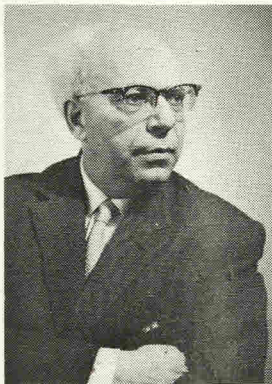


ADJUDICATORS

SOLON MICHAELIDES

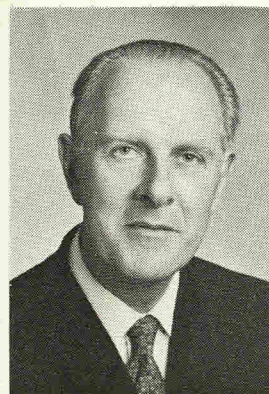
A native of Cyprus, he studied with Nadia Boulanger and Alfred Cortot in Paris, and returning to Cyprus founded the Limassol Conservatory of Music and the Cyprus Concert Association. At the invitation of the Greek Ministry of Education he was appointed Director and Professor of Composition and Conducting of the Salonica State Conservatory in 1959, as well as becoming permanent conductor and director of the Symphony Orchestra of Northern Greece. Since 1948 he has adjudicated annually at the Llangollen International Musical Eisteddfod. Among his many activities he has been a member of the Executive Board of the International Folk Music Council, President of the Artistic Committee of the Greek National Lyric Theatre, and is now Vice-President of the Greek National Music Council, and of the Union of Greek Composers.

He has published a number of important books, including *Harmony of Contemporary Music* (2 vols. 1945), regarded as the most complete study of contemporary musical literature, and has written all the articles on Greek music in *Groves' Dictionary*. His compositions include the opera *Ulysses*, the ballet *Nausicaa*, major choral and orchestral works, chamber music and songs. He is an Honorary Fellow of Trinity College, London, and has been awarded the Greek Order of the Phoenix, and the prize of the Academy of Athens (1974).



STEPHEN WILKINSON

Having been a member of Christ Church Cathedral Choir, Oxford, he won an organ scholarship to Queen's College, Cambridge, where he read Music and English, and was Secretary of the University Music Club. After war service he returned to Cambridge, where he studied harpsichord with Boris Ord, and founded the "Echo" Club. His first appointment was as Director of the Hertfordshire Rural Music School, after which he joined the BBC music staff in 1953. From 1954 he conducted radio choral performances, and in 1962 was appointed conductor of the BBC Northern Singers, appearing with them at most of the principal festivals in Britain, including the Proms and Aldeburgh, and abroad in Spain and Turkey. He is also director of the Motet Choir of the Royal Northern College of Music, and conductor of the William Byrd Singers of Manchester.



JAMES WILSON

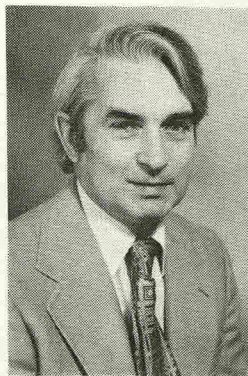
Born in 1922, he studied composition with the late Alec Rowley. His works, many of which have been performed and broadcast in Ireland, include the opera *Twelfth Night*, the monodramas *The Tain and Fand*; two symphonies, several concerti, and a good deal of chamber music. His Quintet for Accordion and Strings has been heard in half a dozen European countries and in Canada. In 1974 his orchestral work *Le Bateau Ivre* was one of the two contemporary works chosen for performance by the London Philharmonic Orchestra under Vernon Handley. Wilson has a particular interest in vocal music, having written a number of choral works and over a hundred songs.

At present he is Professor of Composition in the Royal Irish Academy of Music. Several of his works have been chosen by RTE for the Italia Contest and the International Rostrium of Composers.

SCHOOLS COMPETITIONS

GWYN ARCH

Born in 1931 in Southampton of Welsh parents, he read English at Cambridge and taught it for nine years before turning to music. He is a Fellow of Trinity College (London) in composition, and an LRAM, and specialises in writing for children. His publications include six cantatas for 10-13 year olds performed on television by children from schools in Southern England. As Director of Music at Bulmershe College of Education, Reading, he is closely concerned with the training of future music teachers, and also writes extensively for Bulmershe Girls' Choir, one of the four choral groups he conducts. Many of his arrangements for the choir have been published. The choir last year represented the United Kingdom in the BBC international "Let the People Sing" radio competition, and reached the semi-final in the Youth class in a contest involving 33 countries. They were also awarded the BBC trophy for being the outstanding choir of all the British entries.



