

A vibrant, abstract background illustration featuring musical notes in various colors (pink, yellow, green, blue) scattered across a globe. The globe is depicted with a grid of latitude and longitude lines and has a textured, colorful surface. The overall aesthetic is artistic and celebratory.

Opening Gala

A Celebration of Heritage





In February of this year, Cork (and indeed, Ireland) lost one of the most intelligent and charismatic musicians to ever grace our shores. Alan Cutts had a huge influence on the education of literally hundreds of musicians - young and old - and he dedicated his time and expertise in the most humble and selfless manner imaginable.

His rich wealth of knowledge was matched by his modesty and those of us who were lucky enough to study with and learn from him - be it in a junior choir or amateur orchestra; as a BMus or MA student at the Cork School of Music; as a member of Madrigal '75, Wexford Opera Chorus, Irish Youth Choir, Fleischmann Choir; or as part of his many other activities including his appearances at the Cork International Choral Festival - will never forget his wisdom and charm.

All of us on stage tonight wish to dedicate this concert to the memory of our friend, mentor and colleague, Alan. He is sorely missed but will forever be in our thoughts.

The 2015/2016 season of the Fleischmann Choir is also dedicated to Tadge O'Mullane and James Stevens. They will forever be fondly remembered as loved members of both our Fleischmann Choir and CSM family.

We sing with them in our hearts and thoughts.

Mise Éire

(Orchestral Suite)

- I Roisín Dubh
- II Boolavogue
- III Roisin Dubh/Druim Fhionn Donn Dílis
- IV Sliabh na mBan
- V Roisín Dubh

Seán Ó Riada (1931-71)

Cornucopia

for Horn and Orchestra (1969/70)

Prelude - Rondo

Aloys Fleischmann (1910-92)

Intimations of Immortality

for Tenor, Chorus and Orchestra, Op. 29

Gerald Finzi (1901-56)

Cormac Ó hAodáin (French Horn)

Robin Tritschler (Tenor)

Fleischmann Choir

Cork School of Music Symphony Orchestra

Maria Ryan (Leader)

Conor Palliser (Conductor)



MISE ÉIRE

(Orchestral Suite)

2

Seán Ó Riada (1931-71)



Seán Ó Riada led a life that encompassed a wide range of musical activity in Ireland. Today, he is best remembered for his film music but there was much more to him than this: Assistant Director of Music in Radio Éireann; Director of Music at the Abbey Theatre; founder of the traditional music group Ceoltóirí Chualann; performer; arranger; broadcaster; writer; and academic. He was also regarded as being the single most influential figure in the revival of Irish Traditional Music during the 1960s. However, Ó Riada's aspirations and work as a composer of serious art-music pre-dated and underpinned nearly all of these activities.

To put these times into context, one must understand that Ireland - a country on the periphery of Europe - was a country that possessed comparatively limited European musical tradition. It had no development or synthesis between Gaelic musical culture and the modern continental musical systems and languages. Ó Riada was occupied by this dilemma throughout his creative life and he sought to establish a nationalist musical voice by combining traditional Irish tunes and "sean-nós" with the classical tradition (similar to Dvořák, Bartók and Vaughan Williams).

It was his score for the film *Mise Éire* by George Morrison in 1959 which made him

an instant celebrity. The Orchestral Suite assembles five sequences from the film score. The iconic opening horn solo (played today by Louise Sullivan) to the tune of *Róisín Dubh* [Black Little Rose], seems to express both the tribulations of centuries and the aspirations of an emerging nation. *Boolavavogue* [a town in County Wexford] follows with a martial snare-drum under a pair of Oboes (certainly an instrument of the classical rather than the traditional world). *Róisín Dubh* again appears but in a different orchestration before leading to the sweeping grandeur of *Druimfhionn Donn Dlíis* [Dear Brown Cow]. The conclusion of this movement features trumpet fanfares which are answered by clarinets and oboes (a feature found in the compositions of Mahler - one of Ó Riada's musical influences). A solo trumpet (tonight played by Michael Mullins) intones *Sliabh na mBan* [Mountain of the Women] over bare timpani beats and the suite concludes with a majestic finale of *Róisín Dubh*.

It should be noted that the footage shown tonight is extracted from the entire original film and is not only from the five moments portrayed in the suite's movements. A full DVD of *Mise Éire* can be purchased from www.gael-linn.ie

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Aloys Fleischmann (1910-92)



Aloys Fleischmann was keenly aware of his position as one of the first group of native composers to live and work in Ireland. A whole dimension of Irish music which had, by and large, remained amateur throughout the nineteenth century was revitalised by this pioneering generation. The determination of these composers to remain in Ireland at a difficult but hopeful time, and to attempt the creation of modern Irish music, virtually from nothing and often under very discouraging circumstances, is something that is easy to take for granted today. Not only did they give the country the first works in its modern repertoire, but they had to oversee the gradual establishment of a performance infrastructure so that this music could be heard. Aloys Fleischmann is a crucial figure in this movement.

On looking down the list of his works one is struck by the insistence on subject matter of an Irish nature. What it meant to be an Irish composer was a question that occupied him greatly, as it did his contemporaries. How to be Irish in a larger European context – a question that has lost none of its urgency. Particularly, how to tread a path between an anonymous cosmopolitan style and the lure of an easy internationalism on one hand, and the restricted folk-music style considered desirable by the narrower nationalist lobby on the other.

Before he had any music to show he could only assert his Irishness. He adopted an Irish pseudonym, Muiris Ó Rónáin, feeling that his German surname was inconsistent with his nationalist aspirations; he wrote songs to Irish texts; and he even persuaded the English music publisher J. & W. Chester, who published his 1933 Piano Suite, to print all musical directions in Irish as well as in Italian! These overt gestures were necessary in helping him to define his position. But while he dropped the pseudonym and subsequently set but few Irish texts, he continued to the end of his life to compose in faith with his understanding of what it meant to be an Irish composer.

