

FRANK CORCORAN

MEDIEVAL
IRISH EPIGRAMS

for SSAATTB choir

1. The Sea	3
2. Winter	4
3. Fionn's Generosity	6
4. The Blackbird	7
5. Clonmacnoise Ruined	8
6. King Hugh's Epitaph	10
7. Ah, Aideen... ..	11
8. Scholars Beware	12
9. Poet's Farewell	13

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FRANK CORCORAN was born in Tipperary and studied in Dublin, Maynooth, Rome and Berlin (with Boris Blacher). He was the first Irish composer to have his 'Symphony No. 1' (1980) premiered in Vienna.

He was a music inspector for the Department of Education in Ireland from 1971 to 1979. He was awarded a composer fellowship by the Berlin Künstlerprogramm in 1980, a guest professorship in West Berlin in 1981, and was professor of music in Stuttgart in 1982. Since 1983 he has been professor of composition and theory in the Staatliche Hochschule für Musik und darstellende Kunst, Hamburg. During 1989-90 he was visiting professor and Fulbright Scholar at the University of Wisconsin-Milwaukee and he has been a guest lecturer at Princeton University, CalArts, Harvard University, Boston College, New York University and Indiana University.

His works have been performed and broadcast in Europe, Asia, USA, Canada and South America. He has been commissioned by NDR, RTÉ, the Arts Council, U.W.M., Sender Freies Berlin, W.D.R., Deutschlandfunk, North South Consonance New York, Dublin Living Music Festival, Cantus Chamber Orchestra Zagreb, Dublin Festival of Twentieth Century Music, AXA International Piano Competition, Wireworks Hamburg, Slí Nua, RTÉ lyric fm, Now U Know Washington, New Music Boston, Carroll's Summer Music, Book of Kells U.W.M., Crash Ensemble, Hamburg Ministry of Culture, Tonhalle Düsseldorf, Stuttgart Bläserquintett, the Irish Chamber Orchestra and the National Chamber Choir of Ireland.

Awards include Studio Akustische Kunst First Prize 1996 for his 'Joycepeak Music' (1995), Premier Prix at the 1999 Bourges International Electro-acoustic Music Competition for his composition 'Sweeney's Vision' (1997) and the 2002 Swedish EMS Prize for 'Quasi Una Missa' (1999). He was also awarded the 1972 Feis Ceoil Prize, the 1973 Varming Prize and the 1975 Dublin Symphony Orchestra Prize. More recently he won the Sean Ó Riada Award at the Cork International Choral Festival 2012 for his 'Two Unholy Haikus'. His 'Eight Haikus' won first prize at the 2013 International Federation For Choral Music. CDs of his music have been released on the Black Box, Marco Polo, Col-Legno, Wergo, Composers' Art, IMEB-Unesco, Zeitklang and Caprice labels. Frank Corcoran is a founding member of Aosdána, Ireland's state-sponsored academy of creative artists.

Frank Corcoran wurde 1944 in Tipperary geboren und studierte in Dublin, Maynooth, Rome und Berlin (bei Boris Blacher). Er ist der einzige Irische Komponist, dessen 1. Symphonie ("Symphonies of Symphonies of Wind") in Wien uraufgeführt wurde (1981 R.S.O. Wien. / Lothar Zagrosek .)

Er war Musik Inspektor des Irischen Bildungsministeriums. Danach nahm er ein Kompositionsstipendium des Berliner Künstlerprogramms im damaligen West-Berlin wahr.

in den 1980er Jahren unterrichtete er in Berlin, Stuttgart und Hamburg, wo er Professor für Komposition an der Staatlichen Hochschule für Musik und darstellende Kunst war.

1989-1990 war er in den Vereinigten Staaten Fullbright Gastprofessor und Fullbright-Dozent und Gast-Lektor am California Institute of Arts, an der Harvard University, U.W.M. Madison and Milwaukee, Princeton University, Boston College, New York University, N.Y. Fredonia and Indiana University.

Sein Schaffen beinhaltet Kammermusik, Symphonik, Chor- und Elektro-akustische Musik, durch welche er die speziellen Irischen Themen wie Sprache und Geschichte erforscht. Er arbeitete mit Texten des Dichters Seamus Heaney, in dem Kammermusikwerk Mad Sweeney (1996), und des irischsprachigen Schriftstellers Gabriel Rosenstock.

