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Barry, Heather, Rebecca
and all at the Freemasons' Hall



www.facebook.com/Dulcianachoir



Programme

Audivi Vocem de Caelo	John Taverner (c.1490–1545)
Ave Verum Corpus	Francis Poulenc (1899–1963)
Miserere Mei	Jan Pieterszoon Sweelinck (1562–1621)
O Salutaris Hostia	Eriks Esenvalds (b. 1977)
Pueri Concinite	Jacob Handl Gallus (1550–1591)
Ave Maria	Francis Poulenc (1899–1963)
Leanúint Liom	Victoria Lavendel (b. 1990)
Vecherài Rado	Bulgarian folk tune
Mu suda arka es	Cyrellus Kreek (1889-1962)
Rise Up	Seán Doherty (b. 1987)
In the Night Lands	Jonathan Nangle (b. 1981)
Blood Upon the Rose	Eoghan Desmond (b. 1989)
Suite de Lorca Canción de jinete El Grito La Luna Maguelena	Einojuhani Rautavaara (b. 1928)
Song (from Spring Cantata)	Georgy Sviridov (1915–1998)



CALL FOR SCORES

Emerging female composers* are invited to submit works for unaccompanied upper voices for inclusion in Dulciana Vocal Ensemble's second ♀ concert. Selected works will be performed alongside pieces by Estonian composer Galina Grigorjeva, and recordings will be provided to the composers. Successful pieces will show a good understanding of writing for the idiom, and display an original, creative compositional voice.

Guidelines:

- i. Works must be written for unaccompanied upper voices only, to a maximum of 6 parts (Sop, Sop, Mezzo, Mezzo, Alto, Alto).
- ii. Where the piece uses a text, it must be in the public domain, or the composer must have obtained the permission of the copyright holder.
- iii. Participating composers grant Dulciana the permission to make such copies as may be necessary for performance at ♀ and any future concerts.
- iv. Entries must be submitted electronically as PDFs and under a pseudonym to dulciana.vocal.ensemble@gmail.com. The body of your email should include your real name, your pseudonym and the name of your piece, for identification purposes. The score should be sent as an attachment.
- v. The deadline for submission is the 1st of August, 2016 at 5pm, GMT.

About Dulciana:

Founded in January 2015 by Eoghan Desmond and Judith Lyons, Dulciana are a group of vibrant, talented female singers from Dublin, committed to bringing you the very best of upper voices music from around the globe. While we tend to specialise in music from the 20th Century and after, we have also been known to delve as far back as the 14th century. Find us on Facebook and Twitter for more info!

*For the purposes of this call for scores, we consider as female any person who identifies as female.

Thank you to all who played a part in making tonight such a great musical experience, especially those who came to hear Dulciana. It means an awful lot to both the singers and I to be able to share our passion for choral music with you all.

Judith

Please join us for a post-concert celebration at

Buswells Hotel

directly across the road from the Freemasons' Hall

Audivi Vocem de Caelo

John Taverner (c.1490–1545)

I heard a voice from heaven saying:
Lay up the oil in your vessels when the
bridegroom cometh.
At midnight there was a cry made:
Behold the bridegroom cometh.

Ave Verum Corpus

Francis Poulenc (1899–1963)

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were
sacrificed
on the cross for the sake of man.

Miserere Mei

Jan Pieterszoon Sweelinck
(1562–1621)

Have mercy upon me, O Lord,
and hearken unto my prayer.

O Salutaris Hostia

Eriks Esenvalds (b. 1977)

O, salutary Victim,
Who expandest the door of heaven,
Hostile wars press,
Give strength; bear aid.
To the Triune Lord,
May there be everlasting glory;
that life without end He
to us give in our homeland. Amen.

Pueri Concinite

Jacob Handl Gallus (1550–1591)

Sing together, children,
sing songs to the newborn King;
in pious tones, say:
He who was born of Mary appears.
Now we see fulfilled the word of
Gabriel:
Eya, eya!
The Virgin has given birth to God,
As the divine mercy willed.
Today appears, Appears in Israel.
To the Virgin Mary is born the King!
Alleluya.