It was only natural that he and his contemporaries should look to the powerful example of Vaughan Williams and the modern English school as a model of how a nation revitalises itself musically. What is remarkable, however, is that in spite of the impressive achievements of their prestigious neighbours, some of whom were personal friends – Bax and Moeran in particular, who had a foot on either side of the Irish sea – there is a tough independence about so much of the music written here in the 1930s and 1940s. The folk-song style, while attractive to some, had little appeal for Fleischmann. A handful of arrangements apart, he rarely used actual

folk music or folklike material in his earlier works, and virtually none at all in his later. Certain modal inflections, melodic contours, and rhythms in works like the Piano Suite and the Piano Quintet of 1938, allude only obliquely to a folk style. And a later work like The Planting Stick of 1957, in which he employs material directly derived from folk music, is quite exceptional. It is rather that Irish mythology, Irish history and literature form a constant background to his work, and from this his themes and texts are most often drawn. ‘It seemed vital’, he wrote, ‘to delve into the Hidden Ireland, and out of the heroic tales and romances to create an idiom which would express in music some of the essence of this rich untapped literary tradition.’

Aloys Fleischmann could no doubt have left a larger legacy of music had he directed his energies more single-mindedly. That he did not is due to his understanding of the larger obligation his generation had to create the circumstances in which modern Irish music could flourish. In his teaching, in his indefatigable organising, in his willingness to sit on endless committees, in his ceaseless prompting and provoking, he had only one end in view: the increasing well-being of Irish music. We acknowledge our indebtedness, and for his vigorously-active life many of us continue to feel a profound gratitude.

Note by Séamas de Barra



Cornucopia for Horn and Orchestra

Fleischmann’s final work of the 1960s was Cornucopia, a prelude and rondo for horn and piano which was commissioned for the Dublin Festival of Twentieth Century Music in 1970 and first performed by Neil Saunders and Lamar Crowson of the Melos Ensemble. Like earlier works with piano accompaniment it was subsequently orchestrated and Fleischmann himself conducted the premier of this alternative version the following year. It has become regarded as one of his most successful later works.

This orchestral version was premiered by Victor Malirsh with the Radio Éireann Symphony Orchestra. The only other performance of the work in its orchestral form took place almost 40 years later in 2010, during Fleischmann’s centenary celebrations. This was given by Cormac Ó hAodáin – a former student of Victor Malirsh – in a performance with the RTÉ Concert Orchestra, also in Dublin.

Tonight’s performance is the Cork premiere and Cormac is delighted to both bring Cornucopia home and to be following in Victor’s footsteps.

Gerald Finzi (1901-56)

A series of tragedies profoundly affected Finzi in his early years. His father died just before his eighth birthday, and by the time he was eighteen he had lost his three elder brothers and his much-loved teacher, Ernest Farrar, who was killed in action. This dreadful sequence of events, and the appalling losses of the First World War that formed the backdrop to his adolescence, gave Finzi an acute awareness of the impermanence of life, further heightened when at the age of fifty he discovered that he was dying of leukaemia. These experiences may well explain the underlying hint of melancholy in his music, heard particularly in the many fine Hardy songs, the superb cantata *Dies Natalis*, for solo voice and strings (a setting of words by Traherne), the *Seven poems of Robert Bridges* and the Ode *Intimations of Immortality*.

Finzi led a solitary life until his mid-twenties, finding peace and quiet satisfaction in the countryside and immersing himself in poetry and literature.



He was exceptionally well read and over the years amassed a valuable collection of some 3,000 volumes of English poetry, literature and philosophy, now housed in the Finzi Book Room at Reading University. His favourite writers were Shakespeare, Wordsworth, Traherne and in particular, Hardy, in whose introspective verse he found a kindred spirit. In 1926 Finzi moved to London, where he quickly became part of a group of composers that included Vaughan Williams, Holst, Arthur Bliss, Edmund Rubbra, Robin Milford and, most importantly, Howard Ferguson, with whom he formed a lifelong friendship.

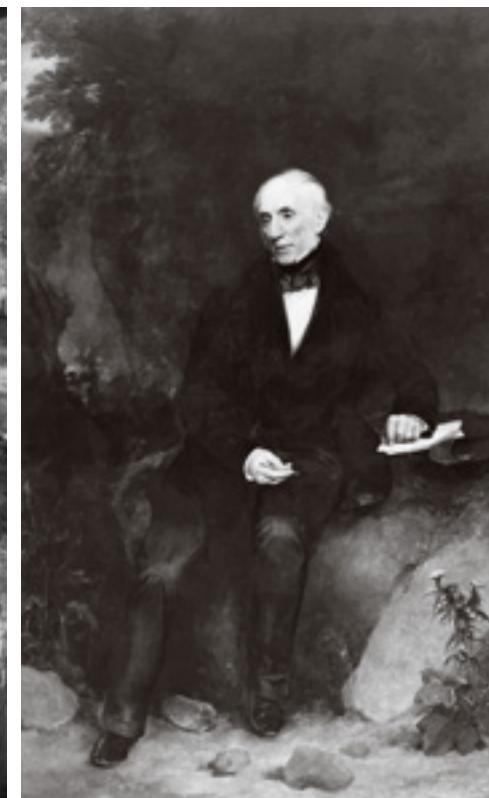
Finzi's music springs from his love of literature and the English countryside - the same sources that inspired Elgar and Vaughan Williams. Like them he found writing songs and choral music particularly satisfying. In Finzi's case, however, the instinctive feeling for words is exceptional, the natural speech-rhythms and cadences of his musical lines complementing



perfectly each chosen text. In fact about two-thirds of his works are either for chorus or solo voice, and all of his music is immediately recognisable by its yearning melodic lines and wistful harmonies.

Intimations of Immortality was first performed at the Three Choirs Festival, Gloucester, in September 1950, conducted by Herbert Sumsion. It is one of Finzi's most substantial works and is scored for full orchestra, tenor solo and chorus. Wordsworth's Ode, subtitled '*from recollections of early childhood*' is a lament for the lost joys and intuitive wonder of childhood. For Finzi this became a crux of his artistic creed, that the artist must keep his or her vision alive and fresh at all costs, and by extension any adult too.

