



CORK INTERNATIONAL

*choral festival*

*Sibelius*



*Nielsen*

**CITY HALL, CORK**  
**1st MAY, 2019**

## PUST (NORWAY)

**Thursday 2nd May, 8pm, Cork City Hall**

PUST beholds six of the most beautiful nordic voices in a magical, powerful and playful unity.

Tickets: €21, €26, €31

## CHAMBER CHOIR IRELAND [Festival Choir in Residence] BEFORE BACH AND AFTER III

**Friday 3rd May, 7.30pm, St. Fin Barre's Cathedral**

PAUL HILLIER (CONDUCTOR)

"A sheerly beautiful immersion in choral sonority"  
(Irish Times)

Tickets: €21

## EVOCATIONS Helene Stureborg's Chamber Choir (SWEDEN)

**Friday 3rd May, 10.30pm, Cathedral of St. Mary & St. Anne  
(North Cathedral)**

Evocations, noted for its sacred and reflective atmosphere presents one of Sweden's top award-winning chamber choirs

Tickets: €16

## FLEISCHMANN INTERNATIONAL GALA

**Saturday 4th May, 3pm & 8pm, Cork City Hall**

Tickets: €16, €21, €26 | €10 entry to 3pm session ONLY

## CLOSING GALA CONCERT

**Sunday 5th May, 8pm, Cork City Hall**

Tickets: €21, €26, €31

## Programme

Jean Sibelius (1865 - 1957)  
Symphony No. 1, Op. 39

*Interval*

Carl Nielsen (1865 - 1931)  
Fynsk Foraar, Op. 42

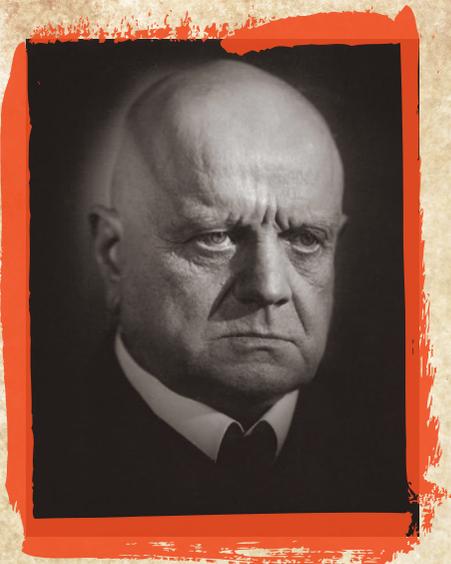
Carl Nielsen (1865 - 1931)  
Hymnus Amoris, Op. 12

Fleischmann Choir  
CSM Junior Childrens' Chorus  
CSM Senior Childrens' Chorus  
CSM Youth Vocal Ensemble  
CSM Symphony Orchestra

Kim Sheehan (Soprano)  
Breiffni Horgan (Tenor)  
Rory Dunne (Baritone)  
Brendan Collins (Bass)  
Molly O'Shea (Leader)  
Conor Palliser (Conductor)

City Hall, Cork. May 1st, 2019. 8pm

Ticket prices €31, €26 & €21



## Jean Sibelius (1865 - 1957)

Throughout the 1890s, when he was flexing his muscles as a composer of orchestral music, Sibelius was attracted first and foremost to music of a programmatic character. This provides ample justification for Sibelius's own assertion, in a letter to his wife Aino (14th August 1894) that *'I believe that I am above all a tone painter and poet. Liszt's view of music is the one to which I am closest. That is, the symphonic poem.'* Even when there was no explicit programme, Sibelius still showed a preference for the symphonic poem as a form. This situation was to change in 1899 when his First Symphony was premièred. Nonetheless, while planning a symphony in early 1898, Sibelius worked on a programmatic concept to which he gave the name *Musikalisk Dialog* (Musical Dialogue). Even though the surviving sketch material for the First Symphony is not extensive, it seems quite likely that there was at least some degree of overlap between the two projects.

The 1890s was not only a period of rapid musical development for Sibelius, but also one of political change in Finland. Since 1809, the country had been an autonomous Grand Duchy of the Russian Empire, but throughout the 1890s, measures had been introduced that started to erode the freedoms that had been enjoyed for almost a century. In early 1899, matters took a turn for the worse when the Russian Governor-General, Nikolai Bobrikov, issued the February Manifesto, effectively bringing to an end Finland's autonomy; this marked the beginning of the so-called 'years of oppression.' Cultural contacts between Finland and Russia remained active, but Finnish music students were far more likely to go to Germany (as Sibelius had done in 1889) than to Moscow or St Petersburg for advanced studies.

In view of the strength of anti-Russian feeling at the time, it is somewhat incongruous that the musical style



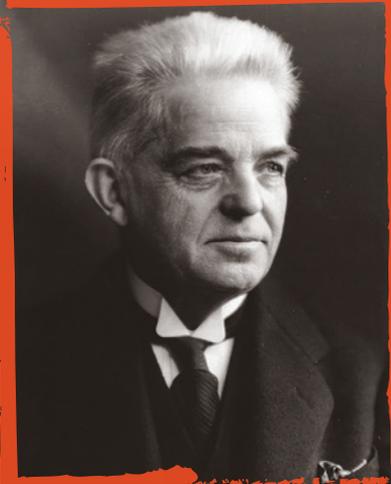
of the First Symphony is often said to resemble that of Tchaikovsky and Borodin. Sibelius acknowledged that he had something in common with Tchaikovsky: *'They say it is influenced by Tchaikovsky. I know that that man and I have much in common – but that cannot be helped.'* (letter to Aino from Christiania, July 1900). In later life, however, he downplayed the similarity, telling his son-in-law Jussi Jalas: *'Tchaikovsky's music is soft, sentimental, whereas my symphonies are "the hard ones".'*

