



To mark European Music Day, Maynooth 225 Presents

A Midsummer's Day Bach Concert

from

Maynooth College Chapel

**with John O'Keeffe (Organ), Sharon Carty (Mezzo-soprano)
and Christopher Ellis (Cello).**

**This hour-long presentation will feature classic sacred instrumental works
for cello, voice and organ from the heart of the composer's oeuvre.**

Sunday 21st June 2020 at 8:00pm



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CONCERT PROGRAMME

Toccata, Adagio & Fugue in C, BWV 564

Prelude and Courante from Suite No. 1 in G, BWV 1007

Trio Sonata No. 3 in D Minor (Andante, Adagio, Vivace),
BWV 527

‘Vergnügte ruh’ from Cantata 170, BWV 170
In memory of David Connolly (Maynooth 2000 - 2020)

‘Et exultavit spiritus meus’ from Magnificat, BWV 243

‘Gigue’ Fugue in G, BWV 577

CONCERT PERFORMERS



John O'Keeffe
Organist

John O'Keeffe is Director of Sacred Music at the National Seminary of St. Patrick's College, Maynooth where his duties include lecturing, training of cantors, choir and organists, and the preparation of music for college liturgies. As Maynooth University's Director of Choral Groups, he conducts the University Choral Society and oversees the activities of the Maynooth University Chamber Choir, Schola Gregoriana Maynooth (a joint SPCM/MU project) and the Maynooth University female choir, 'Altus'. Prior to his appointment to Maynooth, he was Choirmaster at St. Mel's Cathedral, Longford, having already served as Organ Scholar of Westminster Cathedral and Dublin's Pro-Cathedral. His organ teachers have included Rev. Frank McNamara, David Sanger, Ben Van Oosten and Gerard Gillen. He holds Master's degrees in Organ (MU) and Chant Performance (UL) and his doctoral thesis *The Masses of Seán and Peadar Ó Riada: Explorations in Vernacular Chant* was recently published by Cork University Press.

Active also as a liturgical music composer (his Mass of Saint Mel was commissioned in 2015 to mark the restoration of Longford Cathedral) and editor (the second volume of his church music series, *Feasts and Seasons*, has just been published), he directs postgraduate and diploma courses in liturgical music and chant at both St. Patrick's College and Maynooth University. In 2018, he was appointed Director of Music for the Papal Mass, held in Dublin's Phoenix Park, to mark the visit.



Sharon Carty Mezzo-soprano

Irish Mezzo-soprano Sharon Carty is a singer who has firmly established a reputation as a respected interpreter of both early and contemporary works, alongside maintaining a busy schedule in mainstream opera and concert. She is an alumna of the RIAM Dublin, MDW Vienna, and the Oper Frankfurt Young Artist programme and is currently an

Artistic Partner to Irish National opera, as well as being a Creative Associate on the Irish Arts Council pilot “Creative Schools” scheme.

Regularly praised for her musicality and intelligence, her integrity as an artist, as well as the warmth, clarity and agility of her voice, her opera repertoire includes many of the important lyric and coloratura mezzo-soprano roles, such as Hänsel, Dido, Ruggiero, Dorabella, Cherubino, Ariodante, Orfeo, Sesto. On the concert platform her repertoire spans most of the major sacred concert works, including all the major works by J.S.Bach, as well as Messiah, Mozart’s Great Mass in c minor, and a broad song repertoire and numerous chamber-music works. She is also a dedicated song-recitalist, most recently appearing in song recitals with pianists Finghin Collins, Jonathan Ware and Graham Johnson.

Recent highlights include her London and Amsterdam opera debuts with The Second Violinist at the Barbican Theatre, and the Musiekgebouw in Amsterdam as part of the Opera Forward festival, and her Wexford Festival Opera debut as Lucy Talbot in the European première of William Bolcom’s Dinner at eight. 2019 has seen her return to sing the title role in Irish National Opera’s critically acclaimed Orfeo ed Euridice on tour throughout Ireland, J.S.Bach’s St.Matthew Passion on tour in Holland with the Nieuwe Philharmonie Utrecht, as well as her June 2019 debut at the Spoleto Festival in Italy, premiering a new opera, “Proserpine” by Silvia Colasanti, to critical acclaim. Her schedule also includes numerous concerts and recitals, which include joining the Vogler Quartet for chamber music at the Sligo Chamber Music Festival, her debut at the Kölner Philharmonie, and a concert of baroque “Suitcase arias” for Music for Galway.