The work begins with an ethereal horn call, representing the 'intimations of immortality' themselves. A second, broad theme forms the musical basis for the first and second verses. An animated



allegro orchestral passage introduces verses three and four, with their dancing images of spring. The horn call is heard again before verses five, six and nine (Finzi omitted Wordsworth's seventh and eighth verses), in which the central theme of lost innocence is addressed, and hope offered. The earlier *allegro* returns for the tenth stanza, followed by the broad theme heard early on in the piece. The final section concludes with a poignant reiteration of the horn call, which then fades away into contemplative silence. Finzi uses the tenor solo, chorus and orchestra in many subtle combinations, rather as an artist might mix his colours in varying shades, reflecting the constantly changing nuances of Wordsworth's evocative poem.

Intimations of Immortality

Finzi (Poem by William Wordsworth)

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparell'd in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;—
Turn wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

The rainbow comes and goes,
And lovely is the rose;
The moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath pass'd away a glory from the earth.

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,

To me alone there came a thought of grief:
A timely utterance gave that thought relief,
And I again am strong:
The cataracts blow their trumpets from the steep;
No more shall grief of mine the season wrong;
I hear the echoes through the mountains throng,
The winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every beast keep holiday;—
Thou Child of Joy,
Shout round me, let me hear thy shouts, thou happy
Shepherd boy!

Ye blessèd creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fulness of your bliss, I feel—I feel it all.
O evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning,
And the children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers; while the sun shines warm,
And the babe leaps up on his mother's arm:—
I hear, I hear, with joy I hear!
—But there's a tree, of many, one,

A single field which I have look'd upon,
Both of them speak of something that is gone:
The pansy at my feet
Doth the same tale repeat:
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

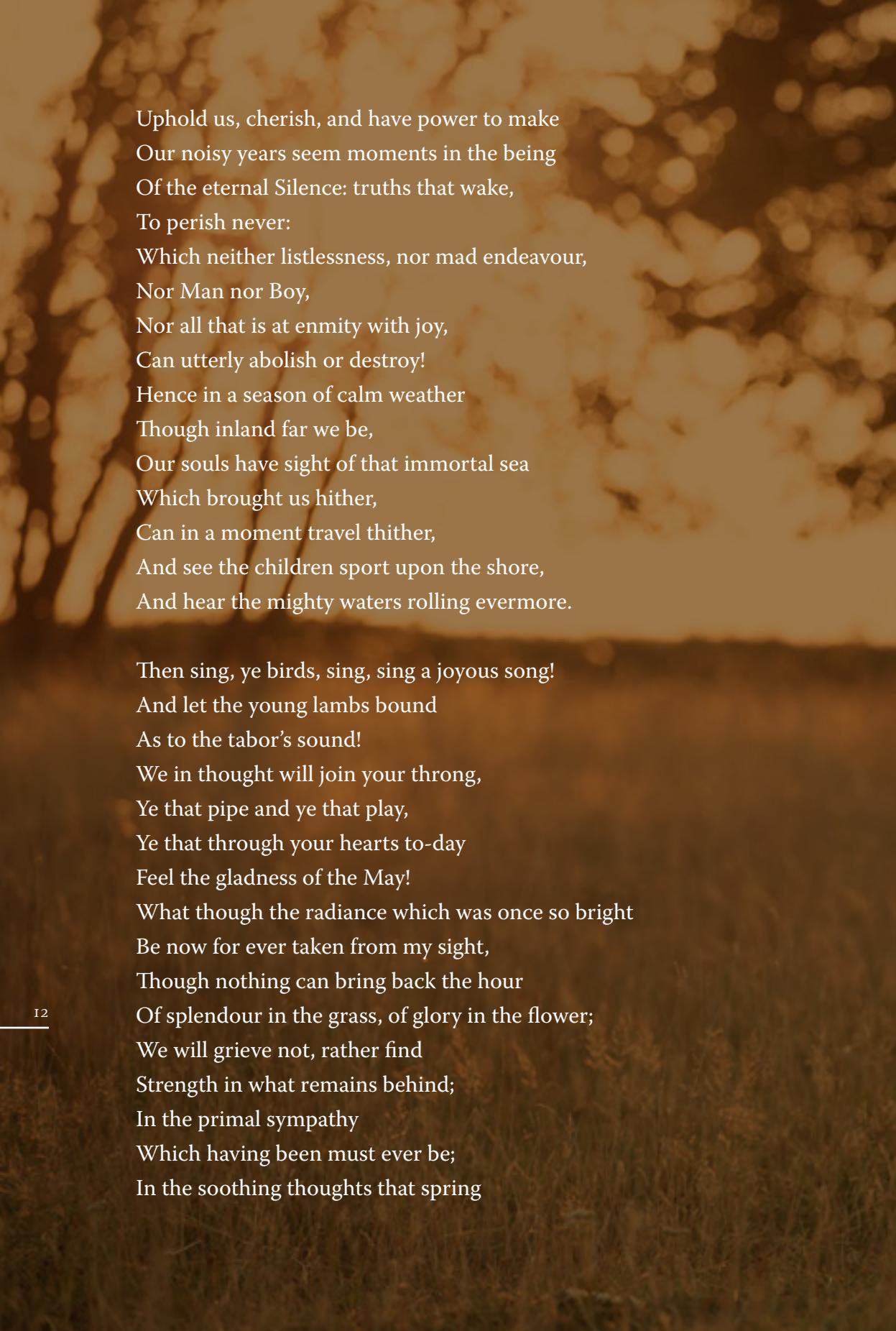
Our birth is but a sleep and a forgetting:
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it flows,
He sees it in his joy;
The Youth, who daily farther from the east
Must travel, still is Nature's priest,
And by the vision splendid
Is on his way attended;
At length the Man perceives it die away,
And fade into the light of common day.

Earth fills her lap with pleasures of her own;
Yearnings she hath in her own natural kind,
And, even with something of a Mother's mind,
And no unworthy aim,
The homely Nurse doth all she can



To make her Foster-child, her Inmate Man,
Forget the glories he hath known,
And that imperial palace whence he came.