Ave Maria

Francis Poulenc (1899–1963)

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

Leanúint Liom

Victoria Lavendel (b. 19??)

Follow me

Amongst the forest
Amongst the trees
Beyond the skies
And across the seas

Come follow me

You hear a call
It's calling you far from here
Calling you like a bird
Come follow me beyond the
mountains

Vecheai Rado

Bulgarian folk tune

Have Supper, Rada*,
have Supper, Rada,
have Supper, Rada, mari**,
go outside...

I want to ask you,
I want to ask you,
I want to ask you, mari,
haven't you heard...

Someone talking about me,
someone talking about me,
someone talking about me, Rada,
around the village...

That I've been going,
that I've been going,
that I've been going, mari,
and I've been knocking...

On people's doors,
on people's doors,
on people's doors, Rada,
and on your door.

Come follow me

It's beckoning you to go
Come and hear the calling
Against crashing of the waves
Amongst the sounds of the birds

You hear a call

We grow with song

Mu suda arka es

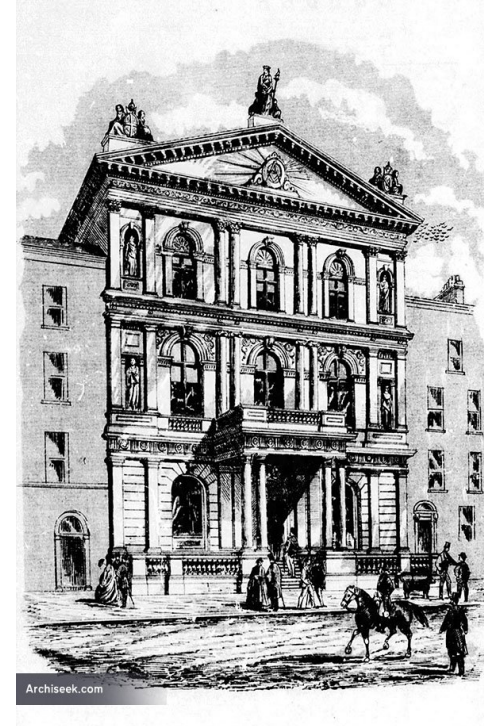
Cyrillus Kreek (1889-1962)

Awake, my heart,
and praise the Lord singing.
The one who gives us all that good
And helps us carry our burdens.

My Lord, the way at night
Your hand was holding me
Do carry me through the day,
And angels send to shelter me.

And help me in my labour,
Do show me what is right.
I'll leave to you to care for
Whatever I undertake.

Your loving kindness be my lot,
My heart a temple of Yours.
May your word here feed me
And show me the way to heaven.



The Freemasons' Hall

This fine building, completed in 1869, includes a Museum, which displays documents, artefacts and regalia providing an insight into Irish Freemasonry.

During June, July & August, conducted tours of the premises take place at 2:30 p.m., Monday - Friday. Outside these times, appointments can be made by phoning the number 01-6761337.

Assistant Conductor Judith Lyons (b.1990)

Judith read music at Trinity College Dublin where she was a Choral Scholar in Trinity Chapel Choir, a member of the University of Dublin Choral Society and a singer and conductor of the departmental chamber choir, Campanile.

In 2010, she was appointed the first female choral scholar in St. Patrick's Cathedral and has been singing in the Cathedral, as a girl chorister, from the age of twelve. Judith has continued to develop her passion for choral music outside of St. Patrick's, performing regularly as a member of internationally acclaimed New Dublin Voices, as well as St. Ann's Church Choir, Dulciana, Peregrine and Close Chorale.

As part of her chorister training, Judith took individual singing lessons and went on to pursue further singing work in a solo capacity. Major solo engagements include the Mozart *Mass in C minor* and *Coronation Mass*, Bach's *Magnificat and Canata BWV140* (University of Dublin Choral Society), Mozart's *'Credo' Mass* (Galway Choral Association), Bach's *St. John Passion* (St. Patrick's Cathedral Choir), Mozart's opera *The Magic Flute* (North Dublin Opera) the Mozart *Vespers* and Haydn's *Kleine Orgelmesse* (Tullow Singers, Carlow).