Highlights in 2020 include her North American debut in Sept 2020, when The

Second Violinist will tour to New York, as well as the release of her first disc of Schubert Songs, with pianist Jonathan Ware, due for release on the GENUIN label in May 2020, with concerts planned for Germany, the UK and Ireland. She will feature prominently in the Music for Galway/Galway 2020 season, in the world premiere of Elaine Agnew's new opera, Paper Boat, as well as singing under the baton of Kenneth Montgomery in a December 2020 performance of Beethoven's 9th Symphony with the RTE National Symphony Orchestra.

Her discography includes La Traviata on DVD (Naxos 2016) with the NDR Radiophilharmonie alongside Thomas Hampson and Marina Rebeka, and The Mountebanks (Gilbert/Cellier) on CD (Dutton 2018) with the BBC Concert Orchestra. A solo disc of Schubert songs is planned for release in 2020 (Genuin), with pianist Jonathan Ware. www.sharoncarty.com www.sharoncarty.com



Christopher Ellis Cello

Born in 1997, Christopher Ellis has been described as “a rapidly rising cello star” (The Irish Times). As a soloist Christopher has performed internationally at SuperCello Festival Beijing, Piatigorsky Cello Festival Los Angeles, Cello Biennale Amsterdam, Pablo Casals Masterclasses France and Kronberg Academy Masterclasses and has appeared at festivals in Ireland including Kilkenny Arts Festival,

Clandeboye Festival, Sligo Chamber Music Festival and Great Music in Irish Houses Festival. As an avid chamber musician, Ellis has shared the stage with Barnabás Kelemen, Lars Anders Tomter, Finghin Collins, The Vogler Quartet, Elina Vähälä, Marc Coppey, and recently performed at Espace Cardin as part of Theatre de la Ville concert series in Paris.

Some upcoming performances include an Irish tour with The Lir String Quartet and at Cellissimo Festival, where he will play Vivaldi Double Concerto with Marc Coppey and The Zagreb Soloists and Beethoven Cello Sonata 1 with Finghin Collins. Christopher began his studies at the Royal Irish Academy of Music with Aisling Drury Byrne and is currently completing a Masters degree at Paris Conservatoire with Marc Coppey. In 2018, Christopher received his bachelor degree from Paris Conservatoire, receiving the Premier Prix with the highest award, *très bien à l'unanimité avec félicitations de jury*..



MAYNOOTH COLLEGE CHAPEL

With the building of the Pugin-designed St. Patrick's and St. Mary's (including the wing which houses Pugin Hall, the Russell Library and St. Mary's Oratory), the college was left without a chapel which could house the entire seminary community. Charles Russell (president 1857-80) was anxious to bring it into existence, and early in his presidency he campaigned for its construction. JJ McCarthy was awarded the design of the chapel and the foundation stone was laid in 1875. McCarthy was a great admirer of Pugin and shared Pugin's commitment to the Gothic styles of the fourteenth and fifteenth centuries.

McCarthy finished the work on Pugin's Killarney cathedral and also worked on the cathedrals at Monaghan and Thurles. Interestingly, Monaghan cathedral remained incomplete at his death and the task went to William Hague, who was the architect employed by Maynooth and the then president, Robert Browne (1885-1894) to undertake the interior decoration of the college chapel.

One major and one minor iconographic theme can be found in the chapel. The primary theme is *Laus Deo*, the praise of God. On the chapel's mosaic floor (Burke of London) is the inscription, *Laudate pueri Dominum/Psallite Deo/Psallite quoniam rex omnis terrae Deus/Psallite sapienter* (Young men praise the Lord, Sing praise to God, Praise Him For God is King of all the earth, Praise him wisely). The theme of praise is continued in the decorative flora and fauna, which harkens to the Canticle of Daniel and the praise of God by all creation. The flora can be seen on the finials (the decorative ends of the stalls), on the front of the stalls and around the coats of arms on the panels above the stalls. The fauna can be seen on the Strings – the line of carving above the Stations of the Cross.