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benediction: not indeed
For that which is most worthy to be blest—
Delight and liberty, the simple creed
Of childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:—
Not for these I raise
The song of thanks and praise;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
Moving about in worlds not realised,
High instincts before which our mortal Nature
Did tremble like a guilty thing surprised:
But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain-light of all our day,
Are yet a master-light of all our seeing;



Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake,
To perish never:
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy!
Hence in a season of calm weather
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the children sport upon the shore,
And hear the mighty waters rolling evermore.

Then sing, ye birds, sing, sing a joyous song!
And let the young lambs bound
As to the tabor's sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!
What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring

Out of human suffering;
In the faith that looks through death,
In years that bring the philosophic mind.

And O ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;
I only have relinquish'd one delight
To live beneath your more habitual sway.
I love the brooks which down their channels fret,
Even more than when I tripp'd lightly as they;
The innocent brightness of a new-born Day
Is lovely yet;
The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.





Cormac Ó hAodáin

Cormac Ó hAodáin was born in Dublin and studied horn with Victor Malirsh at the Royal Irish Academy of Music. He was a member of both the Junior and Senior Youth Orchestras of Ireland and the Irish Youth Wind Ensemble. Cormac represented Ireland in the European Union Youth Orchestra with whom he toured Europe, Russia and South America. On these tours he had the great privilege of working with Maestros Kurt Sanderling, Carlo Maria Giulini, Bernard Haitink, Georges Prêtre, Mstislav Rostropovich and Vladimir Ashkenazy.

Following his studies at the Royal Northern College of Music, Manchester and postgraduate studies at the Guildhall School of Music and Drama in London, Cormac joined the Royal Philharmonic Orchestra in 1997. In 1999 he became a member of the Philharmonia Orchestra and in 2009 he was appointed Principal Horn of the RTÉ Concert Orchestra. Since his return to Ireland Cormac has established the wind quintet Cornucopia Winds, the Irish Horn Quartet and Cornucopia Brass Ensemble. Cormac is delighted to return to his studies, undertaking his Masters in Performance at the CIT Cork School of Music.



Robin Tritschler

Acclaimed for his “radiantly lyrical” voice, Robin Tritschler has garnered praise from critics and audiences for his performances. In concert, Robin has appeared with many leading orchestras including the London Philharmonic Orchestra (Yannick Nézet-Séguin and Vladimir Jurowski), Orchestre National de Lyon (Yutaka Sado), Gulbenkian Foundation Lisbon, Hong Kong Philharmonic Orchestra (Edo de Waart), Rotterdam Philharmonic Orchestra (Philippe Herreweghe), Moscow Virtuosi (Vladimir Spivakov), and BBC Philharmonic (Juanjo Mena). With the RTÉ Concert Orchestra and Our Lady’s Choral Society, Robin performed *Messiah* before Pope Benedict XVI to celebrate the 80th Anniversary of the Vatican State, and with the Bournemouth Symphony Orchestra (Kirill Karabits) Robin gave the UK première of C. P. E. Bach’s *St John Passion*.

Robin’s recent opera engagements include Fool (*Wozzeck* at the Royal Opera House), Don Ottavio (*Don Giovanni*) and Belmonte (*Die Entführung aus dem Serail* for Welsh National Opera), Lysander (*A Midsummer Night’s Dream*, Klagenfurt), and Ferrando (*Così fan tutte*, Garsington). Other operatic roles include Count Almaviva (*Il barbiere di Siviglia*), Nemorino (*L’elisir d’amore*), and Narraboth (*Salomé*). Robin also enjoys performing contemporary opera, having

created the tenor roles in Roger Waters’ *Ça Ira* and Will Gregory’s *Piccard in Space*, and appeared in Jonathan Harvey’s *Wagner Dream* (WNO), John Cage’s *Europeras 1 & 2*, and Louis Andriessen’s *De Materie* (RuhrTriennale Festival).

In recital Robin frequently appears on the stage of London’s Wigmore Hall, Köln’s Philharmonie, Het’s Concertgebouw, and Washington DC’s Kennedy Centre, and at the Aldeburgh Festival, Aix-en-Provence Festival, KlavierfestRuhr and the West Cork Chamber Music Festival with leading accompanists Graham Johnson, Malcolm Martineau and Julius Drake. In 2012 Robin was selected as a BBC New Generation Artist and broadcast extensively with their orchestras, including appearing at the BBC Proms with the Hallé Orchestra (Sir Mark Elder). He also broadcasts regularly across Europe, including the Britten Centenary Song recitals for Radio France and Danish Radio. Robin’s growing discography includes a widely-acclaimed recital of World War One songs with Malcolm Martineau, “No Exceptions No Exemptions” (Signum), which was awarded the BBC Music Magazine’s Choral & Song Choice. Other CD’s include a critically-acclaimed live recital of Britten and Schubert with Iain Burnside (Wigmore Hall Live), Britten’s *Winter Words* with Malcolm Martineau (Onyx), Poulenç: The Complete Songs with Graham Johnson (Hyperion), Mendelssohn: Complete Songs with Malcolm Martineau (Champs Hill Record).

Robin’s season’s highlights include Mendelssohn’s *Elijah* in Oslo, Finzi’s *The Intimations of Immortality* in Cork and Tokyo, a European tour of Haydn’s *Die sieben letzten Worte unseres Erlösers am Kreuz* with Philippe Herreweghe, and a gala concert in London’s Wigmore Hall to commemorate Ireland 1916.



Conor Palliser

Since receiving an MA from the CIT Cork School of Music in 2011, Cork-born Conor Palliser has quickly established himself as one of Ireland's leading young conductors. He is the Conductor of the Fleischmann Choir and CSM Symphony Orchestra, and he is also a highly-regarded French horn player and pianist. Conor began studying the piano at the CSM with Mary Beattie at the age of 6 and French horn with Séan Clinch four years later. He was named CSM Student of the Year upon completion of his BMus in 2009, and he currently works as a lecturer, coach accompanist and conductor at the CSM.

