



The Fleischmanns

A Remarkable Cork Family

A Companion to the Fleischmann Centenary Celebration

With contributions by Patrick Zuk, Ruth Fleischmann & Séamas de Barra

Song for a Festive Occasion.

Allegro Moderato, Ma Risoluto

WE ARE THE MUS-IC MA-KERS AND WE ARE THE
DREA-MERS OF DREAMS, NOW EA--Sing THE WORLD'S Weight
of SOR-ROWS, NOW Stee - ring to earth the SUN'S
beams. We ARE the Spi - rit hea - lERS Who
Ligh-ten AND brigh-ten AND CURE, Who Sum-mon to
far - a - way PLA - ces AND ADD to the MIND'S Rich
Store. We ARE A
My - stic U - nion Who bridge the gulf be-tween Men:
Through A LAN - guage Which speaks to the mil - Lion
We LEAD them, We LEAD them to peace A ---
GAIN.

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&

Séamas de Barra



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CORK CITY COUNCIL | COMHAIRLE CATHRACH CHORCAÍ

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CORK CITY COUNCIL | COMHAIRLE CATHRACH CHORCAÍ



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Foreword

In 2010 Cork City Council celebrates the centenary of the birth of Aloys Fleischmann, the Irish composer, scholar, conductor, campaigner, professor of music at University College and Freeman of the City of Cork.

Aloys Fleischmann made a major contribution to 20th-century Irish cultural life. He was born into a family of German musicians who first came to Cork from the Bavarian town of Dachau in 1879. He became professor of music at UCC aged 24 and founded the Cork Symphony Orchestra. He brought national and international artists to the city for sixty years, established Cork's International Choral Festival and collaborated with Joan Denise Moriarty to develop ballet in Ireland. A lifelong campaigner for music in education, he was an ardent advocate of Gaelic culture. His research on Irish traditional music constitutes a major contribution to the heritage. He supported Irish composers through his broadcast performances of their works on Radio Éireann. As a composer, he attempted to fuse the native traditions of folk music with central European modernist idioms; his works have been performed in Britain, Canada, China, France, Germany, Switzerland and the USA.

The City Council's Centenary Working Group has planned a variety of events for the year which include: concerts, recitals, exhibitions, dance performances, broadcasts, conferences and public lectures.

The centenary year will see a permanent documentation of Fleischmann's legacy – there will be an RTÉ lyric fm Fleischmann CD, a Fleischmann documentary, a digital collection of all his broadcasts and a number of publications. Fleischmann's compositions are being made available on the internet: his manuscript scores are being digitised in the city's Music Library, and new electronic editions being created so that the works become performable worldwide.

I thank all those who have worked very hard to make this year a memorable tribute to the man who did so much to promote music in Cork and in Ireland and whose integrity and dedicated service to his city remains a model for us all.

Cllr. Dara Murphy,
Ardmhéara Chorcaí / Lord Mayor of Cork



Left: The Lord Mayor of Cork, Gerald Y. Goldberg and Aloys Fleischmann, Freeman of the City, April 1978. (Photograph: courtesy of The Irish Examiner)



Aloys Fleischmann speaking on the day he was made Freeman of the City of Cork, Council Chamber, City Hall, Cork, April 1978, with, left to right: Jack Higgins, later City Manager, Joe McHugh, then City Manager, Cllr. Gerald Y. Goldberg, then Lord Mayor of Cork.

Dedicated to the memory of Professor Aloys Fleischmann & his parents, with gratitude for their unique contribution to the social and cultural life of the city of Cork and of the nation, through music and the promotion of community spirit.

Introduction

Cork City Libraries are delighted to publish *The Fleischmanns, a remarkable Cork family: a companion to the Fleischmann centenary celebration*, to mark the centenary of the birth of Aloys Fleischmann Jnr.

It is particularly apt that Cork City Libraries should publish this book given Prof. Aloys Fleischmann's long association with and support for the Music Library on the Grand Parade. The 'Prof' understood the value of the public library – he borrowed and read, he encouraged others to read. Through the interest and kindness of the Fleischmann family many important and irreplaceable items relating to Prof. Fleischmann's legacy and music generally have been donated to the Cork Music Archive, a great boon to the Archive in its role of acknowledging and supporting local creativity.

Cork City Libraries will mount a major exhibition entitled 'Fleischmann, Family & Friends' during 2010, which will chronicle the remarkable lives of Aloys Fleischmann Jnr., his family in Cork and Germany, and the family's wide circle of friends, all of them central to the cultural and literary life of Cork in the 20th century. It will also focus on his life's work as educator, composer, and organizer of ventures such as the Cork Symphony Orchestra, the Choral Festival, and the Ballet.

There will be other major exhibitions in Cork and elsewhere during the year, including Cork Public Museum's 'Three Generations of Fleischmann Musicians', CIT Cork School of Music's 'Aloys Fleischmann; the man and his music', and 'Aloys Fleischmann; the university and the city' in University College Cork.

Liam Ronayne, Kitty Buckley
Cork City Libraries

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www.fleischmann100.ie
www.corkcitylibraries.ie

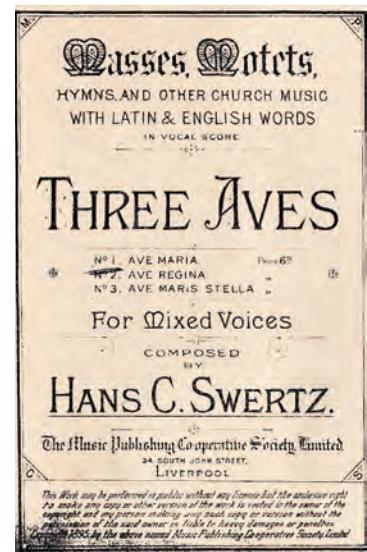


Tilly Fleischmann neé Swertz 1929

Tilly Fleischmann

Patrick Zuk

Aloys Fleischmann's wife Mathilda (or 'Tilly', as she was called by family and friends) was regarded in her youth as one of the most accomplished Irish pianists of her generation, and in later life she achieved national renown as a pedagogue. Born in Cork in 1882, she was of German extraction. Her father, Hans Conrad Swertz, hailed from Kleve, a region in the north-west of Germany which was then part of Prussia, and had trained as an organist and church musician in Bavaria at the Regensburg College of Church Music (Kirchenmusikschule). At the age of 20, he was appointed to a post at St Jakob's church in the market town of Dachau, located some twelve miles north of Munich. He promptly fell in love with the only daughter of a prosperous tanner, Walburga Rössler, much to the chagrin of the young lady's parents, who were horrified at the thought of her marrying an impecunious musician without any prospects to speak of, and who was a Prussian to boot. (Prussians were regarded with deep suspicion in other parts of Germany at the time as Prussia had become a dominant power.) Their opposition to the marriage probably prompted Swertz to leave the country for a time and accept a post at St Vincent's Church in Cork in 1879. At the time, the Irish Catholic hierarchy was actively seeking to improve the quality of native church music and to this end recruited a considerable number of organists from abroad by offering them reasonably well-paid posts. Swertz supplemented his income by teaching at the Cork School of Music, which had been founded the previous year in 1878. The following year he returned to Dachau to marry Fräulein Rössler, whose parents had meanwhile abandoned their opposition. He returned to Cork with his bride in 1880 and took up residence at 14 Dyke Parade. Over the next twenty-five years, he rose to a position of prominence in the musical life of his adopted city. He made regular appearances as a performer, composed a considerable quantity of sacred and secular music, some of which was published in Britain, and was much sought-after as a teacher of music theory, singing and piano. In 1890, he was appointed organist at St Mary's Cathedral in 1890, where he established a fine mixed-voice choir.





Above:
The Swertz Family
in Cork 1901, Tilly
second from left.

Below:
Tilly and her father 1903.



He and his wife had nine children, of whom Tilly was the second born. She received her earliest musical training from her father, and showed much promise: as a young girl, she began to accompany his choir at Cathedral services. When she turned nineteen, her father decided to send her to Germany for training at an advanced level. She was accepted at the Royal Academy of Music in Munich in September 1901 and enrolled for classes in organ and piano, specialising in the latter.