The symphony has four movements, the first of which has a slow introduction (clarinet) with a theme that returns at the beginning of the finale. Both the first and second movements mark a significant step away from the locally-influenced (though not folk derived) thematic material that is found to some extent in earlier works such as *Kullervo* and *Lemminkäinen*. The scherzo with its pounding rhythms is perhaps

more reminiscent of Bruckner than of Tchaikovsky, whilst in the finale, frenzied music alternates with a glorious 'big tune'.

For Ekman, the symphony genuinely reflected the character of its composer: *'It was his own ego he confessed in sound – his dreams, his melancholy, his longing, his undaunted acceptance of life, his indomitable will to assert himself.'* The Helsinki critics had for some time been awaiting a symphony from Sibelius – especially since a younger composer, Ernst Mielck (1877–99), had produced one in 1897. Now that he had finally done what was expected of him, the reaction was enthusiastic: *'the greatest creation that has been made by Sibelius's pen, and at the same time it is the most magnificent work that has been born in our music'* (Oskar Merikanto).





**Carl Nielsen**  
(1865 - 1931)

## Fynsk Foraar, Op. 42

Nielsen was born on the island of Funen (Fyn in Danish) 150 years ago, exactly six months before that other great Scandinavian master, the Finn Jean Sibelius, whose music proved arguably to be less 'modern' and experimental than that of his Danish contemporary. Funen, birthplace of Hans Christian Andersen, is the smallest of Denmark's three regions, lying between the island of Zealand and the mainland Jutland, and is known as 'the garden of Denmark' with its gentle rolling hills, orchards, hedgerows, and thatched, half-timbered farmhouses. It had always been something of a backwater, and in 1865, it was a remote part of a country depressed and seeking to rebuild itself after defeat in the Danish-Prussian War of the previous year. Although his parents struggled to survive, Nielsen was to recall in his 1927 memoir *Min fynske barndom* ('My Funen childhood') an idyllic boyhood with loving parents, who encouraged him and his eleven siblings to explore the natural world around them and in particular, to appreciate all the sounds they encountered. His farm labourer father supplemented his meagre income by playing the cornet and violin at social events in a small band, and his musical friends included a violinist and a clarinet player who both impressed the

young Carl – the blind clarinetist Anders would later be immortalised in the musical parallel to *Min fynske barndom* – Springtime on Funen.

In 1917, the Danish Choir Association held a competition for a text about Danish nature, history, or folk-life, which Nielsen had agreed to set to music. One of the entrants was Aage Berntsen (1885-1952), the son of the educator and long-serving liberal politician Klaus Berntsen (1844-1927), who had earlier sponsored Nielsen's entry into the Royal Danish Music Conservatoire in 1884. Aage was a medical doctor and poet who had been born on Funen; among his other achievements, he competed in five events as a fencer in the 1920 Olympic Games in Antwerp. He submitted two texts to the competition, one about the murder of St Canute and the other, the winning entry, about the coming of spring on Funen. Despite its subject matter being obviously very close to his heart, Nielsen could find neither the time nor the inclination to embark upon it for some considerable time, becoming over the next few years particularly preoccupied with what was to be possibly his finest work, the fifth symphony. In the meantime, he had misplaced Berntsen's text, which had

been entrusted to his care, and finding it eventually down the back of a drawer in his study, he was left with only two weeks before the deadline of 1st September 1921 in which to complete the music. It turned out to be one of his sunniest and most accessible scores, despite being written at a time when Nielsen had a number of personal problems and was suffering from depression.

The opening and closing sections of *Fynsk foraar* ('Springtime on Funen') depict the life of the island community with the coming of spring, and within this framework is a series of short episodes portraying the thoughts and feelings of various islanders, including

the charming song of the blind musician – Nielsen's tribute to his father's friend Blind Anders who had played in the village band when the composer was a small boy. It is said that Carl's father had a tendency, once a little lubricated, to enhance the band's playing by indulging in hilarious mimicry and storytelling, and this light-hearted approach to life is reflected in the work. Its character is perfectly described by its subtitle 'lyric humoresque', and, written from a childlike, innocent perspective, its lightness and liveliness imbue it with a refreshingly naïve, folk quality. Not surprisingly, it has become one of his most popular works, achieving a life well beyond the borders of Denmark.