Conor first studied conducting with Alan Cutts during his BMus and from 2009 to 2011, Conor undertook a conducting mentorship with Dr. Geoffrey Spratt at CSM. The mentoring included extensive rehearsal and public performance opportunities with several of the School's most senior choral and orchestral forces. In 2010, Conor was privileged to become a beneficiary from the Bryden Thomson Trust for Young Conductors and it was decided to extend this support in 2012. Conor made his professional conducting debut in 2011 with the RTÉ Concert Orchestra and has been invited to conduct them on several subsequent occasions, including a collaboration with Linda Buckley (RTÉ lyric fm's Composer-in-Residence, 2011–12), on National Music Day in 2012 and most recently in the presence of President Higgins for

a performance of Simon O'Connor's *Widows of 1916*. He conducted the RTÉ National Symphony Orchestra on their sold-out tour to Cork and Waterford in April 2015, and again in their sold-out final Summer Lunchtime Series concert in the National Concert Hall [NCH], Dublin last July. In May of this year, Conor will make his debut with the Ulster Orchestra.

As a piano player, Conor has appeared on stage at the NCH, Dublin, in a performance of Stravinsky's *Concerto for Piano and Winds* and his debut piano recital in 2008 was broadcast by RTÉ's lyric fm from the John Field Room, NCH. In recent times, he has been the official accompanist for the Irish Chamber Orchestra's auditions, and is hugely in demand to accompany young musicians in competitions across the country. In 2010, Conor was a finalist in the inaugural Irish Freemasons' Young Musician of the Year, and he also was the winner of the CSM Advanced Recital Competition on both piano and French horn.

As a horn player, Conor has worked with the RTÉ National Symphony Orchestra, the RTÉ Concert Orchestra, the Irish Chamber Orchestra, Wexford Opera and Camerata Ireland as well as being a former member of the European Union Youth Orchestra and International Youth Wind Orchestra. He has also worked alongside both the Callino and RTÉ Contempo Quartets. He took part in Cork Operatic Society's national award winning production of Leoncavello's *Pagliacci* in the Everyman Palace Theatre as an actor-musician on both French horn and piano, as well as being a répétiteur and assistant conductor. Upon winning the CSM Senior Concerto Competition, Conor gave the first performance in Ireland of Mathias' *Horn Concerto* with the CSM Symphony Orchestra. He also appeared as the soloist on the opening night of the 56th Cork International Choral Festival.

Cork School of Music Symphony Orchestra

The Cork School of Music Symphony Orchestra has been described in the national press as "the finest orchestra of its kind in Ireland". Because of the sheer number of enrolments in the CIT Cork School of Music [CSM], for orchestral instrument lessons (over 1,500), the School organises no less than five Bands (Jazz as well as Concert) and seven orchestras (from Preparatory, through Junior, Intermediate & Senior to Baroque, Classical and Symphony) to foster the development of ensemble music-making skills at every level. Initially under the direction of the School's former Head of String Studies, Adrian Petcu, the School's Symphony Orchestra has developed from relatively modest beginnings as a Chamber Orchestra more than twenty years ago to become hailed in the national press as one of the outstanding examples of the amateur orchestral scene in Ireland. In recent years, under the direction of the CSM's Director, Dr Geoffrey Spratt, both its membership and standards have been enhanced by the presence in the School of over 120 full-time BMus Degree students and more than 20 MA Degree students. Its regular performances in Cork are complemented by visits to venues throughout Ireland and abroad. The orchestra has twice taken part in the International Festival of Youth Orchestras held annually in Valencia, Spain, and successfully pioneered the concept of "Proms" concerts in Cork. Nineteenth- and twentieth-century masterpieces from the orchestral repertory form the core of its programmes, and it has commissioned works from a number of Irish composers – most notably John Kinsella, whose *Symphony No. 7* it premiered in 1999. More

recently it gave performances of orchestral works by Séamas de Barra (a member of the School's staff, in both Dublin and Cork) and David Wallace (Hochtief Fellow in Composition at the CIT Cork School of Music, 2006–2008, and Aloys Fleischmann Composer-in-residence at the CSM, 2010).

Every year the orchestra accompanies the winner of the CSM's Senior Concerto Competition, and it regularly collaborates with the School's adult, mixed-voice Fleischmann Choir for performances of the oratorio repertory – recently for the first performance in Cork of Karl Jenkins' *Mass for Peace: The Armed Man*, and the choir's collaboration with the Irish Youth Choir to give performances of Berlioz's *Grande messe des morts [Requiem]* in both Ireland and Wales and Orff's *Carmina Burana* in Cork and Limerick. For the latter the orchestra was awarded the Irish Association of Youth Orchestras / Penney's Artistic Achievement Award for 2003. In November 2002 it was engaged to accompany the Perm State Ballet's production of Adam's *Giselle* in the Cork Opera House, and has recorded scores by Stephen Parker for award-winning films: *Poker Nights* (2004) and *Forty shillin' shame* (2008). As contributions to the programme for Cork's tenure as European Capital of Culture during 2005 the orchestra performed music by Honegger, Beethoven (the *Violin Concerto* with Catherine Leonard), Bizet and Saint-Saëns (the *Introduction & Rondo capriccioso* with Siún Milne, winner of the 2004 CSM Senior Concerto Competition); it also joined forces with the Fleischmann Choir, Cologne Philharmonic Choir, CSM Senior & Youth

Choirs, Robert Craig (Tenor), and Colin Nicholls (Organ), to perform Berlioz's epic *Te Deum* for the opening of the 51st Cork International Choral Festival.