Die jüngsten Kompositionsaufträge:

Sweeneys Smithereens (Crash Ensemble for Expo 2000); Sweeneys Total Rondo (G.P.A. International 2003); Two Orchestrated Bach Fugues (National Concert Hall 2002), from the Cantus Chamber Orchestra, Zagreb, 2003 for the new Quasi Un Concertino; RTE commission 2005 Quasi Una Visione for Orchestra (Ensemble Modern premiered at the 2006 Living Music Festival, Dublin); Quasi un Lamento for Chamber Orchestra (N.S.O. Horizons Concert 2005); Quasi Un Pizzicato for Large Ensemble (Wireworks Ensemble Hamburg 2004); Quasi Un Canto for Large Orchestra (Zagreb Philharmonic at the 2005 World Music Days, Zagreb); in 2005, Quasi Una Fuga (premiere 26.11.2006, Irish Chamber Orchestra at the National Gallery, Dublin); and in 2006, Beyond Beckett, for Soprano, Violin, Cello and Bassclarinet (premiere 23.4.2006 at the Beckett Centenary Celebrations, National Gallery, Dublin); in 2007, Quasi Una Sarabanda (for the Swiss Ensemble "Antipodes", in 2008, " Four Orchestral Lieder" for the N.S.O., in 2009, 2010 Clarinet Quintet for RTE / Vanbrugh Quartet , 2011 North South Consonance New York " Songs Of Terror And Love", Violin Concerto (N.S.O. Alan Smale, Christopher Warren-Green), 2013 New York North South Consonance chamber orchestra "Variations On Myself", 2013 Cello Concerto etc.

Seine Joycepeak Music gewann 1995 StudioAkustische Kunst, Cologne. 1999, sein Stück Sweeny's Vision gewann den Ersten Preis beim Bourges International Electro-acoustic Music Wettbewerb und sein Quasi Una Missa gewann 2002 den EMS Preis, Stockholm. 2011 Sean Ó Riada Preis Beim Cork International Choral Festival. 2013 Erster Preis ausgeschrieben von der International Foundation For Choral Music (mit seinen EIGHT HAIKUS). Er ist Gründungsmitglied der "Aosdana", der Irish Academy of the Arts, die Künstler auszeichnet, die „einen außergewöhnlichen Beitrag zu den Künsten in Irland geleistet haben“ Aosdana . Corcoran lebt in Hamburg und Italy.

MEDIEVAL IRISH EPIGRAMS

I The Sea

FRANK CORCORAN

Allegro Molto **Meno mosso** **Tempo I**

SOPRANO 1
Look, look, wild and wide! North-east the tide The

SOPRANO 2
Look, look, wild and wide! the tide The

ALTO
Look, look, wild and wide! North-east the tide be-neath which bide The

TENOR
Look, look, wild and wide! North-east the tide be-neath which bide The

BASS
Look, look, wild and wide! North-east the tide be-neath which bide The

S. 1
dra-gons' brood! mounts to full height! The sea's in flood!

S. 2
dra-gons' brood! Mounts to full height! The sea's in flood!

A.
dra-gons' brood! Mounts to full height! The sea's in flood!

T.
dra-gons' brood! The seal's de-light mounts to full height! The sea's in flood!

B.
dra-gons' brood! The seal's de-light Mounts to full height! The sea's in flood!

Probe-partitur
Darf nicht zu Aufübungs-zwecken verwendet werden

II Winter

Andante

SOPRANO 1 *p* < *mf*

The wind_

SOPRANO 2 *p* < *mf*

The wind_

ALTO *fp* *ma con intensità* *p* < *mf* *fp* 3

Win - ter-time is bleak: The wind_ drives the stag From height to height,_____

TENOR 1

TENOR 2

BASS

21

S. 1

S. 2 *(mp-p)*

A. *mf* *p* *(mp-p)*

cold. My

T. 1 *fp* *mf* 3 *p*

Bell-ing at the mount-ain's cold. Man-y a win-ter morn-ing drear,

T. 2 *(f-mp)* *mf* 3

Though I drowse a-bove the fire.

B.

27

mp *mf* *p* *mp* *p*

S. 1 A-bout a sword and tho' I sleep cold to - night, God, I

S. 2 hand was tight a-bout a sword, tho' I sleep cold to - night, God, I

A. hand was tight a-bout a sword, And tho' I sleep cold to - night, God, I

T. 1 A bat-tle-axe or spear!

T. 2 A bat-tle-axe or spear!

B. And tho' I sleep cold to - night, God, I

33

mp *poco rit.* *mp* *f* *mp* *p*

S. 1 of - fer thanks to you, and to Christ the Vir-gin's Son, —

S. 2 of - fer thanks to you, and to Christ the Vir-gin's Son, —

A. of - fer thanks to you, and to Christ,

T. 1 and to Christ,

T. 2 and to Christ,

B. of - fer thanks to you, and to Christ, for the might-y men I slew. —

Probenschriftur
 Darf nicht zu Aufführungs-zwecken verwendet werden

III Fionn's Generosity

Poco Più Mosso

SOPRANO 1 *mf* <sub. *p*> 3
When the year is old

SOPRANO 2 *mf* <sub. *p*> 3
When the year is old

ALTO *mf* <sub. *p*> 3
When the year is old

TENOR *p* < *mf* > < *mp* *p* <
If on - ly the brown leaf were gold the wood sheds, is