Judith is delighted to have the opportunity to once again work with Dulciana in the capacity of assistant conductor.

“When approached by the choir's founder and conductor, Eoghan Desmond, to come on board and help to establish the choir, it was an obvious yes. Putting together programmes of challenging and varied music, with voicing that I wouldn't be fully accustomed to, has been really rewarding. The Dulciana members make such passion-filled sounds and engage with the music like no other group I have worked with. The small number of members ensures that each rehearsal is full of support and drive, bringing the singers together and loading each note with expression.”

Rise Up

Seán Doherty (b. 1987)

Song of Songs 2:10 KJV

Rise up, my love, my fair one, and come away.

In the Night Lands

Jonathan Nangle (b. 1981)

(Hallelujah)

A brilliant sun traced crisp shadows on the ground

(Hallelujah)

Till the shades lengthen and the evening comes, and the busy world hushed

(Hallelujah)

A cool shadowed twilight falling

Far far away and out of sight

Darkness closes in

(Hallelujah)

Blood Upon the Rose

Eoghan Desmond (b. 1989)

Joseph Mary Plunkett

I see his blood upon the rose,
And in the stars the glory of his eyes,
His body gleams amid eternal snows,
His tears fall from the skies.

I see his face in every flow'r,
The thunder and the singing of the birds are but his voice,
And carven by his power,
Rocks are his written words

All pathways by his feet are worn,
His strong heart stirs the every beating sea,
His cross of thorns is twined with every thorn,
His cross is every tree.

Suite de Lorca

Einojuhani Rautavaara (b. 1928)

1. *Song of the Horseman*

Cordoba.
Distant and alone.

Black mare, great moon,
And olives in my saddlebag.
Although I know the roads
I will never arrive in Cordoba.

Across the plain, into the wind,
Black mare, red moon.
Death is staring at me
From the towers of Cordoba.

Oh what a long journey!
Oh my brave mare!
Oh death is waiting for me,
Before I arrive in Cordoba!

Cordoba.
Distant and alone.

3. *The Moon Emerges*

When the moon rises
The bells fade
And the impenetrable paths appear

When the moon rises,
The ocean covers the earth
And the heart feels
Like an island in the infinite.

No one eats oranges
Beneath the full moon.
One must eat
Green fruit and ice cream

When the moon rises
With his hundred identical faces,
The silver coin within his pocket
weeps.

Frederico Garcia Lorca
translations by Jack Brennan

2. *The Scream/Cry*

The arc of a scream,
Goes from hill to hill

From the olive trees,
It will be a black rainbow
Over the blue night

Like a viola bow,
The scream has made the long
Strings of the wind vibrate

The people of the caves
Put out their oil lamps

4. *The Woman from Malaga*

Death enters and leaves the tavern.

Black horse
And sinister people
Travel the deep roads
Of the guitar.

And there's a smell of salt
And of female blood
In the fevered tuberose
Of the coast.

Death enters and leaves the tavern.

Dulciana Members Summer 2016

Lena Hennessy

Victoria Lavendel

Rachel Manning

Cecelia Molumby

Niamh Ní Lochlainn

Lucie O'Flynn

Martina Smyth

Helen Thomas

Sarah Thursfield

Tara Walsh

Dulciana is made up of amateur and professional musicians; we meet once a week prior to each project.

If you are interested in joining Dulciana please contact us via our email: duciana.vocal.ensemble@gmail.com

Eoghan Desmond (b.1989) *Blood Upon the Rose*

Eoghan is a bass-baritone, composer, conductor and cat-lover from Cork, currently resident in Dublin, Ireland. In addition to the above, he has, over the course of his life so far, taken up and given up the violin, horn and organ, in that order.