She was deeply fortunate in being assigned to two former students of the legendary Franz Liszt, Bernhard Stavenhagen and Berthold Kellermann. Stavenhagen was regarded as one of the greatest virtuosi of his generation, whose playing combined the highest poetic and imaginative qualities with an incomparable technique. Kellermann, who had been appointed Professor at the Academy in 1881, had acted as secretary to Wagner and music master to Wagner's children during his youth. He too was a pianist of remarkable gifts, particularly admired for his control of pedalling, a subject on which he wrote a comprehensive treatise. Liszt held Kellermann's performances of his own works in the highest regard, and would advise student pianists: 'If you want to know how to play my works go to Kellermann – he understands me'.



By the time Tilly came to study with him, Kellermann had largely ceased playing in public, but he continued to make appearances as a conductor. He was a tireless propagandist for Liszt's music up to the time of his death in 1926 and was widely considered to be the living embodiment of the Liszt tradition of performance.

Tilly remained in Munich for five years. Her diaries from this period record her arduous travails to perfect her playing, as well as her vivid impressions of Munich's rich cultural life. She made a number of successful public appearances, including a performance of the Schumann Piano Concerto with the eminent conductor Felix Mottl and of the Weber *Konzertstück* under the direction of Stavenhagen himself. She graduated from the Academy in June 1905 with first-class honours.

In September of the same year, she married Aloys Fleischmann, whom she had met in Dachau in the autumn of 1901 while visiting relations there. This marriage took place against Swertz's opposition: ironically, in view of the difficulties which had been attendant on his own marriage, he considered Aloys to be an unsuitable suitor on account of his humble social origins. The following year she was summoned back to Cork to deal with a familial crisis: her father had decided to take up a post as organist in Philadelphia. As her eight siblings were still either at school or university, it became incumbent on her to support the family. She evidently felt compelled to move back to Ireland, at least for a time, in order to assist her mother, and she persuaded her husband to come with her and take up her father's post. Acclimatising themselves to their changed circumstances was difficult: cultural life in Cork must have seemed wholly impoverished in comparison with Munich, which was a major artistic centre. The young couple clearly



Top, left: The ladies of Stavenhagen's masterclass at the Royal Academy of Music Munich 1903. Tilly: middle row, second from right, behind her Grace O'Brien

Top to bottom:
Berthold Kellermann,
Bernhard Stavenhagen
and Liszt (seated), Felix Mottl



Above: Aloys and Tilly

Below, left to right:
Fr. Patrick MacSwiney, Daniel Corkery,
Terence MacSwiney



regarded this arrangement as temporary, for in 1909 Tilly returned to Munich with the aim of giving a concert and preparing the ground for their return to Germany. Before leaving, she discovered that she was pregnant, but nonetheless went ahead with her recital as planned. Unfortunately it received little attention in the press, and matters did not work out as she had hoped. Having given birth to a son Aloys in April 1910, she returned to Cork with the baby in July.

Whatever disappointment they may have harboured, the couple decided to make the best of it and gradually adapted to life in the city. Tilly built up a teaching practice and continued to perform as a soloist, accompanist and chamber musician. She and her husband were clearly well-liked and made many friends among the city's writers, painters and musicians, including Terence MacSwiney and Daniel Corkery. A number of their acquaintances were actively involved in the Gaelic cultural revival, and later, in the struggle for Irish independence.

The routine of the couple's quietly industrious and hard-working lives was wholly disrupted by the First World War. They endured five difficult years of separation after



At Stockley's home in
Cork 1929:
(1st Row) Sean O'Faolain,
Professor Stockley,
(2nd row) Daniel Corkery,
Tilly Fleischmann,
Fr Pat Macswiney;
(Back row)
Germaine Stockley,
Aloys Fleischmann,
Hans Marcus,
Clare Engelmann,
Dr Heider

Aloys was interned as a prisoner of war in 1916 and later transferred to the Isle of Man. When the war ended, his release was delayed on account of the unstable situation in Ireland; he was deported to Germany in 1919 and only permitted to return in the autumn of the following year. His wife bore these trials with great fortitude. She took over Aloys' duties at the Cathedral, playing the organ for services and conducting the choir — a rather daunting task for a woman at that period. She continued to teach and looked after her son, visiting her husband whenever she could.

After Aloys' return in 1920, the couple renewed their efforts to enrich musical life in Cork, and their activities brought them into contact with a number of distinguished musicians. Tilly's involvement with the founding of the local music festival Feis Maitiú led to their friendship with Arnold Bax, who acted as adjudicator in 1929: the eminent composer soon became a regular guest in the Fleischmann home and often stayed with them on his trips to Ireland. E. J. Moeran similarly became a family friend, as did the Irish composers Herbert Hughes and Frederick May.

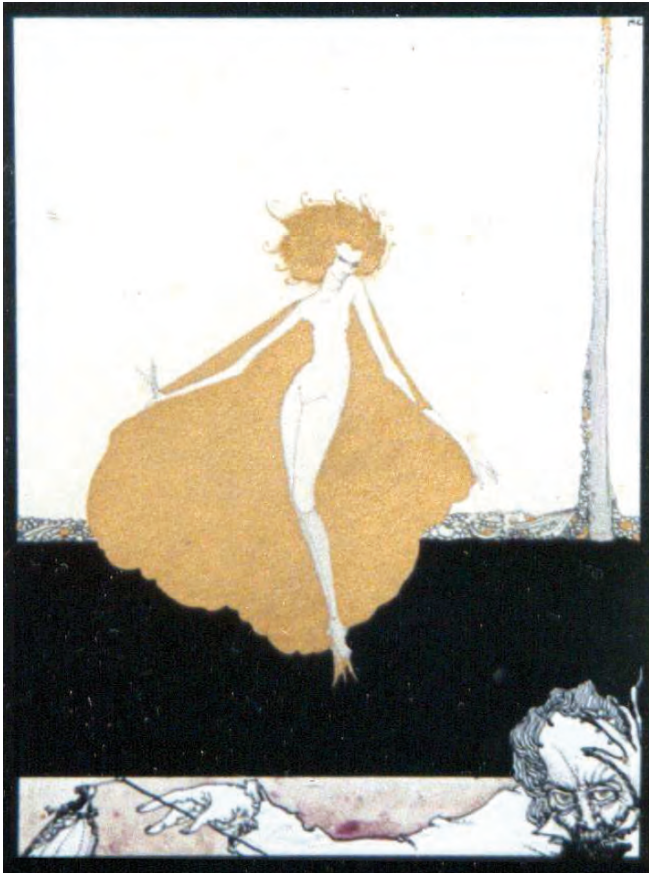
She continued to give recitals in Cork and occasionally in Dublin until the 1950s, as well as broadcasting on Radio Éireann. Her programmes were often adventurous and featured a considerable quantity of repertoire which was then unfamiliar to Irish audiences, such as the keyboard works of Debussy and Bax. Unfortunately no recordings survive of her performances when she was at the height of her powers, but contemporary reviewers had much praise for her musicianship and command of the instrument. She



was sufficiently highly regarded to be asked to accompany Elisabeth Schumann when the renowned soprano gave a recital for the Cork Orchestral Society, and appeared in concert with distinguished international ensembles such as the Kutcher String Quartet. Her last recital was given at home for her students and friends in 1962.

Tilly made an equally significant contribution to Irish musical life through her activities as a pedagogue: over the course of her long career she trained a number of Irish musicians who went on to have distinguished careers as performers or teachers in their own right, such as Seán Ó Riada, Geraldine Neeson, Gerard Shanahan and Brigid Doolan. Her students recall her as a kindly, if exacting mentor, who was uncompromising in her pursuit of the highest artistic standards. She undoubtedly regarded herself as a living link with a great nineteenth-century tradition of pianism which she zealously strove to transmit to her pupils.