## Hymnus Amoris Op. 12 FS 21 [1896-97]

*"The idea of portraying different ages in praise of the power of love, and of letting this power find its consummation and transfiguration in a reflection of the ethereal was my own, but I am deeply indebted to Dr Axel Olrik, who in such a remarkable yet forceful fashion gave shape and colour to my blurred outlines, and to Prof. J. L. Heiberg, who further consolidated matters with his Latin translation. I hereby offer both my warmest thanks."*

*"My choice of Latin I feel is defensible by pointing out that the language is monumental and raises one above those excessively lyrical and personal sentiments which would be out of place in a depiction by large, polyphonic choir of a force as universal as love. Furthermore, the language is more singable than Danish or German, and finally - the strongest argument of all - the text repeats are more bearable in Latin."*

Thus read Nielsen's own comments to *Hymnus Amoris*, his first work for choir with orchestra, composed four years after the first symphony in 1896. Nielsen's paean to love opens with a chorus for three-part children's choir. *Amor mihi vitam donat* (Love gives me life), whereupon a choir of mothers sings *Amor tibi vitam dedit* (Love gave you life). A young man and a young woman sing a duet to the text *Amor est votum meum* (Love is my craving), leading into a four-part fugue to the age of manhood, *Amor est fons meus* (Love is my fountain) for male choir. A distressed woman (solo soprano) sings, *Amor est dolor meus* (Love is my sorrow), and after a repeat of the fugue for male choir and an intermezzo for orchestra, we hear the tribute to love of old age: *Amor est pax mea* (Love is my peace). The children's choir reappears at the close of the work as a heavenly choir with soprano and tenor soloists in an apotheosis built upon the introductory theme.

# Fynsk Foraar

## Springtime on Funen

### ADULT CHORUS

Like a patch of green as snows disappear,  
like a broad lily leaf lying on the mere,  
Funen awakens, and Spring is here.

Now blossoms the old wizened apple tree  
on hills that are round as a maiden's knee,  
and spreads forth its flowers for all to see.

In gardens where snowflakes once did lie,  
are trellises stretching towards the sky.  
The hops will be growing both straight and high.

And village folk say that the days are fine,  
from morning to dusk now the sun will shine,  
and they shiver to think of their fireside supper time.

### SOPRANO

Oh see, the Spring is coming.  
The garden is a humming,  
and now the air is thin and clear,  
so take your cap off father dear.  
So many thoughts come into my heart,  
I hardly dare my feeling impart.

And pussy cat is prowling,  
no longer stays in growling,  
while winter winds were awful  
she played with mother's ball of wool,  
and grandpa sitting by the door  
was pondering the bible lore.

Oh see, the Spring is coming,  
oh hear, the garden humming,  
the kitchen is no place to be,  
when hearts are full and souls are free.  
What is this sudden burning,  
what is this strange and sudden yearning?



### TENOR

The tender day is light and long  
and full of sun and blackbirds' song  
and things are fine, and yet I wish,  
the neighbour's daughter Isobel  
who long has held my heart in spell  
would kiss my cheek.  
I would not tell my darling Isobel.

She'd offer me her little hand  
in sweet contentment, we would stand,  
she'd low'r her eyes and give to me  
her lips so willingly,  
ah yes, the days are light and long  
and full of sun and blackbirds' song,  
but Isobel my darling dear, she loves me not, I fear.

Behind the hedge I see her there,  
is it for me that smile so fair?  
She carries milk, she feeds the cat,  
it's her she's smiling at.  
Oh, see she smiles, she smiles and now,  
my Isobel, I know not how,  
my heart can bear this gentle pain,  
such beauty, such disdain.

### BARITONE

The sun once again now his warmth does send,  
come into the farmyard, you welcome friend.  
You come with the dust, you come with the breeze,  
you breathe on the buds and they turn into leaves.

No longer you come after show'r and squall,  
my heart now is peaceful, what e'er may befall,  
my heart was a cold and deserted place,  
till Springtime arrived with its smiling face.



**ADULT CHORUS**

Tralala, Tralala etc.  
The maidens are dancing now arm in arm,  
and one of them's hot, and the other is warm,  
they give one another a playful slap,  
the others have often to give them a rap.

**TENOR**

I light up my pipe in the twilight haze,  
the sun has gone down in the western blaze.

**BARITONE**

I peer at the moon o'er the rim of my glass,  
for wine and the pipe make the time soon pass.

Today my eyelids can feel the sun,  
and scorching weather has now begun,  
I smell the dampness of field and wood,  
there must be flowers and colours good.

I go my way with a wary foot,  
I must not stumble on stone or root.  
I hear the noises from far and near;  
a cow who lows in the pasture here.

I always carry my clarinet  
in times of grief it consoles me yet;  
behind its cold metal keys are found  
so many tunes and such magic sound.

And children follow me everywhere,  
their warm, soft cheeks and their silken hair,  
they reach for my hand with a gentle touch,  
the very spirit of Springtime is such.



**CHILDREN'S CHORUS**

Now is the time for playing,  
with our new spinning top,  
its twists and turns displaying,  
for we can make it hop.

And we will gather flowers  
and make such fine bouquets  
and dance away the hours  
these bright and sun filled days.

**YOUNG GIRL**

Hey, Hans, if you will play now,  
you'll get yourself a treat,  
I say now, now I've got us two bits of cake to eat.

**YOUNG BOY**

Yeah, Hans, if you will play now  
and girlish games enjoy, and curtsy low,  
well hey now, that makes you a big soft mummy's boy!

**CHILDREN'S CHORUS**

Now is the time for playing,  
and we will have a treat,  
and we will gather flowers,  
and we'll have cake to eat,  
now is the time for playing.





**ADULT CHORUS**

We hang up our pipes by the fireside,  
and number our blessings at eventide,  
for Springtime is here, no more frosts and rains,  
it helps us forget all our aches and pains.

We take our companions by the hand,  
our fingers are crooked, but still we stand  
together, as always, through wind and sun,  
it comforts us, each and every one.

But when we have wandered a little way,  
we long to go home at the end of day,  
for old folks have seen much adversity,  
and now long to rest in eternity.