When not singing daily evensong in St Patrick's Cathedral, where he is a lay-vicar choral, Eoghan can usually be found sitting in front of a block of A3 manuscript paper, hoping that writing music is a real job. His music has been performed all over Ireland, by Chamber Choir Ireland, ConTempo String Quartet, Ensemble Avalon, New Dublin Voices, Claire Duff, Malachy Robinson, the Gentlemen of St Patrick's Cathedral and is in demand in various countries across the globe, including the US, the UK and most recently Scandinavia. He has placed highly in numerous competitions, and in 2015 was awarded the Seán Ó Riada prize for Choral Composition for his piece, *Mother Goose's Melodies*. He is also the recipient of the 2015 Jerome Hynes Young Composer's Award, for which he composed a setting of Rimbaud's *Phrases*, which was premiered by Gemma Ni Bhriain in her Bernadette Greevy Bursary recital. He has been commissioned by the RSCM, the result of which was a broadcast on RTÉ1 on St Cecilia's day 2015.

In addition to this, he is an accomplished soloist and recitalist, having sung baritone or bass solos in such classic works as the *Requiems* of Verdi, Mozart, Faure and Duruflé, both the *St Matthew* and *St John* passions, Haydn's *Creation*, Handel's *Messiah*, Vaughan-Williams' *Hodie* and Mendelssohn's *Elijah*, in addition to less common works such as Vaughan-Williams' *Willow-Wood* (Irish première). His song repertoire is extensive and covers everything from 16th century lute songs to song cycles composed especially for him, though he specialises in 20th century English song.

On the other side of the podium, Eoghan has conducted *Téada* string orchestra (on and off) since early 2014. He is the founder and director of *Dulciana* upper voices choir, who are committed to bringing performances of music by female composers to the Irish public. He is also the assistant Musical Director of Dún Laoghaire Choral Society.

Eoghan has set Joseph Mary Plunkett's "I See his Blood Upon the Rose" beautifully and simply for equal voices with soloists. The parts wind and twine around one another, much as the lines of the poem wind and twine around one another, all evocative of a rose.

Plunkett was instrumental in the 1916 rising and the youngest signatory of the Proclamation of independence and so it's appropriate that we're premiering this setting of his most beautiful poem in the centenary year.

Song (from Spring Cantata)

Georgy Sviridov (1915–1998)

translation by Liath Gleeson

Tell me why,
The young merchant,
Has fallen in love with me,
The daughter of a peasant?
I am not adorned with silver, gold or pearls.
Your purity is like pure silver,
Your beauty is like beautiful gold,
The tears that fall from your eyes are like round, white pearls

Featured Composers

Victoria Lavendel (b.1990) *Leanúint Liom*

Victoria Johnston holds a BMus in Composition from DIT Conservatory of Music and Drama where she studied under Jane O'Leary and Grainne Mulvey. Victoria graduated from Trinity College, Dublin with an MPhil in Creative and Cultural Entrepreneurship where she also obtained a scholarship with the Trinity Chapel Choir.

Victoria currently works as a freelance composer, writing music for art forms such as animation, film and visual arts and regularly performs with choirs and bands in Dublin. She is the founder of the vocal ensemble Celtic Calling for which she also composes repertoire and sings.

Victoria has a keen interest in audiences obtaining an increased immersive experience through aural and visual aspects, along with exploring the concept of bringing performances to unique venues. She is delighted to be one of the four finalists in this year's Composition Competition for Young Irish Composers and looks forward to the Young Composers Forum and the premiere of her work *Transience* for string quartet over the course of the Festival.

"Leanúint Liom, with lyrics written in Irish, translates as 'Follow Me' and is written in the Irish Mixolydian mode. When composing *Leanúint Liom*, I was influenced in considering how people communicate, an example of which can be seen in the opening canon. I also had a desire for the music to lend itself to being adaptable to the individuality of each performance space and its acoustics.

Ideally the singers would move freely throughout the space; helping audiences to enjoy a heightened appreciation of the architecture and the surroundings of the venues it is performed in. This, in turn, I hope will lead to a memorable aural and visual experience for both the audience and the performers.

Leanúint Liom was composed for a small group of mixed voices and has now been arranged especially for *Dulciana*."