BASS *p* < *mf* > < *mp* *p* <
If on - ly the brown leaf were gold the wood sheds, is

46

S. 1 *mf* 3 Had

S. 2 *mf* 3 Had

A. *mf* 3 Had

T. *mf* *mp*
old or if the waves Had

B. *mf* *mp*
old or if the waves

Probepartitur
Darf nicht zu Aufführungszwecken verwendet werden

50 *leggiero* *p* (Sprechgesang)

S. 1 sil - ver, these, too, would Fionn giv - en a - way.

S. 2 *leggiero* *p* (Sprechgesang)

S. 2 sil - ver, these, too, would Fionn giv - en a - way.

A. *leggiero* *p* (Sprechgesang)

A. sil - ver, these, too, would Fionn giv - en a - way.

T. *leggiero* *p* (Sprechgesang)

T. sil - ver spray giv - en a - way.

B. *leggiero* *p* (Sprechgesang)

B. sil - ver spray giv - en a - way.

Probepartitur
 Nicht für Aufführungszwecke verwendet werden

IV The Blackbird

Allegro **Riten. Teneramente** **A Tempo**

SOPRANO 1 *f* *sub. p* *mp*

SOPRANO 2 *mp* *f* *sub. p*

ALTO *mp* *f* *sub. p* *mf* *p* *mf*

TENOR

BASS

What lit - tle throat has framed that note? Shot it far a -

What lit - tle throat has framed that note?

What lit - tle throat has framed that note? What gold beak far a -

59

p *rit.* *poco* *pp*

S. 1 way? A - cross the bay.

S. 2 His leaf - y throne a - cross the bay.

A. way? His leaf - y throne a - cross the bay.

T. SOLO *f* *mf* *pp* *mp*
A black - bird on his leaf - y throne a - cross_ the bay.

B. *f* *pp* *mp*
Tossed it a - cross_ the bay.

V Clonmacnoise Ruined

Moderato

SOPRANO 1 From Clon-mac - noise I come, my course of

SOPRANO 2 From Clon-mac - noise I come, my course of

ALTO *mp* *p* Learn - ing's son? My course of

TENOR *p* Whence are you Learn-ing's son?

BASS *p* Whence are you Learn-ing's son?

69

S. 1 *mp* stud-ies_ done, I'm off to swords_ a - gain, — *mf* Things are

S. 2 *mp* stud-ies_ done, I'm off to swords_ a - gain, — *mf* Things are

A. *mp* stud-ies_ done, I'm off to swords_ a - gain, — *mf* Oh! Things are

T. *p* How are things shap-ing there? —

B. *p* How are things shap-ing there? —

75

S. 1 *f* shap-ing fair, fox-es *mf* round church-yards *ff* bare gnawing the guts *f* of men.

S. 2 *f* shap-ing fair, fox-es *mf* round church-yards_ *ff* bare gnawing the guts *f* of men.

A. *f* shap-ing fair, fox-es_ round church - yards_ *ff* bare gnawing the guts *f* of men.

T. *ff* Guts

B. *ff* Guts

Probepartitur
 Darf nicht zur Aufführungszwecken verwendet werden

VI King Hugh's Epitaph

Allegro Moderato

SOPRANO 1

SOPRANO 2

ALTO

TENOR

BASS

f ————— *ff* *p* *f*

Have you seen Hugh the Conn - acht King in the field?

the Conn - acht King

85 **Meno mosso**

S. 1

S. 2

A.

T.

B.

pp *mp* *mp* *mp*

All that we saw was his sha - dow un - der his shield.

All that we saw was his sha - dow un - der his shield.

All that we saw was his sha - dow un - der his shield.

VII Ah, Aideen...

