Strings in the Earth and Air

Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.

There's music along the river
For Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair.

All softly playing,
With head to the music bent,
And fingers straying
Upon an instrument.
(Love)

14 Bright Cap and Streamers

Bright cap and streamers,
He sings in the hollow:
Come follow, come follow,
All you that love.
Leave dreams to the dreamers
That will not after,
That song and laughter
Do nothing move.

With ribbons streaming
He sings the bolder;
In troop at his shoulder
The wild bees hum.
And the time of dreaming
Dreams is over —
As lover to lover,
Sweetheart, I come.

THE CHORAL SCHOLARS OF UNIVERSITY COLLEGE DUBLIN



Soprano

Eleanor Coleman
Hazel Conway
Maura Daly
Emily Doyle
Niamh McCullough
Bláthnaid Nicholson
Caoileann Ní Cheallaigh
Aoife O'Connor

Alto

Eimer Finn
Rose Higgins
Sophie Kehoe
Abby Molloy
Sinéad O'Brien
Sarah Thursfield

Tenor

James Aherne
Tomás Moore
Glenn Murphy
Ciarán O'Donovan
Shane Sweeney
Mark Waters †
Declan Wildes

Bass

Tadhg Brennan
Gavin Coll
Elliot Davis
Eoin Falconer
Matthew Gibbons
Mark Keegan
Fearghus Montague

† The Maid of Culmore only

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.

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.

In December 2015 the group released their debut international album on Signum Records, which has been well received by audiences and critics alike in the UK, USA and Germany. The disc, titled *Invisible Stars*, is a collection of traditional and contemporary choral music from Ireland and Scotland and features arrangements and new compositions by some of Ireland's most celebrated composers.

Artistic Director: **Desmond Earley**
Ensemble Manager: **Gráinne O'Hogan**

www.ucdchoralscholars.ie
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The Choral Scholars of University College Dublin
is represented by **Ériu Artist Management:**
www.eri-u-artists.com

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 conductors and early-keyboard specialists.

Desmond is a lecturer in Performance Studies at University College Dublin (UCD) and serves as rotating Artistic Director of the UCD *Ad Astra Academy*. 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 has worked 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.

MUSICIANS

The choir is fortunate to work with some of Ireland's finest instrumentalists. We would like to thank the following for their contribution and collaboration on this recording.

David Agnew cor anglais
Martin Johnson cello
Conor Lyons bodhrán
Paul Maher bass drum
Geraldine O'Doherty harp
Maeve O'Hara vibraphone
Cormac Ó hAodáin French horn
Arun Rao cello
Tristan Russcher piano
Michael Seaver clarinet
Mikie Smyth low whistle
Kevin Whyms guitar
Gillian Williams violin

SÍLE MCCARTHY-CANNON VOICE COACH

Síle McCarthy-Cannon has been voice coach to the Choral Scholars since 2009, working with the group's Artistic Director, Desmond Earley, on developing and maintaining the choir's distinctive sound. A performer with many years of experience, McCarthy-Cannon is in high demand in Ireland as a voice technician. She taught vocal technique and singing for seven years on the acting courses at the Samuel Beckett Centre, Trinity College Dublin, has worked with students in the Gaiety School of Acting, and is a guest coach on University College Dublin's *Ad Astra Academy* music programme. Prior to her move into the field of teaching, she worked extensively as a recital artist in Ireland, performing *Lieder*, *Chanson*, *Aria* and *Art-Song*. She is Adjunct Lecturer in vocal studies at University College Dublin School of Music.

ACKNOWLEDGEMENTS

We are very grateful to our sponsors and donors, whose ongoing support enables the Choral Scholars of University College Dublin to flourish, especially now as we celebrate our 20th anniversary year. This project would not have been possible without the generous support of the Iris O'Brien Foundation. The choir wishes to acknowledge the support of the Arts Council of Ireland; Robert McBride, All Classical Portland; Prof Andrew Deeks; UCD Estate Services; Bill Whelan; Prof Mark Richardson; the Embassy of Switzerland in Ireland; our 2014 Fundit donors; and the goodwill of Prof Mark Rogers; Prof Sarah Prescott; UCD Alumni; UCD Ad Astra Academy; UCD Foundation; and the faculty and staff of the UCD School of Music.

We express the gratitude of Choral Scholars past and present to the members of the Advisory Board to the Choral Scholars, chaired by Dr Dennis Jennings, for their sustained contribution and commitment to the choir and its scholars.

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

The words of *A Star* by Patrick Kavanagh are reprinted by kind permission of the Trustees of the Estate of the late Katherine B. Kavanagh, through the Jonathan Williams Literary Agency.

We are indebted to our vocal coach Síle McCarthy-Cannon for her dedication, endless enthusiasm and infectious energy which never fails to revive tired singers!

We are very grateful to Aoife Daly of Ériu Artist Management for her steadfast project management of this recording from start to finish.

The warm welcome and facilitation afforded our team by All Hallows College was outstanding: our special thanks to Rory O'Toole.

Thanks to Nigel Short, Andrew Mellor and Robin Hawkins for another wonderful recording experience, and to Steve Long and all at Signum Records for continuing to support and showcase Irish choral music.

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, please contact the Ensemble Manager at choralscholars@ucd.ie

Recorded in All Hallows College, Drumcondra, Dublin, Ireland
from 27th to 29th April 2018
Producer – Nigel Short
Engineer and Mastering – Andrew Mellor
Editor – Robin Hawkins

Photography of Choral Scholars by Mark Molloy
Photography of Desmond Earley by Leslie van Stelten
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SCORES

Dúlámán
The Maid of Culmore
Bó na Leathadhairce
Oxen of the Sun
Strings in the Earth and Air
Bright Cap and Streamers
Danny Boy
At that hour when all things have repose
Wild Mountain Thyme
Are published by Seolta Music www.seoltamusic.com

My Love is like a Red, Red Rose is published by Musica Baltica, distributed by
Edition Peters www.musicabaltica.com

Body of the Moon is published by RMR music www.rmrmusic.com

A Star

Is published by Avant Music Port www.avantmusicport.ie

Elegy

Published by McGinness Whelan Publishing Ltd (C)
Administered worldwide by Boosey & Hawkes Music Publishers Ltd

Aimhirgin was commissioned by the Choral Scholars in 2014 with support from
Fund it donors and the Embassy of Switzerland in Ireland.

Body of the Moon was commissioned by All Classical Portland radio network
(USA) in 2017.

Bright Cap and Streamers, At that hour when all things have repose and *Strings
in the Earth and Air* were commissioned by the Choral Scholars in 2017 with
support from the Arts Council of Ireland.

Oxen of the Sun was commissioned by the Choral Scholars in 2018.

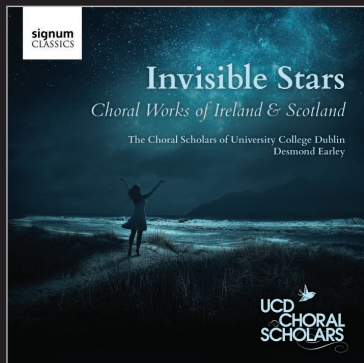
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