At the suggestion of Herbert Hughes, she began to set down in writing her reminiscences of studying with Stavenhagen and Kellermann. Over a number of years her manuscript grew into a treatise on the Lisztian tradition of pianism, which she entitled *Tradition and Craft in Piano Playing*. In this substantial work, which runs to several hundred pages and was dedicated to Bax, she describes the technical exercises that she practised under the guidance of her teachers, which aimed to develop strength and independence in the fingers and assist in surmounting various difficulties. Many of these exercises appear to have been devised by Liszt himself. A large portion of the text is taken up with descriptions of the great virtuoso's interpretations of various works from the standard repertoire as well as his



own music, as recorded by Stavenhagen and Kellermann. Tilly's treatise is a document of considerable historical importance, offering as it does an authoritative account of Liszt's teaching methods as imparted by two of his former students to whom he was particularly close, having taught them regularly over a number of years. It contains much valuable information of a kind that is unavailable elsewhere: most of the reminiscences of Liszt which were published by his students are rather superficial and none of them discusses technical matters or the finer points of interpretation in comparable detail. Unfortunately Tilly was unable to find a publisher for the book during her lifetime: as Liszt's critical stock was rather low at the period, it was probably regarded as a commercially unattractive proposition. An extract from it was published in 1986 by the Adare Press in Cork, but the text undoubtedly deserves to be made available in its entirety.

The death of her husband in 1964 affected her very deeply: Aloys and she were devoted to one another, and each had been an unfailing source of support and encouragement to the other for almost sixty years. During the three years of life that remained to her, she sorted her own and her husband's papers, ensuring the preservation of documents that provide an invaluable record of the activities of three generations of an immigrant family of musicians in Ireland. She died of sudden heart failure on 17 October 1967 at the age of 85, having taught up to the day of her death.



Above: Tilly Fleischmann 1965.

Facing Page, top: Tilly Fleischmann, Oileán Ruadh Cork, Portrait by Patrick Hennessy 1946.

Facing Page, bottom: *Liszt - Valse - Impromptu* by Harry Clarke. Drawing after Tilly's 1923 Liszt recital in Dublin's Abbey Theatre.



Otto Strützel (1855-1930) *View from the North*

Dachau

The Fleischmanns' Place of Origin Seen by its Painters



Left to right: Karl Schröder-Tapiau (1870-1945). *View from the South*,
Richard Huber (1902-82), *View from the North in Late Winter*, Otto Strützel, *View from the South in Spring*



Karl Stuhlmüller (1859–1930), *Market Scene near the Augsburg Gate*

Founded in 805AD, Dachau was home to a painters' colony since 1850. The paintings reproduced here, by kind permission of the Dachau Municipal Gallery and S Glück, give a flavour of the region, the town, it's people and the creative spirit of the place where Aloys Fleischmann Snr. was reared.



Left to right: Max Liebermann (1847–1935), *A Shoemaker's Workshop*, Giulio Beda (1879–1954), *Wieningerstrasse in Dachau*



Aloys Fleischmann senior 1928

Aloys Fleischmann Senior

Ruth Fleischmann

Aloys Fleischmann was born on 24 April 1880 in Dachau, a small Bavarian town twelve miles north-west of Munich. It is now known the world over as the site of the first Nazi concentration camp. At that time it was known to Germans interested in art. The picturesque old town, founded in 805 AD, perched on a hill, surrounded by forests and boggy moorlands, had become a centre of landscape painting.

Aloys's father (also called Aloys) was a shoemaker, his mother the daughter of a book-binder. Aloys was their only child. He attended school for the customary seven years; he must have had special tuition in music because he began to compose during his childhood and at fifteen had four choruses commissioned by the town's Journeymen's Association. There was music in the family: his grandfather and an uncle had played the oboe, his father was a founding member of the Dachau Liedertafel Choir.

At sixteen the boy was admitted to a preliminary course of studies at the Royal Academy of Music in Munich; two years later he passed the Academy entrance test and began the full course. He studied the organ with the court organist, Ludwig Maier, and counterpoint and composition with the composer Josef Rheinberger. He and one other young man were the only two from Dachau in third level education.

In 1901, the post of organist in Dachau's church of St Jakob became vacant. Aloys was allowed to sit for his final examinations that autumn, although he had only completed three of the four prescribed years; he graduated with first class honours, and on 1 January 1902 was appointed organist and choirmaster in Dachau, aged 21.

At the turn of the century, every tenth person in Dachau was a painter. Several distinguished artists set up schools of painting in the town. The artists' often unorthodox lifestyles, and especially that of their lady students, provided the townspeople with much entertainment. Many of the painters worked with merchants and craftsmen to document and preserve the local heritage, which the artists greatly esteemed. Aloys Fleischmann, the shoemaker, became involved. He set up a craft association to help artisans

Top: Ludwig Meier, professor of organ, and *below* Josef Rheinberger, professor of composition, Munich.



Left:
Aloys Snr, in his student days

Right:
Ludwig Berberich, student friend, later Munich cathedral choirmaster.



Below:
Night of Wonders,
Adoration Scene,
production design for the
Fleischmann nativity play
by Hermann Stockmann

cope with the modernisation of trade and industry. He knew some of the painters from the choir, and organised craft exhibitions with them.

His son took up the work in the field of music. He founded a School of Singing, which was financed by merchants and the Town Council, allowing him to give free daily singing classes to all the girls and boys in Dachau's two schools. The tuition was soon extended to adults. He revived a local drama tradition, and founded a Children's Festival during which, at New Year, a nativity play was performed by pupils from the School of Singing



and the local orchestra, three Dachau painters providing scenery and costume designs. At first he adapted old plays and arranged the music, but then began to compose for the productions. The first play was a resounding success locally; the second, in 1904, was covered by the national press, with Fleischmann's professors coming from Munich to attend. For the 1905 play, *The Night of Wonders*, based on a Christmas legend by Selma Lagerlöff; the Munich court choir and Philharmonic Orchestra joined forces with the local musicians. The expensive undertaking was financed by Dachau brewers, in whose villas rehearsals took place and whose wives sewed the costumes; the entire town supported it, with almost every business contributing. It became something of a sensation, reported not only in Germany, but in Austria, Italy and even in London and New York. The young composer was invited to Berlin to arrange a performance, Richard Strauss having seen and approved the score. But it was not to be: by New Year 1907, Aloys Fleischmann was living in Cork.

In the autumn of 1901 he had met Tilly Swertz, who had just begun her studies at the Royal Academy of Music in Munich; her father had been organist in Dachau before emigrating to Ireland and Tilly was visiting her mother's Dachau family. Aloys paid a visit to Cork in 1904; the couple married in 1905 after Tilly's graduation. They lived in Dachau with his parents. In late spring of 1906, Tilly heard from home that her father was leaving Cork for a post in Philadelphia. Pope Pius X had introduced a

*Below left:
Christmas Market in
Dachau and Tower Music
by Hermann Stockmann*





Left: Germaine Stockley
with daughter Sophia

Right:
Rita Horgan née Wallace

Below: Aloys and Tilly
with their young son Aloys



reform of church music, which he declared an integral part of the sacred services; women were therefore not deemed eligible to participate. Hans Conrad Swertz was not prepared to give up his splendid mixed choir and to train boys to replace the ladies – the American church interpreted the pope's ruling flexibly and retained mixed choirs.

The lack of harmony in Swertz's marriage was probably a further reason for his departure. Tilly was summoned home, being the only one of his nine children then qualified to earn her living. To the consternation of his parents, Aloys decided to leave Dachau with her, and to take up the position of cathedral organist from which his father-in-law had just resigned.

The first years in Ireland were difficult. Aloys had been greatly attached to his native place and suffered acutely from *heimweh* or pain for home, as the Germans call homesickness. An only child, he was now living in a large family. He had to establish and train a boys' choir with little command of English. He had to put up with the rain, floods and storms of Cork, where snow was rare and hot summers unknown. He had to get used to seeing the terrible poverty of the city, and make do with the modest cultural life, which was meagre compared to what he had known in Munich.

But there were compensations. His work with the choir progressed remarkably; he loved the river and the big sailing ships that still moored at the quaysides in the city centre; there was a small community of musicians, writers and painters with whom he soon became friends. Among them were the Horgan brothers, whose father had been Parnell's Cork organiser, Rita Horgan née Wallace, a Scottish opera singer, William Stockley, professor of English at the university, whose wife, Germaine Kolb, was a singer from Munich. Some of his new friends, such as Terence MacSwiney and Daniel Corkery, were involved in the Irish language movement, and in literary work exploring the Irish heritage, not unlike that which he had undertaken in Dachau. MacSwiney and Corkery both loved music and were frequent guests. Terence wrote texts for some of Aloys's choral works; he met his future wife at a recital in the Fleischmann home. Music also brought Aloys and Tilly into contact with art lovers among the Anglo-Irish, one of whom, Lord Monteaule, was a pioneer of the cooperative movement. Aloys composed a great deal; his works were performed by the cathedral choir, by the Cork Choral Union, by Rita Horgan and Germaine Stockley.