SISTER M. AGNES CECILIA NOLAN

Born in Dublin. Studied piano under Patricia Read and singing under Jean Nolan. As a soloist won many prizes for piano and singing at the Feis Ceoil, Dublin, and the Belfast Musical Festival, including the Caroline Reilly Memorial Cup, Soprano Solo, Lieder Prize, Wallis Cup and McCall Cup. Took the Diploma of L.R.A.M. in pianoforte teaching. Having entered religion, studied organ under Philip Dore and Harp under Sheila Larchet Cuthbert. Took the Diploma in Music Teaching in U.C.D. in 1959. Has given courses and lectures in choral training and technique and is engaged in teaching in St. Mary's College, Arklow, where her choirs and individual pupils have had many successes over the past twenty years. Her Senior Choir twice represented RTE and Ireland in the BBC International Competition "Let the Peoples Sing". Successes in 1974 included Premier Prix and "Pro Musica" Medal, for the third time, at the European Musical Festival for Youth, held in Belgium; Turner Huggard Cup, Gold Medal for Cór Meanscoile at the Feis Ceoil and the McCullough Pigott Gold Trophy in the Schools' Choral Festival, Dublin.

SEMINAR ON CONTEMPORARY CHORAL MUSIC

The part songs commissioned for the Festival will be performed by choirs nominated by the composers at the Seminar on Contemporary Choral Music held at UCC. Here the part songs will be analysed, and their interpretation discussed by the composers, adjudicators and conductors present, together with an audience consisting of students and music lovers. This year, through the initiative of the Irish-American Institute, the Seminar is to have the support of the Ruth Draddy Memorial — a fund kindly donated by Mr. Vincent Draddy in memory of his wife Ruth.

Among the distinguished composers who have written works specially for the Festival are Darius Milhaud (France), Zoltan Kodaly (Hungary) who wrote an Ode as a greeting to the Cork Choral Festival, Henk Badings (Holland), Flor Peeters (Belgium), Egon Wellesz (Austria and England), Roman Vlad (Italy), Andrzej Koszewski (Poland), Edmund Rubbra, Alun Hoddinott, Herbert Howells, Humphrey Searle, Malcolm Williamson, Gerard Schürmann, Wilfrid Mellers, Nicholas Maw, Sir William Walton and John Gardner (England), Herman Reutter, Hans Werner Zimmermann, Harald Genzmer, Boris Blacher, Alfred von Bekerath, Erich Böhlke and Hans Vogt (Germany) and among Irish composers, Sean O Riada, Seoirse Bodley, Brian Boydell, Elizabeth Maconchy, Gerard Victory, A. J. Potter, Raymond Warren, James Wilson, Eric Sweeney and Frank Corcoran.

28 April - 2 May 1976

23rd Cork International Choral and Folk Dance Festival

This year the Cork International Choral and Folk Dance Festival is twenty-three years old. Since its first small beginnings in 1954, it has been host to numerous choirs and folk dance teams from all parts of the world. The high standard and unique atmosphere of the Festival, together with the fact that new music is specially commissioned for the event each year, have brought it fame both within the world of music and without.

It is difficult to pinpoint the main attraction of the Festival. It may be the performances in the picturesque and acoustically perfect City Hall, the performances in smaller halls around the County, or those in the city streets and public park. It may be the Seminar held in conjunction with the Festival in the University, the schools matinees which run for two afternoons, or the impromptu Festival Club which takes place each night when the performances finish. Or it may be the hospitality of the citizens, many of whom accommodate members of visiting choirs, or the gaiety of the streets, decorated with flags and flowers. Whichever it is, visitors to the Festival feel that a true welcome awaits them.

Among the composers invited to write works for the Festival this year are Edmund Rubbra (England), Ton de Leeuw (Netherlands) and John Purser (Ireland).