Other features include the organ case made by Cox Buckley from the design by Hague. It houses the fourth organ to have been made for the college chapel, since the first was built in 1890 by Stahlhuth of Aachen. A new organ was encased there in 2013 which was built by the Fratelli Ruffatti of Padua, who have also completed work in the newly restored cathedral in Longford and the cathedral in Cobh. Above the organ is the rose window above designed by Westlake which was donated by Gerard Molloy, a former member of staff, then Rector of the Catholic University and the vice-president, Denis Gargan. Molloy was to leave money to Maynooth and it was decided to replace the original reredos (the ornamental screen at the back of the high altar) with a more elaborate one, this time made of pink marble.

The chapel is an apotheosis of 19th century ecclesiastical design, combining the tenets of neo-Gothic revivalist architecture and the devotional style which became common in Irish church decoration in the 19th and early 20th century. The chapel is 68 metres long, 12 metres wide and 21 metres high. If viewed from the tribune (over the sacristy door) it looks quite short: only when viewed (as it is was meant to be) from the west door is the illusion of length realised because of the configuration of the stalls.

St Patrick and St Brigid, Our Lady and St Joseph can be found in a number of places, indicating the variety of artists who worked on the building, but this in no way takes from the unity of design with which we are presented each time we enter. Browne and Hague were on a very tight budget, but they managed to leave to the college an outstanding masterpiece of architecture and design.





CHURCH AND CHORAL MUSIC AT MAYNOOTH

Music was established on a formal basis in the College with the appointment of the first Professor of Church Chant and Organ in 1888, in the person of the German scholar-priest Heinrich Beyerunge of the diocese of Paderborn. Fr Beyerunge was a prominent Cecelian – a movement that aimed to restore Gregorian Chant following its neglect in the 19th Century. He was also an internationally regarded scholar who established in Maynooth a rich tradition of plainchant and polyphony, some key elements of which continue to be woven into the seminary's annual liturgical cycle.

Today, Maynooth is recognised throughout the country as a national centre of church music. Home to a rich tradition of chant, choral and organ music stretching back well over a century, the campus offers courses in church music at Diploma and Masters level.

The renowned Christmas Carol services and annual choral concerts offer the public glimpses of an extremely rich choral structure which sustains no less than six different groupings, including the 120-strong University Choral Society, with its annual oratorio performances, the Chamber Choir (winners of the 2015 Llangollen 'Choir of the World' title), the internationally-renowned Schola Gregoriana and College Chapel Choir of the National Seminary.





Home to events such as the Irish Church Music Association and Berkshire (USA) Choral summer schools, and the All-Island School Choir Competitions, the splendid Pugin/McCarthy College Chapel, featuring a recently-inaugurated Ruffatti pipe organ, is a venue highly prized by choirs for sacred concerts as well as liturgical use. Over the past few years, Maynooth College has hosted many visiting choirs including King's College Cambridge, University of California, RTÉ Cór na nÓg and Cór Chúil Aodha.