Come here, come play your clarinet,  
our winter hearts are longing,  
come here and play a dance,  
we'll make the island tremble yet,  
where happy folk are thronging.  
Tralala Tralala.

Now take your partner by the hand,  
and join us in our dancing,  
Come on for Spring is in the land,  
its spell is quite entrancing.  
Tralala Tralala etc.

**TENOR**

And if no partner you have found,  
take Sophie from the bench.  
She may be just a wee bit round...

**BARITONE**

but she's a jolly wench.



**ADULT CHORUS**

For dancing is the highest bliss,  
our coats we now unbutton  
and now, my sweet, I want a kiss,  
for kissing I'm a glutton.

We dance all through the Springtime day,  
and drive the winter far away.  
Come here, come play your clarinet!

**SOPRANO, TENOR, BARITONE**

See apple blossom falling on the pathway.

**ADULT CHORUS**

The night belongs to us  
apple blossom falling.

Come here, come play your clarinet,  
our winter hearts are longing,  
come here and play a dance,  
we'll make the island tremble yet,  
where happy folk are thronging.

Now take your partner by the hand,  
Come on for Spring is in the land,  
for dancing is the highest bliss,  
our coats we now unbutton.

We dance all through the Springtime day,  
and drive the winter far away,  
Come here, come play your clarinet!



# Hymnus Amoris

## CHOIR, CHILDREN

*Amor mihi vitam donat,  
adolesco in fasciis eius,  
et quotidie me gaudio saturat.  
Amor mihi vitam donat.*

## CHILDHOOD

Love gives me life  
and I grow in its leading strings;  
each day it fills me with joy.  
Love gives me life.

## MOTHERS

*Amor tibi vitam dedit,  
adolescis in fasciis eius,  
et quotidie te gaudio saturat.  
Amor tibi vitam dedit.*

## MOTHERS

Love gave you life  
and you grow in its leading strings;  
each day it fills you with joy.  
Love gave you life.

*Amor mihi vitam donat,  
adolesco in fasciis eius,  
et quotidie me gaudio saturat.  
Amor mihi vitam donat.*

## CHILDREN

Love gives me life  
and I grow in its leading strings;  
each day it fills me with joy.  
Love gives me life.



## TENOR, SOPRANO & CHOIR

*Amor est votum meum et desiderium,  
praelucet mihi instar sideris,  
plenitudinem eius semper quaero.  
Amor est votum meum et desiderium.*

## YOUTH

Love is my striving and my longing,  
it shines for me as a guiding star;  
eternally I seek its fullness.  
Love is my striving and my longing.

## MALE CHOIR

*Amor est fons meus,  
virtus super ripas eius floret,  
Amor est robur meum.  
Amor est fons meus.*

## MANHOOD

Love is my wellspring  
and deeds grow by its banks.  
Love is my strength,  
Love is my wellspring.



**SOPRANO**

*Amor est dolor meus,  
nil me altius vulneravit,  
nil tamen carius.  
Amor est dolor meus.*

**SOPRANO**

Love is my pain.  
Nothing has wounded me like love,  
yet it is precious to me.  
Love is my pain.

**CHOIR**

*Amor est fons meus,  
virtus super ripas eius floret,  
Amor est robur meum.  
Amor est fons meus.*

**CHOIR**

Love is my wellspring  
and deeds grow by its banks.  
Love is my strength,  
Love is my wellspring.

**SOLO VOICES, TENOR, BARITONE & BASS**

*Amor est pax mea,  
est aurora mea vesperi,  
opes mihi largitus, ut ipse largiar.  
Amor est pax mea.*

**AGE**

Love is my peace.  
Love is my evening glow,  
it gave me riches that I too might give.  
Love is my peace.



**CHOIR. (ANGELS)**

*Lucis fons ex humili,  
atrae terrae fulgur,  
mille fracta radiis  
mira fax divina!*

**CHILDREN**

Fount of light from low mound,  
lightning-flash from the dark earth,  
broken into billions of rays,  
divine fire, still wondrous!

**CHOIR WITH SOPRANO & TENOR SOLO**

*Ecce! Audite! Coeli cantus  
terrae campi reboant,  
lucis sublimes regiones  
vox amoris personat.*

**CHOIR**

Listen! Listen! Heavenly music  
floods over earthly fields;  
lifted to the zones of light  
the song of love rings out.

**CHOIR. (TUTTI)**

*Amor vitam dedit,  
replet desideria,  
scaturigo est virtutis,  
pax amoris nomen est.*

*Lucis fons ex humili  
igne splendet coeli  
Amor alme, unice,  
ave! tibi grates!*

Love gave me life,  
love fulfils my longing,  
love is a well of strength,  
peace is the name of love.

Fount of light from low mound  
purified by fire of Heaven.  
Love, fulness and oneness,  
Love, we hail and thank thee.



## Kim Sheehan

SOPRANO

Cork-born soprano Kim Sheehan, “sporting a super voice” (*Opera Now*) has sung many of the roles in the coloratura repertoire in Germany, Switzerland, the UK and Ireland working with such established companies as the Royal Opera House, Zürich Opera House and Wexford Festival Opera to name but a few.

She has received a host of excellent reviews from around Europe including her “outstanding” (*Der Landbote*) interpretation of Zerbinetta, an “utterly brilliant” (*Arts Desk*) and “truly star-blazing” (*Osterländer Volkszeitung*) Königin with a voice that “sets the pulse racing” (*Financial Times*) and which shone “like the many fires of a diamond.” (*Forum Opera*).