ADJUDICATORS

- Solon Michaelides (Greece)
- Stephen Wilkinson (England)
- James Wilson (Ireland)

Schools Competitions

- Sister M. Agnes Cecilia (Ireland)
- Gwyn Arch (England)

Competition A
Section 1

Mixed Choirs (of not less than 30 voices)

First Prize : MacCurtain-McSwiney Perpetual Memorial Trophy and £200. Second Prize : £100

1. **HOW BLEST ARE THEY**Tchaikovsky FO
2. **RONDO from TROIS CHANSONS** ...Ravel UMP
(To be sung in French)

Section 2

Madrigal Choirs (of not more than 20 voices)

First Prize : Perpetual Trophy and £100. Second Prize : £50.

TWO PART-SONGS of the choir's own selection, the first an early madrigal, the second a madrigal or part song by a twentieth-century composer.

Competition B

Irish Choirs (of not less than 20 voices)

First Prize : Perpetual National Trophy and £100.
Second Prize : £50

1. **JESU DULCIS MEMORIA**Vittoria CH
2. **YARMOUTH FAIR** Wood OUP
3. **PART-SONG** of competing choir's own choice.

Competition C

Female Choirs

First Prize : Perpetual Trophy and £100.
Second Prize : £50

1. **MOUNTAIN NIGHTS** Kodaly B&H
2. **WHERE THE BEE SUCKS**..... arr. Bantock ROB
3. **PART-SONG** of competing choir's own choice.

Competition D

Male Choirs

First Prize : Perpetual Trophy and £100
Second Prize : £50

1. **TAVERN SONG**Kodaly KAL
2. **DANCE OF GNOMES**McDowell FO
3. **PART-SONG** of competing choir's own choice.

Competition E

Rural Choirs (SATB) or choirs from towns of a population not exceeding 15,000

First Prize : Perpetual Trophy and £50. Second Prize : £25.

1. **GO, LOVELY ROSE**Thiman NOV
2. **JUBILATE DEO**di Lasso CH
3. **FOLK SONG ARRANGEMENT** of competing choir's own choice

Competition F

Two, Three or Four-Part Choirs of Parish Groups, Clubs, etc. from villages or towns in Ireland not exceeding 8,000 in population.

First Prize : Perpetual Trophy and £50
Second Prize : £25

TWO PART-SONGS of the choir's own selection, one of which must be in Irish, and one of which may have a piano accompaniment.

SEAN O RIADA MEMORIAL TROPHY

Perpetual Trophy and £200

The Award will be made for a setting of the poem "Sioball-aidhe" by Sean O Riordáin. Open to composers of Irish nationality. The composer of the winning entry will receive an award of £200 from the Ruth Draddy Memorial, by courtesy of the Irish American Cultural Institute. Details from Festival Office.

DOROTHY MAYER PERPETUAL MEMORIAL TROPHY

Awarded for the best performance of an individual Part Song at the Festival by an Adult Amateur Choir.

RUTH RAILTON PRIZE

A Prize of £25 will be awarded for an outstanding contribution made to the Festival by a visiting Choir or Folk Dance Group.

PUBLISHERS

(Publishers are mentioned only for the purpose of identification. Any available edition may be used, but if a different edition be used from that specified, three copies must be made available for the adjudicators. Part songs may be transposed at the conductor's discretion).

- BH—Boosey & Hawkes, The Hyde, Edgeware Road, London NW 6JN
- CH—J. & W. Chester Ltd., Eagle Court, London EC1M 5QD
- FO—Festival Office, 15 Bridge Street, Cork, Ireland
- KAL—Universal Edition (London) Ltd., 2-3 Fareham Street, Dean Street, London, W1V 4DU

- OUP—Oxford University Press, 44 Conduit Street, London, W1R 0DE
- ROB—Roberton Publications, The Windmill, Wendover, Aylesbury, Bucks., HP22 6JJ England
- UMP—Universal Music Publishers, 1 Montague Street, Russell Square, London, DC1B 5BS

Competition for School Choirs

First Prize — Perpetual Trophy

Second Prize — Certificate of Merit

Special Trophy open to non-prizewinners for the best performance of a part song in any of the competitions.

TWO PART-SONGS, one as prescribed below, the other with Irish text (except in the case of choirs from outside the State). The Irish part song may, if desired, have a piano accompaniment.