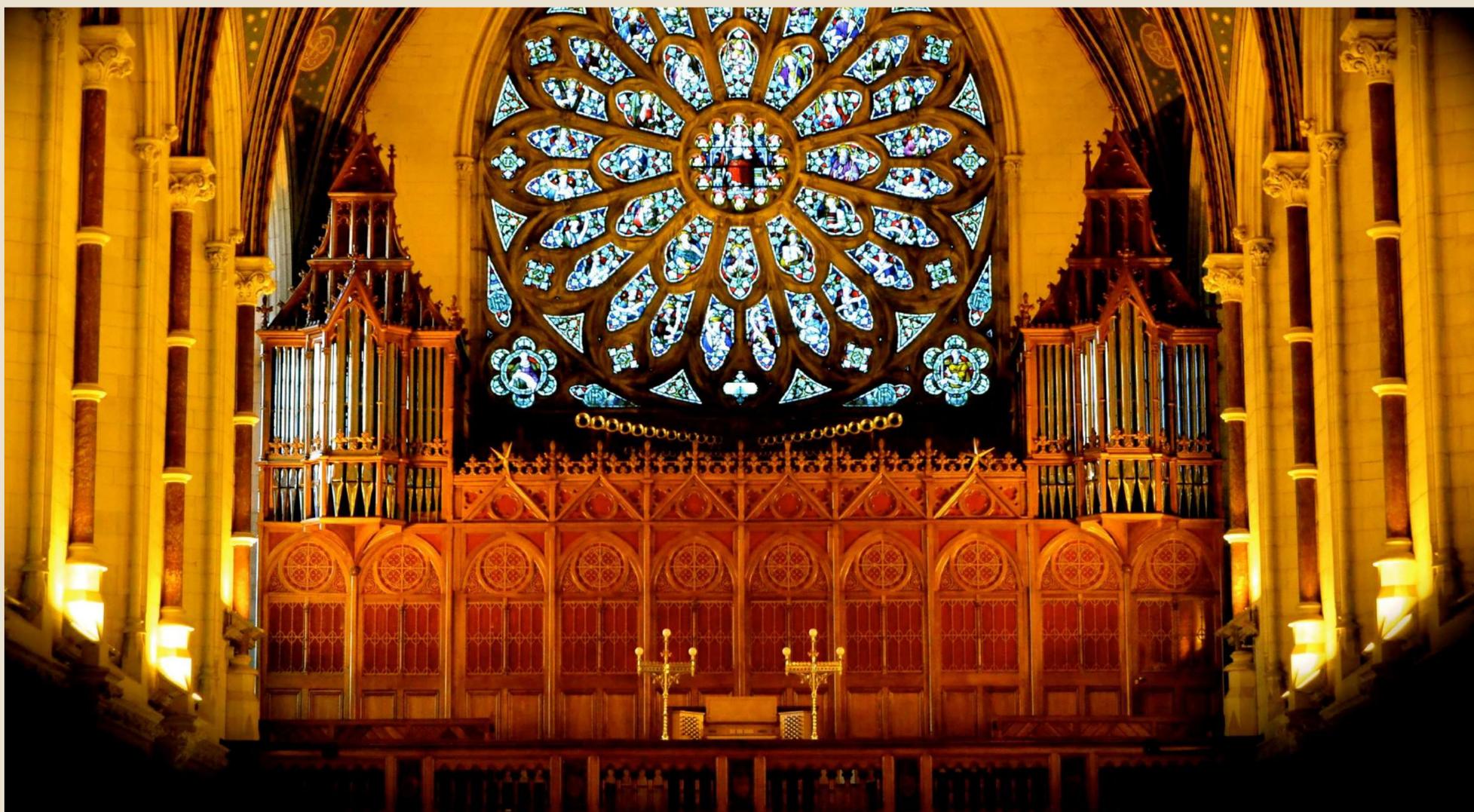
Sung liturgical worship remains at the heart of Maynooth, particularly in the busy liturgical life of the National Seminary, which in Holy Week of 2019 was privileged to broadcast its Easter Triduum ceremonies live on RTÉ television. Recent decades in the seminary have witnessed the building up of a significant body of original vernacular church music in both English and Irish for Mass and the Liturgy of the Hours. This music, published in book and recording form in the popular church music series Feasts and Seasons, is disseminated to Irish parish choirs by means of regular diocesan workshops throughout the country.



THE RUFFATTI ORGAN

‘The personality of the ‘new’ Ruffatti organ at St Patrick’s College chapel is suave, full, luxuriant and finely balanced.’ Irish Times, April 2014

After 120 years of great service, the organ needed a total rebuild, as many of the 3,000 pipes were no longer playable. It was dismantled in September 2011 and transported to Italy. The rebuilt instrument returned in September 2013 and after extensive ‘voicing’ and ‘fine tuning’ is now fully ready for service. The original organ of the College Chapel was built by the Stahlhuth firm of Aix-la-Chapelle, Belgium around 1890. The organ has had two major rebuilds in its life, in the 1920’s and again in the 1970’s. In addition, it has been regularly maintained, with several modifications. The project was supervised by Professor Emeritus Gerard Gillen and Dr John O’Keefe, Director of Sacred Music.



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