The highlights of the orchestra's 2009-2010 season were performances of concertos by Schumann (for piano, with Danusia Oszlilok), Bruch (for viola, with Ed Creedon) and Vinter (for French Horn, with Conor Palliser), Dvorák's *Symphony No. 8*, Rossini's Overture to *William Tell* and a performance of music by Aloys Fleischmann's *Song of the Provinces* (for choir, orchestra and audience!) for the Opening Gala Concert of the Cork International Choral Festival to mark the centenary of his birth. The success of the orchestra's rehearse-record sessions for student composers in the CSM, and those for 4th Year BMus students studying orchestration, continued to be highlights of the 2010-2011 season, together with performances in Cork and Skibbereen of music by Malcolm Arnold (*Peterloo*), Beethoven (Overture to *Egmont*), Gordon Jacob (*Trombone Concerto*, with Cillian Ó Ceallacháin), Sam Perkin (*Violin Concerto/iii*, with Mairéad Hickey) Sibelius (the *Violin Concerto*, with the orchestra's Leader, Hugh Murray, and *Finlandia*), and Puccini's *Messa [di Gloria]* with the Fleischmann Choir. The 2011-12 season featured works by Malcolm Arnold (*A Grand, Grand Overture*), Brahms (*Academic Festival Overture*), Beethoven (*Symphony No. 5*), Vaughan Williams (*Hodie*), Bruch (*Kol Nidrei* with Sinéad O'Halloran), and choral favourites by Bach, Brahms, Fauré, Handel, Karl Jenkins, Mozart, and Orff with the Fleischmann Choir in "Proms" concerts.

The latter also showcased the première of a new *Violin Concerto* by Sam Perkin which was written for Eoin Ducrot, and the CSMSO. The 2012-2013 season featured works including Copland's *Appalachian Spring* with guest conductor, Elaine Kelly, Elgar's *Introduction and Allegro* with the RTÉ Vanbrugh Quartet as well as Tippet's *Child of our Time* with the Fleischmann Choir and the Cologne Philharmonic Choir. Recent performances included Shostakovich's *Cello Concerto No. 1* with Maria O'Connor, a hugely successful all-Brahms concert with Mairéad Hickey (violin) and the Fleischmann Choir, Tchaikovsky's *Symphony No. 6* and Mozart's *Coronation Mass* as well a performance of Sibelius' *Symphony No. 5* in both Cork and Kenmare.

Membership of the orchestra is open to any student who has passed Grade 8 and anybody who wishes to join should contact the CIT Cork School of Music's Public Office ([021-]4807301) or e-mail Dr Geoffrey Spratt (geoffrey.spratt@cit.ie).



CSM Symphony Orchestra

(April 2016)

Violin 1:

Antara Barbara
Caoimhe Browne
Emma Downes, *Co-leader*
Constanze Fischer
Ailbhe Fitzgerald
Lucia MacPartlin, *Sub-principal*
Rachael Masterson
Colm O'Mahony
David McElroy
Maggie O'Shea
Marian Power
Maria Ryan, *Leader*
Marta Stocco

Violin 2:

Hollie Browne
Aisling Deegan
Aisling Donnelly
Sophie McCarthy
Fiona McEvoy, *Co-principal*
Abby Ni Loingsigh
Orla O'Hanlon
Keeva O'Mahony
Muireann Ní Raghallaigh
Niamh O'Raw, *Principal*
Sorcha O'Riaín
Claire O'Sullivan
Brid O'G Dwyer
Eoin Smiddy
Cliona Sunderland
Jessica Wyer

Viola:

Cian Adams-Gibson
Martha Campbell *Principal*
Joy Rowan Casey
Emily Crowley
Paul Fitzgibbon
Seamus Hickey
Jamie Kennedy
Ciara Lambkin
Conor Lucey
Tara McCarthy, *Co-principal*
Emma Redmond
Katherine Veeckman

Bass Clarinet:

Cello:

Ruah Berney-Pearson
Meadbh Campbell
Geraldine Dennehy
Zara Finn
Ellen Jansson
Maeve Kelly, *Co-Principal*
Zoë Nagle
Joseph Norton
Cormac Ó Briain, *Principal*
Aoife Rodgers
Lydia Thorpe

Double Bass:

Keanan Augereau
Annie Blake, *Co-principal*
Sophie Butler, *Principal*
Joe Cusack
Jennifer O'Brien
Alison Riordan

Harp:

Dianne Marshall

Flute:

Rebecca Archer
Orla Maher
Nicole Morris

Piccolo:

Orla Mahler

Oboe:

Arianna Bohning
Catherine Kelly

Cor Anglais:

Coral O'Sullivan

Clarinet:

Will Tomaó
Gemma Coults

Piano/Celeste:

Ellen Jansson

Bassoon:

Sinéad Frost
Katie Cody
Pippa Hanley

Contra Bassoon:

Pippa Hanley

Horn:

Louise Sullivan
Niamh Rodgers
Eddie Marks
Jamie Tingle
Richard O'Dwyer
Hugh O'Connor

Trumpet:

Michael Mullins
Michael Russell
Katie McDonnell

Trombone:

Aaron O'Donovan
Mark McCarthy
Adrian Hanly

Tuba:

Rob O'Brien

Timpani:

Patrick Lynch

Percussion:

Siobhán O'Donnell
Clare O'Keeffe
Kevin Power
Gael Walsh

Fleischmann Choir

The Fleischmann Choir was founded in November 1992 by Dr. Geoffrey Spratt (Director of the CIT Cork School of Music and Founder-Conductor of the Irish Youth Choir and Canticum Novum). Initially called the Cork School of Music Symphony Orchestra Chorus, it sang in public for the first time on 22 April 1993 when it gave a concert with the RTÉ Concert Orchestra in Cork's City Hall to mark the opening of the 40th Cork International Choral Festival. The programme was of music by Aloys Fleischmann – one of the founders of the Cork International Choral Festival, and its longest-serving Director – who had died the previous year. Shortly after this concert, with the permission of the family, the choir was renamed in memory of the man who did so much to further the cause of choral music and choral singing in Ireland. Rehearsals for this large, mixed-voice choir take place on Monday nights from 7.30-10.00 p.m.