Kim made her debut at the Royal Opera House, Covent Garden, singing Diana in the world premiere of Jonathan Dove’s *Diana and Acteon*, a part of *Metamorphosis: Titian*, a grand collaboration between the Royal Opera, Royal Ballet and the National Gallery, in which she was described by the New York Times as “excellent”.

She graduated with distinction and the Gold Medal from DIT Conservatory of Music, Dublin, before taking up a scholarship at the Royal College of Music & Benjamin Britten International Opera School, London. From there Kim continued onto the prestigious International Opera Studio at Zürich Opera House.

Most recently Kim completed a nationwide Irish tour of Poulenc’s *The Human Voice* as part of OTC’s Opera Hub. She performed the sung role in Company Philip Connaughton’s *Extra Terrestrial Events* at the Dublin Dance Festival with music written by Michael Gallen. Kim writes with experimental project *Second Moon of Winter* signed to Denovali records, and wrote *All That Is Sound* as part of her MA in Music Performance at the Cork School of Music.

In 2019 Kim will sing Königin der Nacht in Irish National Opera’s forthcoming production of *Die Zauberflöte* and the role of Mabel in the *Pirates of Penzance* as part of Cork Opera House’s Opera Concert series.



## Breiffni Horgan

TENOR

Breiffni Horgan began his singing as a treble with St. Finbarre’s Cathedral Choir. He started his singing studies with the late Maeve Coughlan at the Cork School of Music, where he also learned French Horn, and is a past member of the CSM Symphony Orchestra. He graduated from University College, Cork with a degree in electrical engineering before moving to London to further his singing studies. Breiffni was subsequently awarded a full scholarship to study opera at the Guildhall School of Music and Drama, London, during which time he was also a member of the Glyndebourne Festival Chorus. He subsequently completed a year’s study at the Flanders Opera Studio in Gent, Belgium with the generous support of City Life and Frances Lynch. In constant demand as a soloist, Breiffni performs regularly on concert stages throughout Ireland, the UK and Europe and has appeared at distinguished venues including London’s Southbank Centre, The Linbury Theatre at the Royal Opera House, Théâtre du Châtelet, Paris, The Vlaamse Opera, Antwerp, The Sydney Opera House, The National Concert Hall of Ireland, and has been broadcast live by RTÉ, the BBC, as well as by Dutch, Belgian and Australian radio.



## Rory Dunne

BASS BARITONE

A graduate of both the DIT Conservatory of Music and Drama (BMus Hons) and The Bull Alley Theatre Training Company, Rory Dunne has studied as both an actor and a classical singer.

His career has led him to work with Irish National Opera, Cork Opera, Northern Ireland Opera, Wide Open Opera, Opera Theatre Company, Lyric Opera Productions, Opera in the Open and the RTÉ Concert Orchestra Chorus, performing roles in The Wexford Opera House, The National Concert Hall, The Bord Gais Energy Theatre and The Buxton Opera House.

He has been awarded prizes from Feis Ceoil, The Bernadette Greevy Bursary, Navan Choral Festival and The John McCormack Society, and the Northern Ireland Opera Glenarm Festival of Voice.

Performed roles include *Colline (La Bohème)*, *The Mikado (The Mikado)*, *Monterone (Rigoletto)*, *Haly (L'Italiana in Algeri)*, *Buck Mulligan (Eric Sweeney's "Ulysses")*, *Dottore Grenvil (La Traviata)*, *Sciarrone (Tosca)*, *Bartolo (Le Nozze di Figaro)*, *David (A Hand of Bridge)*, *Boatswain (HMS Pinafore)*, *Talpa (Il Tabarro)*, *Fiorello (Il Barbieri di Siviglia)*, and *Dancaire (Carmen)*.

Rory has been engaged as a Company Artist with Cork Opera for both the 2018 and 2019 seasons where he regularly performs. Later this year he will be joining Opera Collective Ireland to perform the role of *Greatrakes* in Raymond Deane's new opera *Vagabones*, as well as the title role in their production of Telemann's *Pimpinone*.



## Brendan Collins

BARITONE

Cork Baritone Brendan Collins began his training at the Cork School of Music under Robert Beare, the D.I.T. Conservatory in Dublin and in 2007 he was granted a scholarship to study at the Opera Studio of Theatre de la Monnaie in Brussels under renowned bass-baritone José van Dam. In 2005 he was one of only 12 Irish singers to take part in the 1st Wexford Festival Young Artists programme under tenor Dennis O'Neill.

As a soloist he has performed across Ireland, the UK, Europe, the Middle East, China and America. Opera engagements include Glyndebourne Festival Opera, B.B.C. Proms at the Royal Albert Hall, Scottish Opera, English Touring Opera, Opera Theatre Company, NI Opera, Longborough Festival Opera, Anna Livia Festival, Lyric Opera, Cork Operatic Society and Glashule Opera. His roles include the title role in *Gianni Schicchi*, Count Almaviva (*Le Nozze di Figaro*), Marcello (*La Bohème*), Escamillo (*Carmen*), Germont (*La Traviata*), Tonio (*Pagliacci*), Alfio (*Cavalleria Rusticana*), Paolo Albiani (*Simon Boccanegra*), Masetto (*Don Giovanni*), Pietro de Wisants (*L'Assedio di Calais*), Jupiter (*Orpheus in the Underworld*), Marullo (*Rigoletto*), Elviro (*Xerses*),

Aeneas (*Dido & Aeneas*), Fiorello (*The Barber of Seville*), Yamadori (*Madama Butterfly*) and Count Gil (*Il segreto di Susanna*) amongst others.