After the birth of their son in 1910, Tilly and Aloys began to regard Cork as home. But their position changed dramatically in 1914 with the beginning of the first world war: they were now enemy aliens. For a time, their Anglo-Irish friends were able to protect them, but the sinking of the Lusitania in 1915 and the involvement of other friends, such as the MacSwineys and MacCurtains, in militant republican organisations led to Aloys's internment in January 1916.

He was in a camp in Oldcastle, Co Meath, until May 1918, and then brought to the Isle of Man, where 22,000 prisoners were held. Due to the troubles in Ireland, he was not permitted to return to his family at the end of the war, but was deported to Germany, remaining in impoverished Dachau with his now widowed mother until September 1920. One of his

Left to right:
Oldcastle camp County
Meath and Isle of Man
internment camp



Isle of Man internment
camp playing chess with
Dr Heider 1918



first cathedral services after his return was the requiem Mass for the Lord Mayor of Cork, Terence MacSwiney, who died in October on hunger strike in London's Brixton Prison.

Aloys was appointed to the staff of the Cork School of Music in 1922, where for fifteen years he taught music theory and harmony and directed the School choir. For almost forty years he was music teacher in the diocesan seminary of Farranferris, where most of the future priests of the diocese – including the present bishop – were among his pupils. There were also non-clerical students: he taught Seán Ó Riada the piano, the organ and singing there from 1943–48. His own son attended the college, having begun his education in the MacSwiney sisters' school, Scoil Íte.

Aloys Fleischmann with
the composer Arnold Bax
1938



In 1922 the cathedral purchased a splendid organ from the German firm Walcker. With the advent of Irish radio in 1926, the cathedral choir gave regular broadcasts, often relayed from the university's Honan Chapel. The choir's performances of sixteenth and seventeenth century polyphonic music brought it nationwide renown. The English composers Arnold Bax and Sir Richard Terry extolled it in the press; BBC World Service broadcasts brought former choir members scattered all over the world to renew contact.

Aloys' links with Germany were maintained by correspondence and visits during the summer holidays. He occasionally deputised for the organist of the Munich cathedral, Josef Schmidt, and twice had compositions performed by the cathedral choir under its director, Ludwig Berberich. Aloys Óg spent two years doing post-graduate studies at the Academy where his parents had qualified; but to his father's disappointment he studied composition instead of church music. Aloys senior visited Germany for the last time in 1936. At the beginning of the second world war, postal links with Germany were severed: for ten years he could receive no letters, books or music.

During the war, the Fleischmann family was enlarged: In 1941 Aloys Óg married Anne Madden of Cork and took up residence with her and his parents in a spacious old house seven miles outside the city on an island in the estuary of the River Lee. Three of the five grandchildren were born there.

Aloys senior loved the trees, the water, the quiet. There were no buses during the war, so the three musicians pedalled fourteen miles per day in and out of town, Tilly's long dresses trailing behind her, Aloys in voluminous cape, his faithful collie



Top: Aloys Fleischmann Snr., 1930

Centre: At his son's wedding 4 June 1941 with bridegroom and Tilly

Bottom: Anne Fleischmann née Madden and Aloys junior after their wedding in her Sundays Well home



Top: Oileán Ruadh (Red Island) Lough Mahon and Oileán Ruadh House

Bottom, left to right; Mrs Higgins, Mr Higgins, Rita Lynch, Séamus Mallin, Charles Lynch, Dr Tyrell, Maura Tyrell and Tilly Fleischmann, 1945 Oileán Ruadh

trotting beside him. Many guests found their way to Oileán Ruadh, or Red Island: E.J. Moeran, Frederick May, Charles Lynch, the painters Patrick Hennessy and James Craig, the dancer Joan Denise Moriarty and again after the war, Arnold Bax. The years on the Island were perhaps the happiest of Aloys' life in Ireland. The family moved back to the city in 1947 when the grandchildren began school, moving into separate houses. Aloys and Tilly were now living together on their own for the first time ever.

Aloys pined all his life for Dachau. During his pre-war visits, he noted with melancholy the changes to the landscape of his youth: the moors drained, forests felled, meadows covered by concrete and cement, landscape





painters gone. But lasting anguish came with the discovery in 1945 that the stories in circulation about the concentration camp had not been British propaganda, as many in Ireland had believed. Over 200,000 people had been incarcerated there. Though it was not an extermination camp, over 32,000 had died of disease, hunger, medical experiments, torture or had been executed. In Munich, one of the centres of Nazism, ninety per cent of the city centre had been laid in ruins by Allied planes. Aloys never visited Germany after the war: he could not bear to see the devastation. However, he heard much about it from new acquaintances stranded by the war on Irish shores who arrived in Cork destitute and seriously ill. Aloys was struck



by the equanimity, and even cheerfulness, with which they bore their loss of home and fortune.

During the 1950s, Ireland's cultural isolation began to come to an end. Aloys and Tilly were highly gratified to see their son help to establish cultural links with continental Europe through the national Tóstal Festival. The Cork International Choral Festival brought outstanding German choirs to the city, and great orchestras such as the Vienna Philharmonic, Boston, and Bamberg Symphony Orchestras. Pilib Ó Laoghaire, a member of the cathedral choir, had been founding choirs all over County Cork since the



Top, right:
Aloys Fleischmann
conducting the Cathedral
Choir

Right: Cork Cathedral
Choir 1950 - Choirmaster,
Aloys Fleischmann third
row right



Aloys Fleischmann Senior
on St Patrick's Bridge,
Cork, with his collie Bran,
1946

1940s; these and many new ones now had a forum, which gave rise to a remarkable increase in standards of choral singing. In 1954 Aloys was awarded a papal honour. He concluded over fifty years of service to the diocese on Whit Sunday 1961.

The last two years of his life were spent in St Patrick's Incurable Hospital, where he died on 3 January 1964, aged 83.

He had created a cathedral choir of rare excellence, and had a lasting impact on the lives of thousands of boys and men from the north parish. He was revered by his choristers and loved by his many friends. Of melancholy disposition, he suffered all his life from an acute sense of loss and dislocation. He found consolation in composing and had the satisfaction of seeing his son's successes in advancing the cause of music in Ireland.



Aloys Fleischmann junior, 1935

Aloys Fleischmann Junior

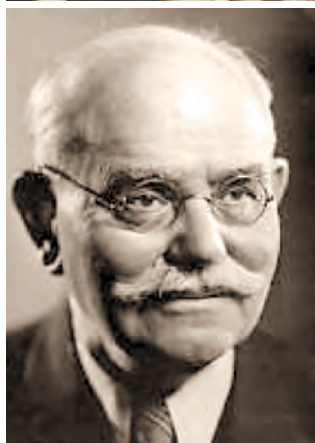
Séamas de Barra

In September 1932, at the age of twenty-two, Aloys Fleischmann left Cork to study for two years in Germany. He planned to enrol as a postgraduate composition student at the State Academy of Music in Munich (which his parents had also attended) and to take courses in musicology at the university in the city. He had already distinguished himself as a student at University College Cork. He was awarded the degrees of BA (1930) and BMus (1931) with first-class honours, and just before he left for Germany he submitted a thesis on the subject of musical notation in Irish medieval manuscripts for the degree of Master of Arts, which was regarded by the examiners as being an outstanding piece of research.

The young Fleischmann was fortunate to grow up in a household where a deep interest in music and the arts was part of the everyday domestic atmosphere. His parents naturally took charge of his earliest musical training: he had piano lessons with his mother and his father taught him the organ and the rudiments of composition. He became familiar with a great deal of the musical literature through hearing his mother practise the standard piano repertoire as well as works by modern composers such as Debussy and Bax, and also from accompanying the rehearsals of his father's cathedral choir. Before he entered UCC as a freshman in 1927, therefore, he had already received a solid basic musical education.