The choir specialises in singing large-scale works for choir and orchestra. In recent years it has performed Berlioz's *Grande messe des morts* [Requiem] (in both Wales and Ireland), Borodin's "Polovtsian Dances" from Prince Igor, Brahms' *Ein deutsches Requiem*, Britten's St Nicolas, Bruckner's Te Deum, Angel Climent's Missa solemne & Motet: Caro mea, Dvorák's Mass, Fauré's Requiem, Fleischmann's Clare's Dragoons & Song of the Provinces, Fleishmann Snr's Mass in honour of St Finbarr, Grieg's Incidental Music for Peer Gynt, Handel's Messiah, Chandos Anthem No. 1, & Coronation Anthem: Zadok the Priest, Haydn's Missa

in tempore belle, The Seasons, & The Creation, Hummel's Alma virgo, Karl Jenkins' The Armed Man: A Mass for Peace, Bryan Kelly's Africa, Mathias's Ave Rex, Mozart Requiem, Orff's Carmina Burana, Poulenc's Gloria, Puccini's Messa a 4 voci [Messa di Gloria], Stainer's The Crucifixion, Vaughan Williams' Hodie & Serenade to Music, Verdi's Missa da Requiem (in both Germany and Ireland) and Vivaldi's Dixit Dominus & Gloria, as well as music by J. S. Bach, Beethoven, Bernstein, Bizet, Brahms, Britten, Clucas, Donizetti, Elgar, Holst, Andrew Lloyd Webber, Mascagni, Massenet, Mathias, Mozart, Parry, Sam Perkin, Puccini, Purcell, Stanford, Tchaikovsky, Vaughan Williams and Verdi, carols, folk-song arrangements, gospel arrangements, Negro spirituals and opera choruses. In addition the choir has accepted invitations as diverse as "Songs of Praise" for the BBC from St Colman's Cathedral, Cobh, Co. Cork, backing Johnny Logan during the Eurovision Song Contest broadcast by RTÉ from Millstreet, Co. Cork, and singing with Niamh Kavanagh for her RTÉ Christmas Show from Cork Opera House.

The Fleischmann Choir is delighted to have been invited to give the Opening Gala Concerts of the 2004, 2005, 2010 & 2013 Cork International Choral Festivals – not least because in both 2004 and 2010 it provided the opportunity to perform again works by Fleischmann, which the choir sang for its inaugural concert in 1993. It was particularly pleased that the Cologne Philharmonic Choir - with which it had already given concerts in Cologne, Dublin

and Cork – was able to join the combined choral and orchestral forces of the Cork School of Music to perform Berlioz's epic *Te Deum* for the opening of the Cork International Choral Festival in April 2005. During its 2006-2007 season the choir performed Mozart's Requiem with the Cork Symphony Orchestra in Cork's City Hall to mark the 250th anniversary of the birth of Mozart, and in March 2008, it gave the first performances in Cork of Karl Jenkins' The Armed Man: A Mass for Peace to over 2,000 people.

The Fleischmann Choir's 2008-2009 season included the first complete performance in Cork of Haydn's The Seasons with the RTÉ Concert Orchestra and a team of internationally renowned soloists. The 2010-2011 season included outstandingly successful concerts in Dachau (Germany) during a week-long visit to celebrate the centenary of Aloys Fleischmann and the work of his father (who was born in Dachau). It also featured the first performances of both Britten's St Nicolas in Cork and of Puccini's Messa with the CSM Symphony Orchestra in Cork and Skibbereen. The choir's 21st season, 2012-2013, featured two more first performances in Cork: Honegger's magnificent Cantate de Noël and Tippett's epic oratorio A child of our Time – the latter with the Cologne Philharmonic Choir in both Cork and Cologne. Recent concerts in City Hall featured three rarely performed works by Brahms to great acclaim and Mozart's *Coronation Mass* with Cara O'Sullivan, Bridget Knowles, Breiffni Horgan and Brendan Collins. The choir's

most recent concert featured Haydn's *Te Deum* and Dvorák's *Te Deum* featuring Majella Cullagh and Brendan Collins for performances in both Cork and at the Kenmare Choral Festival.

Although the Fleischmann Choir has achieved an enviable reputation for fulfilling its mission to perform the large-scale repertoire for choir and orchestra, it also has a great reputation amongst its members for the inclusive social life that goes hand-in-glove with the singing. The Fleischmann Choir is the adult, mixed-voice choir of the CIT Cork School of Music, and anybody who wishes to join should contact the CIT Cork School of Music Public Office ([021-4807301) or e-mail the choir's conductor, Conor Palliser (conor.palliser@cit.ie).



Fleischmann Choir

www.thefleischmannchoir.org

Sopranos

Claire Brosnan
Edith Browne
Valerie Cooney
Teresa Coughlan
Deirdre Deasy
Leona Duffy
Michèle de Foubert
Christina Favier
Marguerite Field
Toni Forde
Mairéad Gallagher
Anne Godfrey
Ann Harrington
Frances Jeffery
Patricia Kelleher
Sinéad Kelleher
Lisa Lee Fitzgerald
Susanne Leutenegger
Elizabeth Lynch
Claire McCarthy
Niamh Murray
Margaret Murphy
Deirdre Ní Drisceoil
Sinead Nolan
Keeva O'Mahony
Sinead O'Neill
Patricia O'Sullivan
Kay Scoutts-O'Mahony
Liz Searls-Spratt
Noreen Spillane
Marie Sprott
Marcella Twomey
Rosie Twomey
Denise White
Alice Suk Hon Wong

Contraltos

Christine Allan
Clare Bywater
Jemima Cassidy
Teresa Collins
Aoife Coyne
Margaret Crowley
Anne-Marie Curtin
Anne Donnelly
Philomena Giltinan
Renata Gudinovic
Helen Hegarty
Deirdre Hurley
Niamh Keane
Elaine Kelly
Betty Killeen
Jenny Lagerqvist
Laura Lagerqvist
Breege Leonard
Mary Lisson
Maeve Long
Catherine McCarthy
Barbro McCutcheon
Jacqueline McLay
Anne Malone
Betty Murphy
Laura Murphy
Bernadette Murray
Dearbhail O'Callaghan
Anne O'Connor
Maria O'Donovan
Patricia O'Gorman
Ali O'Mahony
Clare O'Shea-O'Neill
Clíona O'Sullivan
Kristine Ozolina
Christine Pybus
Sheila Robinson
Jenny Scott-Baird
Isabelle Sheridan
Alison Smyth
Ita Teegan
Anne Walsh