A regular performer on the concert platform his repertoire includes Handel *Messiah* (Pro Cathedral, Dublin), Handel *Birthday Ode for Queen Anne* (St Patrick's Cathedral, Dublin), Mozart *Requiem* (National Concert Hall, Dublin), Mozart *Vespers* (Kajetanekirche, Salzburg), Mozart *Coronation Mass* (St. Stephen's Cathedral, Vienna), Mozart *Mass in C Minor* (Ulster Hall, Belfast), Mozart *Spatzenmesse* (Westminster Cathedral, London), Haydn *Creation Mass* (Clonard Monastery, Belfast), Haydn *Nelson Mass* (St Finbarre's Cathedral, Cork), Fauré *Requiem* (St. Bavo's Cathedral, Ghent) Schubert *Mass in G* (St Nicholas, Galway), Puccini *Messa di Gloria* (Cork City Hall), Orff *Carmina Burana* (National Concert Hall, Dublin), Mendelssohn *Elijah* (Wexford Opera House) and Beethoven *9th Symphony* (Palais des Beaux-Arts, Brussels).

Recent highlights include his Chinese debut at the Hong Kong Cultural Centre in concert with the Hong Kong Philharmonic Orchestra.



## Conor Palliser

CONDUCTOR

Conor Palliser has quickly established himself as one of Ireland's leading young conductors and accompanists. He is the principal conductor of the 150-member Fleischmann Choir, the Cork School of Music [CSM] Symphony Orchestra and chorus master to Cork Operatic Society. He is also a highly-regarded french horn player, pianist and educator. Conor became a student at the CIT Cork School of Music as a five-year old and is now on the staff as lecturer, conductor, piano teacher and coach accompanist. His piano and french horn teachers - Mary Beattie and Seán Clinch respectively - had a prodigious influence on his musical development.

Conor first studied conducting with Alan Cutts during his BMus Degree and from 2009 to 2011, he undertook a conducting mentorship with Dr Geoffrey Spratt at CSM. 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 more recently in the presence of President Higgins as part of the Easter 1916 anniversary festivities. He conducted the RTÉ National Symphony Orchestra on their sold-out Irish tour in 2015 and again the following July in their sold-out final Summer Lunchtime Series concert in the National Concert Hall [NCH], Dublin. In May of 2016, Conor made his debut with the Ulster Orchestra on a week-long concert series across Northern Ireland. Following his Carnegie Hall debut with the New York Concerti Sinfonietta in October 2017, the Epoch Times wrote that Conor is an 'outstanding Irish conductor.'

Conor was horn soloist at the opening of the Cork International Choral Festival in 2010 and conducted the first performance in Ireland of Finzi's *Intimations of Immortality* at the opening of the festival in 2016.

## CSM Junior & Senior Childrens' Chorus and Youth Vocal Ensemble

The children's choirs are comprised of boys and girls aged 7 to 18 years. They rehearse as three choirs, Junior, Senior and Youth and perform at least twice yearly. They present repertoire from the Children's and Youth Choral Literature, many from the pens of Irish composers such as Brian Boydell, John Buckley, Alan Cutts, Sue Furlong and Havelock Nelson.

Highlights of the choirs' experiences in recent years, were a recording of a CD and three performances of a specially commissioned *Mass for Peace*, a performance for the President of Ireland, Mary McAleese on the occasion of her official visit to the

School in 2008, and participation in a performance of Ralph Vaughan William's *Hodie*. In 2012 the children participated in the first performance in Cork of Arthur Honegger's *Christmas Cantata*. The combined Senior and Youth Choirs have had great success in the Cork International Choral Festival, winning 1st prize in the National Youth Choir Competition and the Trofaí Cuimhneacháin Philib Uí Laoghaire for performance of a part-song in Irish.

The three choirs are conducted by Maria Judge, James Taylor and Grace Bergin and are accompanied by Deirdre Long, Denise Crowley and Michelle Cooke.

### CSM Junior Childrens' Chorus

**Conductor:** Maria Judge  
**Accompanist:** Deirdre Long

Rachel Abimbola	Anna Cregan	Jenny McCarthy	Breffni Ring
Keiron Acierto	Esme Cussen	Karla Milner	Pia Ruth
Abigail Adair	Isabel Delaney	Claudia Misiak	Eoghan Smith
Naomi Agbogan	Gabby Dimaandal	Bridget Moynihan	Sadhbh Smith
Jenny Aherne	Edel Egan	Sophia Newell	Gonzalo Soto
Gabriel Bastos	Isabel Furey	Fiona O'Neill	Charlotte Walmsley
Clíodhna Bradley	Mariana Good	Nessa O'Shea	Rex Xu
Leah Buckley	Rex Haito	Isabella Plaiçe	Nadya Yalova
Zara Coffey	Christa Joseph	Eva Poulöse	
Annabelle Conradië	Luke Joseph	Natalie Prybytko	
Eve Courtney	Lucy Madden	Anastasia Prybytko	