As well as having a deep reverence for the tradition of European art music, the senior Fleischmanns were highly sympathetic to the aspirations of the Gaelic revival and took a keen interest in all aspects of contemporary Irish life. Young Aloys grew up fully aware of the vital new cultural and political currents in the Ireland of the day, and these were as decisive in shaping his early imaginative development as were his musical studies. For him, the traditions of European art music and Irish cultural nationalism formed a natural conjunction, giving him a double intellectual inheritance that he could embrace wholeheartedly and without self-consciousness. This was to have a profound influence on his creative development as a composer, and he subsequently sought a way in which these two different





From top: Frederick St. John Lacy (1862-1935), Dr Annie Patterson (1868-1934), Joseph Haas (1879-1960)

spheres might be effectively combined into one art.

At UCC, he was taught by Frederick St. John Lacy, who was Professor of Music. Born in Cork, Lacy had studied with Fleischmann's grandfather, Hans Conrad Swertz, and subsequently attended the Royal Academy of Music in London where his teachers included two of the most eminent British musicians of the period, George Macfarren and Ebenezer Prout. He taught in London, where many of his compositions were published, before returning to Cork in 1900. Although he was appointed to the Chair of Music in UCC in 1908, the position was largely a sinecure as few students took music as a university subject in Ireland at the time: apart from Fleischmann, only four others graduated during the entire period of Lacy's tenure.

Nonetheless, Lacy took his duties seriously. He devised a thorough undergraduate course – with the emphasis firmly on the disciplined acquisition of traditional compositional skills such as harmony and counterpoint – through which he carefully guided his talented student. Fleischmann benefited greatly from this discipline, which set him securely on the path towards achieving the impressive technical assurance he was later to demonstrate as a composer. While at UCC, he also studied under Dr. Annie Patterson, Cork Corporation Lecturer in Irish Music, who had a national reputation both as a propagandist for Irish music and as one of the founders of Feis Ceoil in Dublin in 1897. Her courses were important in giving Fleischmann an appreciation of the essential stylistic traits of Irish traditional music.

Fleischmann impressed his contemporaries in UCC not only as an outstanding student but also as an innovative organiser. In 1931 he founded the University Art Society, which organized recitals, lectures and art exhibitions, and which was seen as an important contribution to the general cultural life of the college. Around the same time he set up a small university orchestra. Not only did this give him valuable practical experience as a conductor, but it also led him to realize that there was potential in the college for the development of orchestral music. All these activities had to be suspended in 1932, however. As he left Cork for Germany, he was generally considered to have a brilliant future ahead of him and he had already been given clear indications that there were good prospects of his succeeding Lacy in the Chair of Music in UCC upon the latter's eventual retirement.

In Munich, he had the good fortune to study with Joseph Haas who was considered one of the finest composition teachers in Germany at the time. Interestingly, Fleischmann appears to have had little impulse to compose until he went to university. Although his studies did not leave him much time to write music, the few pieces that survive from his student years clearly show that from the outset his emerging creativity was intimately

bound up with, if indeed it did not spring from, his growing awareness of Ireland, of Irish culture and his own deepening sense of Irishness.

He began to consider seriously what it meant to be an Irish composer, and his inaugural address to the University Art Society in 1931 gave him the opportunity to articulate his conclusions. On this occasion, he expounded his view that authenticity of utterance is only possible for an artist when his work is rooted in the traditions of his native country. ‘The art of a nation’, he said, ‘must flow out of itself as naturally as a river flows out of its own source.’ And despite his German background, Fleischmann always identified himself solely as an Irishman.

The composition course in his first year at the Academy consisted largely of an intensive study of canon and fugue. In the second year, however, the students were given the freedom to explore their individual creative personalities. The influence of folk music on Haas’s own work predisposed him favourably towards Fleischmann’s aspiration to evolve a compositional style that would be recognizably Irish, and under his teacher’s sympathetic guidance he made rapid progress. The music he composed at this period reflects a preoccupation with Irish culture that living abroad had only served to intensify, and in the accomplished five-movement Suite for Piano of 1934 a distinctive voice can be discerned for the first time.

The growing prominence of National Socialism, which culminated in Hitler’s accession to power in 1933, undoubtedly cast a shadow over his stay in Munich. Fleischmann’s letters home reflect his uneasiness with the turn of events in Germany, which was sharply brought home to him



Left:
Cork University College
Professors with President
Alfred O’Rahilly 1935

University Choir, Red
Mass for the opening of
the academic year, Church
of SS Peter and Paul Cork
Oct.1948



when Nazi activities began to impinge upon the daily life of the Academy. If he ever entertained the possibility of remaining in Germany – which is doubtful – such a prospect must have begun to seem increasingly less attractive. His parents were anxious for him to come back to Ireland and, most opportunely, just as he completed his courses in Munich Lacy decided to retire. Upon his return to Cork in 1934, Fleischmann was appointed acting Professor of Music in UCC. The post, which he was to hold for forty-six years, was made permanent two years later.

Fleischmann fully realized how underdeveloped music in Ireland was at the time, and he immediately commenced a vigorous campaign to improve matters. The most important issue, in his view, was music teaching. ‘If any uplift is to take place’, he wrote in 1935, ‘it must begin with the teachers, the children and the schools’. As well as publishing a number of trenchant articles, which diagnosed the problems and suggested viable solutions, he established the Music Teachers Association (1935) in an effort to safeguard standards in the profession. He also set about vitalising music as a subject in UCC and attracting more students. Although the prevailing circumstances initially meant that progress was slow, the number of applicants gradually began to increase. In 1945, Fleischmann looked forward to six students graduating each year: by the mid 1970s, the actual figure had risen to over twenty.

In accordance with his belief that, unlike other university departments, a music department has a particular relevance to the community in which it is based, he established The University Orchestra in 1934. Its regular



public symphony concerts were frequently broadcast on Irish radio, and he adopted a policy of conducting a work by an Irish composer in each concert, thus giving welcome practical support to his contemporaries at a time when the efforts of Irish composers received little or no encouragement. In 1938, he founded the Cork Orchestral Society to promote the Cork Symphony Orchestra (as the University Orchestra was now renamed) and to organize an annual series of recitals in the city.

He also addressed the issue of modern Irish composition. ‘What is needed is a Gaelic art music’, he wrote, ‘which will embody all the technique that contemporary music can boast and at the same time be rooted in the folk-music spirit.’ As he saw it, this would have little to do with the employment of folk tunes: his conception was of something more subtle and sophisticated. What was necessary, he argued, was for composers to be able to use folk song as the raw material of their music ‘so that it became indistinguishable from the fabric in which it was wrought.’ He imagined a highly complex art, fully attuned to the expression of modern life but in which folk song would nonetheless be the ‘all-pervading sap.’ He adopted an Irish pseudonym, ‘Muiris Ó Rónáin’ – under which he presented his work

Above: Cork Symphony Orchestra, ‘Midsummer’s Night Dream’, on William Dwyer’s Sunbeam-Wolsey grounds 1945

Below: Cork Orchestral Society logo designed by Gabriel Hayes 1938





The Cork pianist Charles Lynch (1906–84) recorded Fleischmann's *Sreath do Phiano* in 1971

to the public for the next seven years or so – in an attempt to address the incongruity of a composer of ‘Gaelic art music’ having a German surname. And as a further assertion of his Irishness, he persuaded the London firm of J. & W. Chester to publish his Suite for Piano with all the musical directions in the Irish language as well as in Italian. The work duly appeared as *Sreath do Phiano* in 1935.

Trí hAmhráin (1935), a set of three songs for high voice and piano, is the first of his compositions in which he consciously endeavoured to show what form this ‘Gaelic art music’ might take. Over the next ten years it was followed by series of works that rank amongst the most accomplished and imaginative by any twentieth-century Irish composer. The ambitious Piano Quintet (1938), premiered by Tilly Fleischmann and the Kutcher String Quartet in 1939, was followed by his first orchestral work, *Prelude and Dance* (1940).