Competition No. 1

Confined to girls' or boys' choirs from Primary Schools.

Competition No. 2

Confined to girls' choirs from Post-Primary Schools.

Competition No. 3

Confined to boys' choirs from Post-Primary Schools. (any combination of voices).

Competition No. 4

Confined to mixed choirs (boys and girls) from Post-Primary Schools (any combination of voices)

The competitions will be held on the afternoons of Thursday and Friday, April 28th and 29th. The prize-winning choir of Competition No. 1 will be invited to sing at the matinee performance on May 1st; the prize-winning choir of Competition No. 2 at the evening performance on April 29th; the prize-winning choir of Competition No. 3 at the evening performance on April 30th, and the prize-winning choir of Competition No. 4 at the evening performance on May 1st. All competing choirs must be from one and the same school.

RULES

1.—Choirs proposing to compete in the competitions must give notification of their entry on an official Entry Form, which (duly filled in) must reach the Director on or before February 1st.

2.—Choirs must forward three copies of any test piece of their own selection so as to reach the Director with the Entry Form. One copy will be retained by the Committee. Three copies of each part song chosen for non-competitive performance must also be submitted with Form 2, one of which will be retained by the Committee.

3.—Where a piece of own choice is allowed, no test piece set in this syllabus can be chosen. Conductors should note that marks will be allocated in respect of the aesthetic value of part songs of own choice, and that marks will be deducted where such part songs are judged to be below standard. The duration of a test piece of own choice may not exceed four minutes without the special permission of the Advisory Committee. All part songs must be performed a capella except in the case of Competition F and the Schools Competitions, in which one part song with piano accompaniment will be acceptable. When songs are strophically constructed (i.e. the same music for each verse) only two verses may be sung.

4.—Owing to the limited programme-space available only some choirs can be admitted to the non-competitive section, and normally only choirs which have entered for one or more of the competitions. However, an exception can be made in the case of choirs from abroad, and in all other cases at the discretion of the Music Advisory Committee.

5.—Choirs must submit completed entry forms, with timed groups, for their performances in both the competitive, and if applicable, non-competitive sections of the Festival, not later than February 1st, 1976.

5a.—From 1976 on an entry fee of £5 will be charged. Late entries will be accepted up to and including February 22nd for an additional fee of £10. No entry can be accepted after February 22nd.

6.—Choirs must have been organised at least three months previous to the competitions, and must be prepared, if required by the Festival Committee, to substantiate that they have been so organised.

7.—All competitors (other than the conductor of a choir) must be amateurs, i.e. people who do not earn their whole livelihood as professional singers.

8.—No person may compete as a member of more than one choir in the same competition. A choir competing in Competitions A or B shall not be eligible for Competition E, or a choir entering for Competition B, C, D or E for Competition F.

9.—In the event of one choir entering for a competition, the choir may be awarded first or second prize at the discretion of the adjudicators, if an adequate standard is reached.

10.—Competitors who do not appear at the prescribed time are liable to be disqualified.

11. It may be possible to convenience a choir wishing to perform at a certain time or on a specified day, provided that notice reaches the Director by March 1st.

12.—If desired the Accommodation Officer can make hotel and guest-house reservations, provided that full particulars of requirements are forwarded not later than March 31st. **Choirs are earnestly advised to avail of this free service, if they wish to minimise costs.**

13.—Visiting choirs from outside the state will be met on arrival in Cork by members of the Reception Committee. It is essential therefore that all choirs should send the following particulars as early as possible: (A) Day of arrival; (B) Time of arrival; (C) Point of arrival.

14.—Grants towards hotel and guest-house expenses will be made available to competing choirs from overseas on receipt of a list of names and addresses of each of the choir members participating. Grants to be paid immediately prior to choir's departure from Cork. It should be noted that choirs which have entered for competitions and which later withdraw will forfeit their claim to a grant.

15.—The executive Committee reserves the right to refuse entry.

16.—In all competitions the decision of the adjudicators shall be final.

17.—Participation in the Festival implies agreement with the above conditions.

Choirs are advised to seek information regarding travel routes from the Director prior to making any definite arrangements.

All communications should only be addressed :
The Director, International Choral & Folk Dance Festival,
15, Bridge Street, Cork, Ireland.