### CSM Senior Childrens' Chorus

**Conductor:** James Taylor  
**Accompanist:** Denise Crowley

Nicole Birmingham	Ellie Newton
Bryan Chan	Manus O'Boyle-Sheehy
Mary Kelly	Evie O'Connor
Fionn Madden	Aoibhe O'Dwyer
Mia Mansfield	Liadh O'Riordan
Lily Mayes-Butler	Orla Quin
Izzy McGrath	Noa Soto
Roisin McGonagle-Walsh	Ellie Vaughan-Reddan
Lola Milner	

### Youth Vocal Ensemble

**Conductor:** Grace Bergin  
**Accompanist:** Michelle Cooke

Charlayne Amayo	Shannon Omoba
Roan Boyle-Sheehy	Kailee Rose-Casey
Emily Coughlan	Sarah Ryan-Purcell
Kiera Egan	Zoe Scarpa
Mai Hanratty	Crystabell Sotgiu
Gioia Plume	Alice Woodworth
Ava Minehane	
Ellen O'Sullivan	

# fleischmann Oir

Cork School of Music  
Cork Institute of Technology

The Fleischmann Choir was founded in November 1992. 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 long-serving Festival 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. The choir was then led until 2013 by founder-conductor Dr Geoffrey Spratt (former Director of the CIT School of Music and Founder-Conductor of the Irish Youth Choir and Canticum Novum). Conor Palliser has been the conductor since 2013, and has maintained the high standard and the proud tradition of

the choir, while continuing to bring pieces never before heard in Ireland to Cork audiences.

The Fleischmann Choir is delighted to have been invited to give the Opening Gala Concerts of the 2004, 2005 & 2010 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.

The Fleischmann Choir has achieved an enviable reputation for fulfilling its mission to perform the large-scale repertory for choir and orchestra.

## Fleischmann Choir 2019

### Sopranos

Regina Broderick  
Claire Brosnan  
Edith Browne  
Camilla Bywater  
Mairéad Casey  
Fiona Chambers  
Marrita Clifford  
Teresa Coughlan  
Muireann Cussen  
Michèle de Foubert  
Deirdre Deasy  
Leona Duffy  
Christina Favier  
Marguerite Field  
Julia Foerster  
Toni Forde  
Mairéad Gallagher  
Anne Godfrey  
Ann Harrington  
Erin Harris  
Sinead Kelleher  
Aoife King  
Lisa Lee Fitzgerald  
Susanne Leutenegger  
Elizabeth Lynch  
Patricia McMahon  
Margaret Murphy  
Niamh Murray  
Fionn Ní Chatháin  
Deirdre Ní Drisceoil  
Sinead O'Neill  
Aoife Marie O'Sullivan  
Patricia O'Sullivan  
Vivienne Sayers  
Marie Sprott  
Marcella Twomey  
Rosie Twomey  
Tania Vucinic  
Denise White

### Altos

Christine Allan  
Michèle Boyle  
Niamh Browne  
Clare Bywater  
Teresa Collins  
Aoife Coyne  
Jane Daly  
Anne Donnelly  
Nessa Elliott  
Philomena Giltinan  
Renata Gudinovic  
Jean Healy  
Deirdre Hurley  
Elaine Kelly  
Patricia Kelly  
Betty Killeen  
Laura Lagerqvist  
Mary Lisson  
Maeve Long  
Caroline Long-Nolan  
Anne Malone  
Bernadette Murray  
Patricia O'Gorman  
Dearbhail O'Callaghan  
Anne O'Connor  
Clare O'Shea-O'Neill  
Lilian O'Sullivan  
Greene  
Sheila Robinson  
Isabelle Sheridan  
Alison Smyth  
Noreen Spillane  
Ita Teegan  
Anne Walsh  
Kay Walsh

### Tenors

Ciaran Aherne  
Jim Cashman  
James Cleary  
Margaret Crowley  
Matthew Doherty  
Patrick Fitzpatrick  
Andrew Lane  
William Lane  
Seamus Lau  
Billy Lewis  
David Lynch  
Graham Manson  
Sean McGann  
Donal 'Dan' Mulcahy  
Terence Murphy  
Pierse O'Brien  
Brian O'Connor  
Seumas O'Donovan  
Macdara Ó Faoláin  
Proinnsias O'Keefe  
Michael O'Neill  
Ann-Marie O'Sullivan  
John O'Sullivan  
David Shine  
Geoff Spratt  
David Sprott

### Basses

Walter Beare  
Willie Beechinor  
James Brockie  
Paul Carroll  
Murrough Connolly  
Paul Cussen  
Justin Donnellan  
Matthew Haddock  
Justin Finbarr Healy  
Kurtis Hemphill  
Tom Kennedy  
David King  
Edward Lane  
Rory Moloney  
Conor Nash  
Paul O'Brien  
Lorcan O'Byrne  
Sean O'Callaghan  
Sean O'Flynn  
Brian O'Kennedy  
Peter O'Reilly  
Finbarr O'Riordan  
Ismael Ojeda  
John C. Ryan  
John Spillane  
Pawel Switaj  
David Vesey  
Richard Winfield

### Committee 2018-19

**Managers:** Cliona O'Sullivan & Ita Teegan  
**Treasurer:** Graham Manson  
**Membership Secretary:** Dearbhail O'Callaghan  
**Librarian:** Michèle de Foubert  
**Archivist:** Margaret Crowley  
**Social Secretary:** Willie Beechinor  
**Stage Managers:** Terence Murphy & Graham Manson  
**Website:** David Sprott ([www.thefleischmannchoir.org](http://www.thefleischmannchoir.org))  
**Design:** Alan O'Shea [of *aosdesign*]  
**Photography:** Seumas O'Donovan  
**Line-Leaders:**  
Deirdre Ní Drisceoil, Aoife Coyne,  
David Shine & Justin Donnellan  
**Assistant Line-Leaders:**  
Sheila Robinson, Seumas O'Donovan  
**Fund Collectors:**  
Ann Harrington, Ita Teegan,  
David Lynch & Pavel Switaj