In *The Humours of Carolan* (1941-42), a suite for string orchestra, he took a somewhat different approach, employing tunes by the seventeenth-century Irish harper Turlough Carolan as a basis. By this time he had become a well-established figure in Irish musical life and was the natural recipient of a number of important commissions. He was asked to write a new orchestral work for the tercentenary commemoration in 1944 of Micheál Ó Cléirigh, chief of the seventeenth-century annalists known as the Four Masters. The overture he produced in response to this commission, which he entitled simply *The Four Masters*, is one of his most colourful and engaging scores and it was followed the next year by what is arguably his finest work of this period. Written at the request of the Irish Government for the centenary of the death of the poet and patriot Thomas Davis, *Clare’s Dragoons* (1945), for baritone, chorus, orchestra, and war pipes, is a masterly score in which he achieves an imaginative brilliance that makes it a unique achievement. This group of works unquestionably

vindicates Fleischmann’s claim that it was possible to create a ‘Gaelic art music’, and amply justifies his ambition to make a significant contribution to what he hoped would be a vital new Irish art-music tradition.

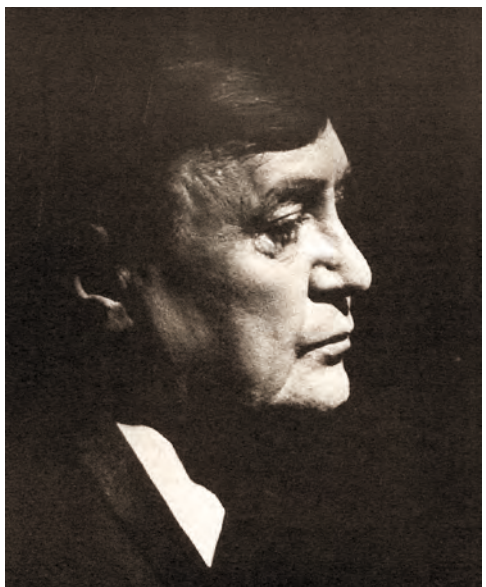
The piper in the first performance of Clare’s Dragoons in 1945 was Joan Denise Moriarty whose virtuosity had impressed Fleischmann when he heard her play a few years before. Two years later, Moriarty sought Fleischmann’s help with the music for a performance she was planning with her ballet class, and on 1 June 1947 the Cork Ballet Group presented its first production with the assistance of the Cork Symphony Orchestra. This was for one night only, but the response was so enthusiastic that they were encouraged to present a short season of ballet the following year. ‘And so’, Fleischmann wrote, ‘Cork’s annual ballet week was born’. It was to become a fixture in the city’s theatrical calendar for the next forty-five years.

This association with the Joan Denise Moriarty was a major creative stimulus for Fleischmann, and over the next decade he composed several ballet scores for her company. The first of these, *The Golden Bell of Ko* (1947), was produced in 1948 and it was followed in 1951 by *An Cóitín Dearg* [The Red Petticoat], a collaboration with Micheál Mac Liammóir, who wrote the scenario and designed the costumes and scenery. In 1955, the now renamed Cork Ballet Company mounted its most ambitious season to date when the first complete staging in Cork of Delibes’ *Coppélia* was paired with another new Fleischmann ballet, *Macha Ruadh* [Red-haired Macha]. With *Bata na bPlanndála* [The Planting Stick] of 1957 he produced his final dance score of this period. This delightful work for chorus and chamber ensemble was written for the Folk Dance Group, a division of Moriarty’s company which specialised in Irish traditional dancing.

Although the Cork Ballet Company was



From ‘*The Humours of Carolan*’



Left:
Micheál Mac Liammóir



Right:
Taking his bow after
Cork Ballet Company's
Coppélia, Cork Opera
House, 1955

always predominantly amateur, Moriarty and Fleischmann's determination to achieve the highest possible standards meant that its productions improved steadily, becoming more polished and assured. Their presentation in Dublin in 1972 of Tchaikovsky's *Swan Lake* made a deep impression on all who saw it. 'It is quite wonderful what you have done', Mac Liammóir subsequently wrote to Moriarty, 'and what a triumphant week you have had in Dublin'. Its success was such that the Taoiseach, Jack Lynch, became convinced that the country should have a permanent professional ballet company, and the following year, 1973, the Irish Ballet Company (later renamed Irish National Ballet) was established with Moriarty as artistic director and Fleischmann as vice chairman of the board.

Around the same time as his initial involvement with the ballet, Fleischmann came to realise the need for a comprehensive survey of the current state of music in the county. He invited a number of specialists to contribute articles to a volume which was published in 1952 under the title *Music in Ireland: A Symposium*. This pioneering work, which aimed to supply practical information for those 'whose duty or interest it is to raise the standard of music here', as he wrote in his preface, is now generally considered to mark the beginning of modern Irish musicology.

The year 1952 also saw the initiation under government auspices of An Tóstal [The Assembly, or The Muster], a nationwide festival intended to boost national morale at a time of great economic depression and chronic emigration. Following this, The Cork Tóstal Council was formed in 1953 and the Festival of Cork established. Fleischmann had responsibility for



the artistic dimension of this event, and he greatly enlarged its scope the following year when he set up the Cork International Choral and Folk Dance Festival. One of his principal objects in founding the festival was to provide a platform for Irish choirs, particularly those from small towns and villages, and afford them an opportunity to hear choral singing of an international standard. They were encouraged to undertake a wide range of challenging music and given the opportunity to benefit from the constructive criticism of international adjudicators. In 1962, he addressed the problem of integrating contemporary composition into the festival by establishing the Seminar on Contemporary Choral Music. A number of composers were now commissioned to write new works each year, which were analysed and discussed during an informal seminar held in UCC before being performed in the festival programme.

Some very distinguished figures in contemporary music – such as Darius Milhaud, William Walton, Vagn Holmboe, John Tavener and others – accepted commissions and came to Cork for the premiere of their work. Fleischmann had a life-long involvement with the festival: he was chairman from its inception until 1967, and subsequently director until he retired in 1987 when he was invited to become honorary patron.

After a period of virtually uninterrupted concentration on composing ballet music, Fleischmann turned his attention to more varied compositional projects as the 1950s drew to a close. The first of these was Introduction and Funeral March for large orchestra, which was performed by the Radio Éireann Symphony Orchestra under Fleischmann's baton in 1960.

Left:
Cork Ballet Company,
Swan Lake, Gaiety Theatre
Dublin, 1972

Right:
Táin rehearsal, Dublin
Theatre Festival, 1981,
with Joan Denise Moriarty



The 1970 Cork International Choral and Folk Dance Festival Programme

Originally planned as a three-movement symphony, it was not until 1977 that he added the third movement, 'Bacchanale', and re-titled the work *Sinfonia Votiva*. Two choral works followed in close succession: *Song of the Provinces* (1963) is an immediately appealing piece that never fails to delight audiences – especially as they are required to participate in the performance – and *Songs of Colmcille* (1964), for speaker, chamber choir and chamber orchestra, is a richly textured score that is representative of his art at its most subtle.

Songs of Colmcille was specially composed for a concert to celebrate the bicentenary of the School of Music of Trinity College, Dublin in 1964. Also to mark this event, Fleischmann was conferred with the degree of MusD



USSR Folk Dance Group, Jack Lynch and Mrs Lynch, the Lord Mayor of Cork Augustine A. Healy, Choral Festival 1975



honoris causa, one of many honours he was to receive over the coming years. In 1966 he was elected a Member of the Royal Irish Academy and the same year he was awarded the Officer's Cross of the Order of Merit of the German Federal Republic. One signal distinction was the official state visit in 1974 of the President of Ireland, Erskine Childers, to the Department of Music in UCC in acknowledgement of Fleischmann's remarkable contribution to the development of music as a university subject. Three years later, in 1977, he was presented with the Silver Medallion of the Irish-American Cultural Institute and also with the UDT National Endeavour Award. And in 1978, in recognition of his lifetime's work for music in Ireland, he was made a Freeman of the City of Cork.

This public recognition belied a growing uncertainty about his music, however. From the 1960s onwards, critical esteem appeared to be largely reserved for composers who espoused the latest compositional trends. There was an atmosphere of intolerant dogmatism surrounding the musical avant-garde, and the advocates of serialism, integral serialism and aleatoric music tended to be uncompromisingly dismissive of any music they considered to be old fashioned.