Tenors

Ciaran Ahern
Hugh Brint
Jim Cashman
Jordan Cassidy
Jim Cleary
Ashley Coleman
Philip Dunphy
Brian Flanagan
Joseph Frahill
Seán Hill
Johnny Houlihan
Billy Lewis
David Lynch
Seán McGann
Graham Manson
Gerard Moynihan
Terence Murphy
Brian O'Connor
Seumas O'Donovan
Proinnsias O'Keeffe
Cian O'Leary
Ann-Marie O'Sullivan
John O'Sullivan
Jack Regan-Kirwan
Adrian Scanlan
David Shine

Basses

Walter Bear
Willie Beechinor
James Brockie
Murrough Connolly
Noel Cronin
Matthew Doherty
Justin Donnellan
Ben Glavin
Sean Grace
Rob Hamilton
Finbarr Healy
Kurtis Hemphill
Stephen Jeffery
David King
Tony Malone
Conor Nash
Fergal O'Byrne
Kevin O'Callaghan
Brendan O'Connell
Pax O'Faolain
Finbarr O'Riordan
John C. Ryan
John Smyth
Pawel Switaj
Gerald Weste
Richard Winfield

Music Staff 2015-16

Conductor: Conor Palliser
Founder-Conductor Emeritus: Dr Geoffrey Spratt
Accompanist: Gerard Moynihan
Line Coaches: Daniel Beuster, Ben Jacob, Elaine Kelly & Deirdre Long

Committee 2015-16

Manager: Ali O'Mahony & Clíona O'Sullivan
Treasurer: Graham Manson
Membership Secretary: Jenny Scott-Baird
Librarian: Michèle de Foubert
Archivist: Betty Killeen
Social Secretary: Willie Beechinor
Stage Managers: Terence Murphy & Graham Manson
Website: David Sprott (www.thefleischmannchoir.org)
Design: Alan O'Shea [of aosdesign]
Programme editor: Niamh Murray
Photography: Seumas O'Donovan
Line-Leaders: Deirdre Ni Drisceoil, Aoife Coyne, David Shine & Tony Malone
Assistant Line-Leaders: Alice Wong, Sheila Robinson, Seumas O'Donovan & Justin Donnellan
Fund collectors: Alice Wong (Ann Harrington), Ita Teegan, David Lynch & Justin Donnellan

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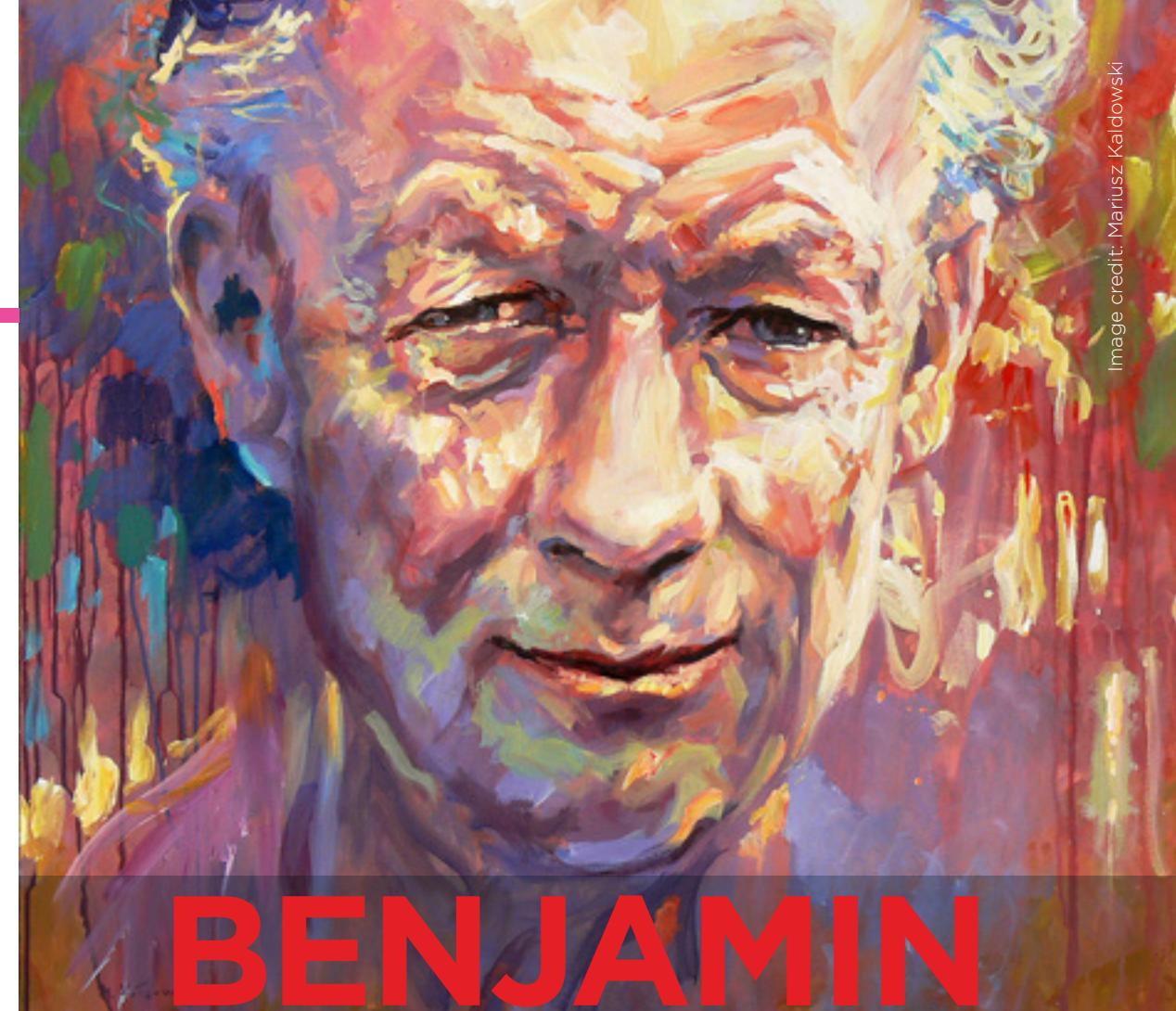
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Conductor: Geoffrey Spratt

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