Andante accel. rit. A Tempo *p* *lontano*

SOPRANO 1 Aid-een

SOPRANO 2 Aid-een

ALTO *mf* Aid-een

TENOR **Quasi Recitativo**
SOLO *Lontano e molto ironico*
p *f* molto *p* gliss.
All are keen to know who'll sleep with blond Aid - een

BASS N Aid - een

92 accel. A Tempo rit. (Whispered) *ff*

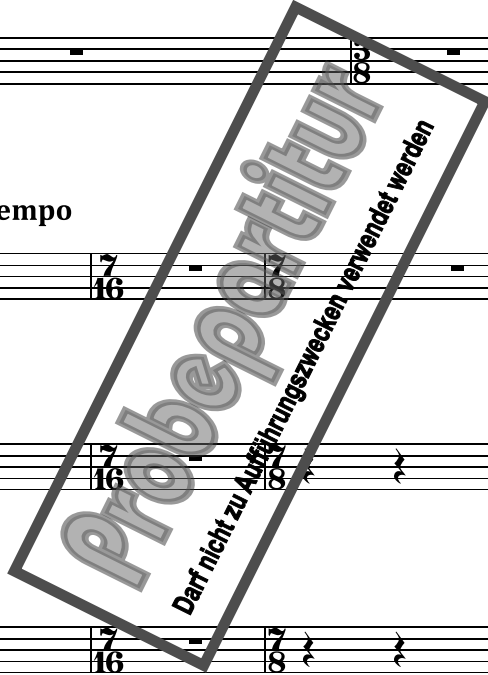
S. 1 A-lone

S. 2 *f* > *pp* (Whispered) *ff*
sleep — A-lone

A. *f* > *pp* (Sprechgesang) *p* < *mp*
sleep — A-lone

T. *p* — *ff* *sub p* *p* *mp* — *f* (Sprechgesang) *p* < *mp* > *pp* *molto erotico*
All Aid-een herself will — own is that she will not sleep al - one —

B. *sub p* *p* *mf* < *f* gliss.
will — own she not sleep



VIII Scholars Beware

f **Con Brio** *f* *mf* *f* **poco rit. A Tempo**

SOPRANO 1
Strange is it not, if schol-ars yell_____ in tor-ment on the hob of hell

SOPRANO 2
Strange is it not, if schol-ars yell_____ in tor-ment on the hob of hell

ALTO
Strange is it not, if schol-ars yell_____ in tor-ment on the hob of hell

TENOR
Yell, he, ha, While louts who

BASS
Yell, he, ha,



101 *sub p* *f* **A Tempo**

S. 1
are perched in hea-ven a-bove their be-ters!

S. 2
their let-ters are perched in hea-ven a-bove their bet-ters!

A.
their let-ters are perched in hea-ven a-bove their bet-ters!

T.
nev - er learned their let-ters are perched in hea-ven a-bove their bet-ters!

B.
their let-ters their bet-ters!

IX Poets' Farewell

p Adagio *mp* *p* 5

SOPRANO 1
An end to all I've ev - er had to say

SOPRANO 2
An end to all I've ev - er had to say

ALTO
An end to

TENOR
An end to

BASS
An end to all I've ev - er had to say

107

S. 1
Thank God to

S. 2
Thank God to

A.
All the gold - en girls and gay Thank God to

T.
All the gold - en girls and gay Thank God to

B.
An end, Thank God to

MEDIEVAL IRISH EPIGRAMS

I THE SEA

Look, look, wild and wide!
Northeast the tide beneath which bide
The dragon's brood! The seal's delight
Mounts to ful height! The sea's in flood!

II WINTER

Wintertime is bleak: The wind drives the stag
from height to height, belling at the mountain's cold.
Though I drowse above the fire, many a winter-
morning drear, My hand is tight about a sword,
A battleaxe or spear! And though I sleep cold tonight,
God, I give thanks to You, and to Christ, the Virgin's
Son, - for the mighty men I slew.

III FIONN'S GENEROSITY

If only the brown leaf were gold the wood sheds
When the year is old,
Or if the waves had silver spray,
These, too, would Fionn have given away.

IV THE BLACKBIRD

What little throat has framed that note?
What gold beak shot it far away?
A blackbird on his leafy throne
Tossed it across the bay.

V CLONMACNOISE RUINED

Whence are you, learning's son?
From Clonmacnoise I come, my course of studies done.
I'm off to Swords again.
How are things shaping there?
Oh, things are shaping fair - foxes round churchyards bare,
Gnawing the guts of men.

VI KING HUGH'S EPITAPH

Have you seen Hugh, the Connaught King, in the field?
All that we saw was his shadow under his shield.

VII AH, AIDEEN...

All are keen to know
who'll sleep with blond Aideen.
All Aideen herself will own
is that she will not sleep alone.

VIII SCHOLARS BEWARE

Strange, is it not, if scholars yell
In torment on the hob of Hell,
While louts who never learned their letters
Are perched in Heaven, above their betters?

IX POETS' FAREWELL

An end to all I've ever had to say,
An end to all the golden girls and gay.
An end, thank God, to sorrow's feverish sway
And Christ be with me on the Judgement Day.