Many composers became self-conscious, sometimes to a paralysing degree, as they attempted to keep up-to-date stylistically. For the first time in his career, Fleischmann, too, became unsure of himself.

He seems to have felt that he risked forfeiting all serious critical consideration unless he adopted a manner of expression that would be perceived as more in tune with the times. The style of his music underwent considerable change, and much of what he composed during these years

Above:
Cork Symphony Orchestra
with Charles Lynch, Aula
Max UCC, 1940

Below:
President Childers visits
Music Dept. 30 October
1974





Cork Symphony Orchestra
City Hall Cork 1980

– *Cornucopia* (1969), *Song Cycle from ‘Tides’* (1974) and *Poet in the Suburbs* (1974) – evinces a new, freely dissonant chromaticism that hovers on the border of atonality. But the problem of compositional style was not the only issue to impinge upon his work: the very idea of being an Irish composer had also to be reconsidered. In the 1970s, the values and beliefs that had sustained the long struggle for independence in Ireland came under the scrutiny of revisionist historians, and cultural nationalism came to be viewed with suspicion. It must have been disconcerting for Fleischmann to have the imaginative basis of so much of his work thus called radically into question. In his response in 1979 to a commission from RTÉ to compose a work in commemoration of the poet and patriot Patrick Pearse, it is interesting to see how the heroic, optimistic nationalism of Clare’s *Dragoons* has been abandoned. He clearly felt it was more appropriate that his *Ómós don Phiarsach* [Homage to Patrick Pearse] should focus instead on Pearse’s tortured inner life.

After Fleischmann retired from UCC in 1980, at the age of seventy, he was granted the title Emeritus Professor of Music. He continued his work on a major research project that had been underway in the Department of Music for almost three decades – a compilation, with analysis and thematic index, of all the printed sources of Irish traditional music from about 1600 to 1855. This monumental undertaking was now entering into its final phase

and absorbed a great deal of his time and energy. He continued to compose, however, although not perhaps as much as formerly. Nonetheless, the first new work of his retirement years was a full-length ballet. *The Táin*, his final creative collaboration with Joan Denise Moriarty, who choreographed it, was written for the Irish Ballet Company and was performed to general acclaim at the Dublin Theatre Festival in 1981.

Fleischmann experienced a number of major disappointments in the last years of his life. He was deeply concerned at the direction the Department of Music had taken under his successors in UCC, which he felt was misguided and would have adverse long-term effects on music education in Ireland. But the bitterest blow was undoubtedly the Arts Council's decision to cease funding Irish National Ballet. When it published a report in 1985 that was openly critical of Joan Denise Moriarty, Fleischmann was outraged that someone who had achieved so much against such odds for dance in Ireland should be publicly humiliated. Moriarty immediately resigned as artistic director, as did Fleischmann and most of the board. Irish National Ballet continued for a few years until, in 1989, it was finally abolished altogether. 'Perhaps in the third millennium', Fleischmann subsequently wrote, 'someone will again arise with the creative ability, the dedication and the stamina to awaken a lethargic public to the stimulation and delights of dance as a theatrical art form'.

In 1985 he composed *Time's Offspring* to mark the tercentenary of the birth of the philosopher George Berkeley, Bishop of Cloyne from 1734 to 1753, and the following year, after a long delay, he completed *Clonmacnoise*, which had been commissioned in 1980 by the Choir, Orchestra and Choral Society of UCC to mark his retirement from the Chair of Music. This latter work was not performed until 1990 when, in honour of his eightieth birthday, it was programmed to open that year's Choral Festival. In 1990 he also agreed to write a work for the Seminar on Contemporary Music, something he had consistently refused to do during his years of active involvement with the festival. He cheerfully ignored the terms he had set for the commissioned works in 1962, and instead of a short unaccompanied piece suitable for amateur choirs he produced a technically demanding choral cycle with accompaniment for harp and percussion. *Games* is a darkly powerful work, and its bold imaginative vitality suggests that, at eighty, Fleischmann may have been standing on a threshold of a new creative phase. Sadly, however, in the two years that were left to him he wrote no more music.

Fleischmann was clearly unwell when he conducted the Cork Symphony Orchestra in its fifty-eighth consecutive season early in 1992. By the summer a serious illness had been diagnosed which would not respond to treatment



Above:
Scenes from *The Táin*
performed in the 1981 Dublin
Theatre Festival. The Decor
and Costumes were designed
by Patrick Murray

and it became clear that he was dying. He continued working as long as possible, refusing palliative medication in order to do so, and he completed the final draft of the Introduction to Sources of Irish Traditional Music three days before his death on 21 July 1992. His magnum opus was published in New York in 1998.

The varied achievements of Aloys Fleischmann's multi-faceted career – as teacher, scholar, conductor and organizer – have had a profound and lasting influence on Irish musical life. As a composer, he strove to bring a modern school of Irish composition into being, and arguably his most enduring legacy is his corpus of original compositions. Many of these scores evince a refinement of craftsmanship and imaginative distinction that place them amongst the finest achievements of the period, and earn him an honoured place in the history of the arts in Ireland.

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Aloys Fleischmann 1986
(courtesy of the *Irish Examiner*)



To have been submitted For Improvisation at one of the concerts of an international series in Salzburg, but missed the concert!



*Top: Aloys Fleischmann with his fiancée Anne Madden, 1940 in Ardmore Centre, left to right: Aloys and Anne; 1957, 1959 and 1965 ("Did you collect the laundry?")
Bottom: Fleischmann's retirement 1980: with Anne, Bean Uí Ciardha, (2nd row Bridget Doolan) President Tadhg Ó Ciardha UCC, Geraldine Neeson, 2nd row Peter Barry*



Top, left:
Fleischmann grandparents
and parents with Neil and
Anne (back), Maeve and
Alan

Top, right:
Anne and Aloys
Fleischmann with their
children, left to right,
Anne, Alan, Ruth, Neil and
Maeve

Left:
Ballet *Children of Lir*
photo shoot at Glen House
1950



This page, clockwise from top left:

Glen House, Ballyvolane, Cork: home of the Fleischmann family from 1947 to 1992

Aloys working in the stream with son-in-law Rainer Würgau and grandson Max.

Aloys Fleischmann in the garden of Glen House, 1990

The B.Mus. class at the annual party in Glen House 1978

Facing page, top to bottom:

Aloys accompanying his grandson Max Fleischmann

Aloys Fleischmann's study in Glen House

Aloys' 80th birthday: at the top of Mount Brandon, 13 april 1990, with
(l to r) John A. Murphy, Max, Tom Hamill, daughter Maeve, and Bill Murphy





Orchestra was played for a concert
 part of the program in 1917 and tonight
 etc. I am told the record made its
 available early in March. Was this
 to suitable in words family things
 like "Tostals" to make appropriate.
 I do hope you know Cork City? Take a
 big holiday. It must be lovely. No
 one has ever spoken with me
 about the big work. I am very
 interested that the work should
 be done in the family. I was very
 with the spirit who has pleased
 with the work I think. It is
 done to broadcast it again in Feb 23?
 How interesting characteristic of E.J. M.
 to "go shopping" - just before he
 to talk a radio system. I don't
 know that that was implementation!
 my kind of love you with
 for all this & hope that we may
 meet in this before the year is
 out!
 AB

Fr. Mathew Hall

Alec R. Day and S. L. Horne

In association with the
 Cork Orchestral Society
 and
 Cork Ballet Group
 present

COMUS

A MASQUE BY
 JOHN MILTON

MUSIC BY
 HENRY LAWES AND HENRY PURCELL

TUESDAY, DECEMBER 2nd to SUNDAY, DECEMBER 7th,
 1947.

FOR SIX NIGHTS AT 8 P.M. SHARP

PROGRAMME _____ 6d.