Seán Doherty (b.1987) *Rise Up*

Seán (b. 1987) played the fiddle music of his native Derry and Donegal before reading music at St John's College, Cambridge, after which he completed a PhD in musicology at Trinity College, University of Dublin. He is a lecturer in music at Dublin City University.

In addition to his musicological interests, Seán is a composer; he has won the Feis Ceoil choral composition award four times, the Choir and Organ Magazine composition competition twice, the Jerome Hynes composition competition, the St Giles's Cathedral Edinburgh composition competition, and the Fragments Composition Award in association with Historic Scotland, and was twice awarded the West Cork Chamber Music Festival's Young Composer Bursary. He was commissioned by the Legacy Trust UK to compose an opera, Number Seven, for the Cultural Olympiad, part of the 2012 London Olympics, with author Carlo Gébler and directed by Peter Morgan Barnes. In 2014 he was commissioned to compose a choral work for the opening of the centre at the UNESCO Geopark, and paired with the Kensington Symphony Orchestra for PRS Foundation 'Adopt a Composer' programme.

In 2015 he was commissioned by the Vanbrugh Quartet to compose his String Quartet No. 3 'The Devil's Dream' and by West Cork Chamber Music Festival to compose 'Lament for the Poets, 1916'. Seán is a member of the Irish Composers' Collective, the Association of Irish Composers, and is represented by the Contemporary Music Centre, Ireland.

"This never-ending canon was written as a present for my friends, Helen and Charlotte, on their wedding day, Valentine's Day 2016."

Jonathan Nangle (b.1981) *In the Night Lands*

Jonathan Nangle is a composer whose work explores many diverse fields ranging from notated acoustic and electro-acoustic composition, through live and spatially distributed electronics, to video, field recording, interactive sound installation and electronic improvisation.

A graduate of Trinity College Dublin, having obtained a degree in Music and Philosophy (2003) and an M.Phil in Music and Media Technology (2005), he studied composition under Donnacha Dennehy and Rob Canning and Electro-Acoustic composition with Roger Doyle.

Since 2008 he has continued to study privately with the internationally acclaimed composer Kevin Volans.

His work has been commissioned and performed internationally by, amongst others, the RTÉ National Symphony Orchestra, Crash Ensemble, Ensemble Scratch the Surface, The Dublin Guitar Quartet, Ergodos Orchestra, New Dublin Voices, Dublin SoundLab, Irish Youth Choir, Roberto Oliveira, Darragh Morgan and Thérèse Fahy. In addition, his work has featured at numerous festivals, been choreographed for film and stage and has been broadcast internationally both on radio and television.

Awards include the Music21/Association of Irish Composers, Irish Composition Prize in 2007 for his piece '*our headlights blew softly into the black, illuminating very little*', which was also awarded a commendation in the under-30 category at the 56th International Rostrum of Composers in 2009. He represented Ireland a second time in 2011 at the 58th International Rostrum of Composers with his orchestral work '*now is night come quietly*'.

He has developed a number of interactive sound and video installations, including custom designed iPhone applications and Kinetic Sculptures, for institutions ranging from The Ark Childrens Theatre (Make Some Noise 2011), Contemporary Music Centre (Culture Night 2008, 2009 and 2011) Discover Science + Engineering (Science Week Ireland Launch 2006) and Sustainable Energy Ireland (BT Young Scientist Exhibition 2007). His work has been released by the Ergodos, RTÉ Lyric FM, Contemporary Music Centre Ireland and Metier Divine Art Record Labels, featured at numerous festivals, been choreographed for film and stage, and has been broadcast internationally both on radio and television.

Jonathan is a lecturer in Music Technology and Electro-Acoustic Composition at the Royal Irish Academy of Music and a member of the music faculty at Wesley College Secondary School.

"In the night lands' is a simple four-part piece for sopranos and altos written with the intention of being accessible to school or amateur choirs.

The text is derived from numerous sources, small phrases I have written down over the years from things I have read or heard. The narrative charts the passing of a day (an allegory for life's journey), from early morning through to dusk and the approach of night."