### Music Staff 2018-19

**Conductor:**  
Conor Palliser  
**Founder-Conductor Emeritus:**  
Dr Geoffrey Spratt  
**Accompanist:**  
Ciara Moroney  
**Line Coaches:**  
Matthew Haddock,  
Elaine Kelly,  
Geoffrey Spratt



# Cork School of Music Symphony Orchestra

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-five years ago, to become hailed in the national press as '*the finest orchestra of its kind in Ireland*'. The continuous tradition of high-standard playing is indebted both to its founder and to the leadership of Dr Geoffrey Spratt who conducted the group for nearly twenty years. The orchestra continues to go from strength-to-strength under the guidance of its current conductor, Conor Palliser. The orchestra owes a great deal of gratitude to all of the staff at the CIT Cork School of Music for the high quality training that they receive.

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. It has commissioned works from a number of Irish composers – most notably John Kinsella, whose *Symphony No. 7* it premièred 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, 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) and Sam Perkin. It has also recorded scores by Stephen Parker for award-winning films: *Poker Nights* (2004) and *Forty shillin' shame* (2008).

Many of the orchestra's past members now hold positions in some of the leading orchestras across the globe.

# CSM Symphony Orchestra

## Violin 1

Sally-Anne Branagan  
Megan Chan  
Aisling Donnelly  
Constanza Fischer  
Rachael Masterson *Co-Leader*  
Orlaith McHugh  
Michelle McCarthy  
Muireann Ní Raghallaigh  
Harry O'Connor  
Ultan O'Flanagan  
Molly O'Shea *Leader*  
Kate O'Shea  
Irina Reidewald  
Cliona Sunderland

## Violin 2

Ciara Beechinor  
Caoimhe Browne *Principal*  
Kirsten Corbett  
Cathal Cronin  
Caoimhe Doyle  
Bruno Lamy  
Roisin Hynes McLaughlin  
Helen Manning  
Caoimhe McCarthy  
Courtney O'Connor  
Zita O'Dwyer  
Isobel Phelan Healy  
Helen Rutledge *Co-Principal*  
Sidney Uzik  
Alice Vachet  
Samuel Wade

## Viola

Cian Adams Gibson  
Ellen Bolger  
Cian MacGarry *Principal*  
Amina Kareem  
Zara Kareem  
Mark Kenny  
Oliver Linger  
Faustyna Long  
Kostya Miles  
Caoimhe Neff  
Sally O'Donoghue  
Katherine Veeckman *Co-Principal*

## Cello

Meadhbh Campbell  
Grace Coughlan *Principal*  
Anna Hernan  
Doireann Kelly  
Michael Murphy  
Robert Murphy  
Zoë Nagle *Co-Principal*  
Doireann Ni hAodáin  
Julianne Quirke  
Róisín Rock  
Jake Ryan  
Ben Terhorst

## Double Bass

Jacob Butler  
Stephane Petiet *Principal*  
Alison Riordan *Co-Principal*

## Harp

Siobhán Brady

## Flute

Rebecca Archer *Principal*  
Darragh Johnson  
Holly Nagle

## Piccolo

Darragh Johnson

## Oboe

Catherine Kelly  
Emily Long *Principal*  
Jane Sullivan

## Cor Anglais

Catherine Kelly

## Clarinet

Leigh Anne Jones  
Ciaran O'Driscoll *Principal*

## Bassoon

Katie Marie Cody *Principal*  
Clare Daly

## Horn

Colum Mulhall  
Hugh O'Connor  
Karl Sullivan  
Louise Sullivan *Principal*

## Trumpet

Eoin Allen  
William Chester *Principal*  
Seán Hayes  
Orlaith O'Driscoll  
Steven O'Neill

## Trombone

Eoin Leahy  
Jack Mahony *Principal*  
Oran O'Neill

## Tuba

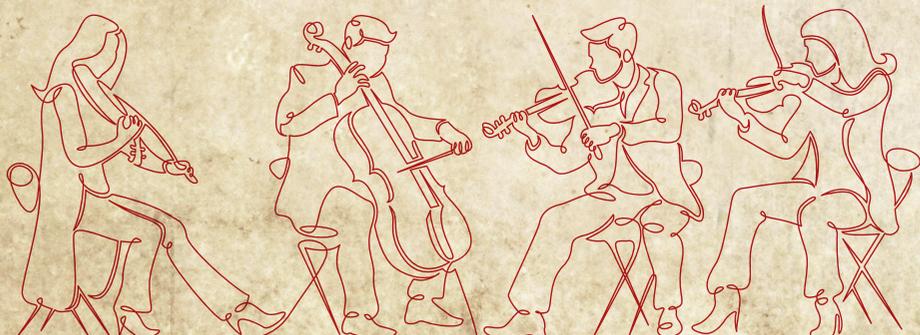
Rob O'Brien

## Timpani

Patrick Lynch

## Percussion

Nicola Ciccarelli  
Dylan Tierney





CORK INTERNATIONAL  
*choral festival*