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 FESTIVAL OF CORK
 CORK ORCHESTRAL SOCIETY
 PRESENTS THE
Vienna Philharmonic Orchestra

LEADER
 WILLI FURERSTADY
 CONDUCTOR
ANDRÉ CLUYTENS

TOSTAL CHORCAI
 THE CORK ORCHESTRAL SOCIETY
 PRESENTS THE
**PHILHARMONIA
 ORCHESTRA**

(Leader: Manoy Parkian)
 Conducted by Efreim Kurtz

WITH
LOUIS KENTNER
 (PIANO)

CORK CITY HALL, SUNDAY, 19th MAY,
 1957

MICHAEL C. HUTTON
 TOSTAL CHORCAI
**B.B.C. symphony
 ORCHESTRA**

Cork City Hall
 18 May, 1958

CUMARU COIMCHOIS CHORCAI
 CORK ORCHESTRAL SOCIETY

SYMPHONY CONCERT

In Association with the Arts Council

CITY HALL CORK
 FRIDAY, OCTOBER 16th 1966
 At 8 p.m.

THE HALLÉ ORCHESTRA
 (Leader: Marin Miletic)

Conducted by
SIR JOHN BARRIBOLLI

PROGRAMME _____ ONE SHILLING



CHORCAI CHORCAI
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 THE CORK ORCHESTRAL SOCIETY
 PRESENTS THE
**LONDON SYMPHONY
 ORCHESTRA**

Leader: Sir Malcolm
 Conducted by SIR MALCOLM SARGENT

WITH
CLAUDIO ARBAU
 (PIANO)

SANDY CINEMA, SUNDAY, 12th MAY, 1957
 At 8 P.M.

CONCERT

In Honour of the Seventieth Birthday
 of
Professor Aloys Fleischmann
 M.A., D.Mus., Mus.D., (T.C.D.) h.c., M.R.I.A.

Aula Maxima, U.C.C.
 Saturday, 12 April, 1980
 8.00 p.m.

14

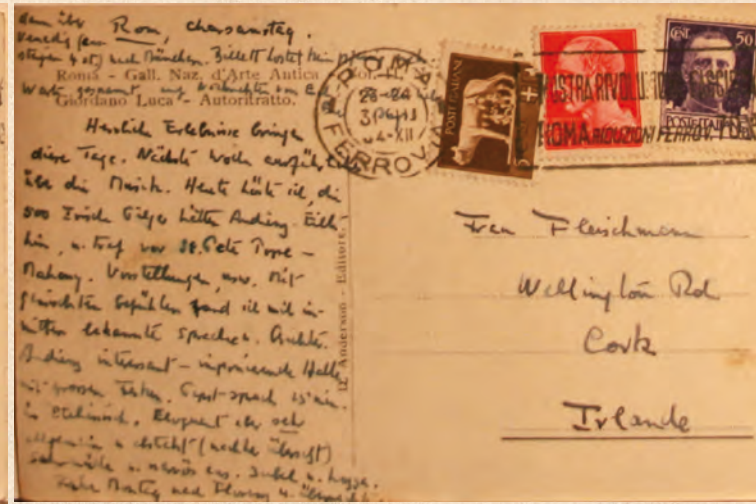
Cork Orchestral Society
 PRESENTS
50th Anniversary Concert

**CORK SYMPHONY
 ORCHESTRA**

Leader: Sheila Ryan
 Conductor: ALOYS FLEISCHMANN

MARIANA SIRBU (Violin)
 MIHAEL DANCIU (Cello)
 RTE ACADEMICA STRING QUARTET

CITY HALL - CORK - THURSDAY 12th APRIL 1984



CLARENCE HALL IMPERIAL HOTEL
 WEDNESDAY, NOVEMBER 20th, at 8 P.M.
ARNOLD BAX EVENING
 Doreen Thornton — Soprano (London)
 Tilly Fleischmann — Piano
 Geraldine Sullivan — " "
 Sean Neeson — Baritone
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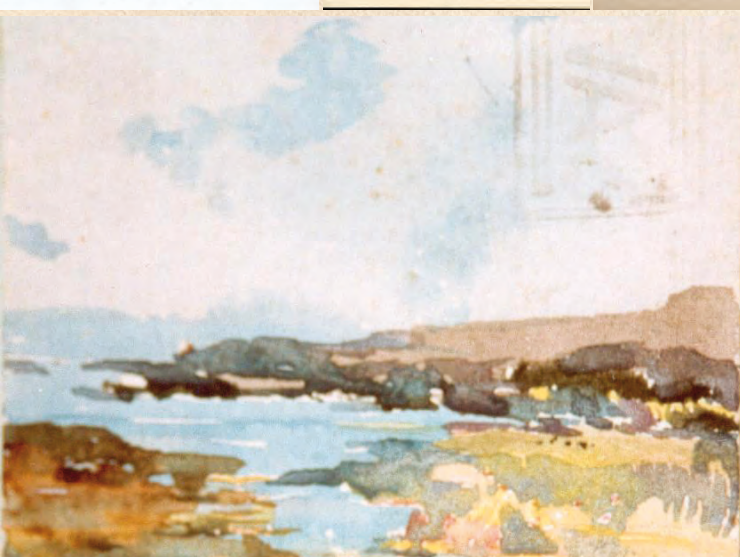


Vortrags-Ordnung.

- Symphonie in A-dur (Koch, Ver. Nr. 20) für Flöten, Hörner und Streichinstrumente. (M. A. Mozart)
- Sinfonie in E-dur, op. 7 für Klavier. (L. v. Beethoven)
- Ballett und Potpourri op. 10 für Violon und Klavier. (H. Chopin)
- Konzert für Waldhorn, und Klavier, op. 11. (Richard Strauss)
- Zwei Lieder für Bariton und Klavier: a) Im Abend b) Schilfen mit der Augen leuchtend. (J. S. Bach)
- Requiem über eine alte litauische Passion für Klavier. (J. Paderewski)
- Zwei Gesänge für Solostimmen, gemischten Chor und Orchester: a) Wächter Nachtlied b) Ich bin ein Ständchen. (H. Heine)

Arrangement von J. Böhler in Leipzig und dem Lager des Hpt. Böhlerstr. 1. Hofmann, Wien.

KONZERT
 grossen Unterbräu-Saale
 Donnerstag, 17. Mai 1906
 unter gütiger Mitwirkung des
 Herrn K. Hofmann Oskar Heber,
 Valentinsson Anton Riehl,
 Konzertmeister Josef Birchen,
 Fran Fleischmann - Szwert,
 und des Musikisch-dramatischen Vereins
 Musikalische Leitung: Alcy Schreier.
 Beginn 8 1/2 Uhr. Ende gegen 10 Uhr.



Dachauer Krippenspiele 1906
 im großen Unterbräu-Saale zu Dachau.
 Montag, den 1. Januar 1906
 Nachmittags 3 1/2 Uhr.
Krippenbilder
 zur Erhaltung der Dachauer Krippenfestspiele mit Worten aus der hl. Schrift und Sagen v. Mich. Praetorius 1571-1592.
 Darunter: Symbolischer Prolog und Schlußchor aus dem Neppentanz 1801. Die Nacht der Wunder.
 Scenische Leitung: die Herren Rindmaier u. Siedmann und Pfaff.
 Leiter d. Aufführung: Chorregent Fleischmann.
 Preise der Plätze: 1. Rdtg. 1/2 Mk. 2. Rdtg. 1/3 Mk. 1. Stallhufe 1/4 Mk. Gallerie 1/6 Mk.
 Kartenverkauf d. Hrn. Kaufmann Maderbacher Festingerstraße Nr. 1.

Cover image: Aloys Fleischmann jun. conducting the Radio Éireann Symphony Orchestra in September 1953 (Courtesy of the *Irish Times*)

Back cover images:

Top, left to right: Hans Conrad Swertz, Tilly Fleischmann, Aloys Fleischmann sen.

Bottom: Aloys Fleischmann jun. 1910–1992.

Inside cover; Song for a Festive Occasion, by Aloys Fleischmann, written for the fiftieth anniversary of the Cork Symphony Orchestra in 1984

Cover Design: Stuart Coughlan @ edit+



As Séamas de Barra writes ‘the varied achievements of Aloys Fleischmann’s multi-faceted career – as teacher, scholar, conductor and organizer – have had a profound and lasting influence on Irish musical life’. It is equally true that he came from a remarkable family who made unique contributions to the cultural life of Cork in the 20th century.

In these essays, published to mark the centenary of the birth of Prof. Aloys Fleischmann, de Barra, Ruth Fleischmann, and Patrick Zuk recount the life and work of ‘Prof.’, and of his parents Aloys Snr. and Tilly.



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