Celebrating the Centenary of the Birth of Aloys Fleischmann

1910-1992
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PROFESSOR
COMPOSER
CONDUCTOR
FREEMAN OF CORK CITY

Compiled by Michelle Finnerty

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Permission granted by the Fleischmann Family for all images unless otherwise stated.
Introduction

Aloys Fleischmann was one of the most influential figures in Cork during the twentieth century. This pack aims to introduce teachers and students to his significant work and legacy. The pack consists of four parts.

This book provides biographical information on Aloys Fleischmann. It highlights his early years in Cork, his career as Professor of Music in University College Cork and his remarkable contribution to musical life in Cork and beyond. The accompanying CD contains material that reveals the diverse musical work which Fleischmann was involved in as a composer, researcher, organiser and educator.

The worksheets and copies of original documents are designed to facilitate engagement with aspects of Fleischmann’s story that may be linked to the Junior Cycle Curriculum. They facilitate the engagement with aspects of history, cultural understanding and, of course, music. The poster provides a visual aid to understanding the extent of Fleischmann’s influence on the culture of Ireland.

The pack allows Fleischmann the educator to return to the classroom.

The Lord Mayor of Cork

This year 2010 is a very special year where we celebrate the life of an extraordinary man who contributed vastly to the cultural life of the city of Cork - Aloys Fleischmann. Cork City Council is delighted to present this schools education pack as part of the Aloys Fleishmann Centenary celebrations.

The citizens of Cork are indebted to Aloys Fleischmann for the Cultural contribution he has made to this City of ours. He created an infrastructure for music in Cork which is so wide ranging and has had such a lasting impact that we still benefit from the fruits of his work today. His legacy lives on today in the Cork Orchestral Society, the Cork International Choral festival, the Cork City Ballet and the monumental Sources of Irish Traditional Music to name but a few.

This schools education pack is fitting of a man who dedicated much of his time and talent advocating and campaigning vigorously for the music education of the school children of Cork. I am certain that the students of Cork through this education pack will enjoy learning more about the life and works of this extraordinary man who gave so much to our City.

I wish to thank all those involved in putting this pack together and also those who have made this year the wonderful celebration it is.

The Lord Mayor of Cork
Clr Michael O’Connell

Message from the Fleischmann Family

The Fleischmann family was delighted to hear that Cork City Council has commissioned a Schools Project as part of the Fleischmann centenary celebrations. We know that nothing would have pleased our father more. He strongly believed that music and the other arts should be an essential part of the school curriculum and that all students should have the opportunity to discover their talents, their imagination, their creativity. He knew from experience that all too often young people’s gifts do not get a chance to blossom, the community thus being deprived of much needed ability.

We would like to express our special thanks to the Lord Mayor, to Cork City Council, to the Arts Office, to Dr Máirín Quill, chairwoman of the Fleischmann Committee, and to Michelle Finnerty, who have made this project possible and who have given so unstintingly of their time and energy.

Throughout this year, 114 cultural organisations have been or will be holding 125 events in the four provinces of Ireland as well as in China, Germany, the UK, the USA. The range of the centenary celebrations reflects both the Fleischmann musicians’ deep roots in Ireland, and the generosity of spirit of their former students, colleagues and friends all over the country.

Ruth Fleischmann for the family, 27 July 2010
Fleischmann’s 
Early Life and Family

Aloys Fleischmann
Aloys Fleischmann was born on the 13 April 1910 in Munich, Germany to a family of musicians based in Cork. His father, Aloys Fleischmann Senior, was a cathedral organist and composer. His mother, Tilly Fleischmann Swertz, was a pianist and piano teacher. Aloys Snr and Tilly met in Munich when Tilly was studying at the Royal Academy of Music.

Aloys Fleischmann Snr (1880-1964) and Tilly Fleischmann Swertz (1882-1967)
Aloys Snr was born and educated in Germany. In 1906, he came to Cork from the Bavarian town of Dachau. He was one of the many continental church organists invited to Ireland by the Catholic bishops to develop church music once the Penal Laws against the church had been repealed.

Tilly Fleischmann was born in Cork to German parents. Her father, Hans Conrad Swertz, was a German church musician who settled in Cork in 1879. He became organist at St. Vincent’s Church in 1879, and, later, in 1890, at the North Cathedral. He was appointed to the staff of the School of Music, CIT and was a composer of songs. Tilly was educated in St. Angela’s in Cork and in 1905 she graduated from the Royal Academy of Music in Munich.

In 1905, Tilly and Aloys Snr got married in Germany. In 1906, they came to Cork and Aloys Snr took over his father-in-law’s post as organist and choirmaster in the North Cathedral.

Aloys Junior’s parents were very involved in the musical life of Cork. In 1920, they both joined the staff of the Cork School of Music. From 1922 to 1937, Aloys Snr was professor of harmony and choral singing. He broadcast regularly on radio with the cathedral choir. Tilly was head of the School of Music piano section. She also gave regular recitals and radio broadcasts.

Although born in Germany, Aloys Junior grew up with his family in Cork. The Fleischmann family had a deep interest in Irish culture. They were friends with people who were involved in the Gaelic Revival such as W.B. Yeats, Lady Gregory, John Millington Synge and Douglas Hyde. The Fleischmann family was also friends with writers and painters in Cork. They were friends with Daniel Corkery and Terence MacSwiney, who were also involved in the Gaelic Revival movement.
The Revival of Interest in Gaelic Culture

The Gaelic Revival
The Gaelic Revival was a period in Irish History where a number of organisations were set up to preserve and promote Irish culture.

In 1884, the Gaelic Athletic Association (GAA) was founded to encourage Gaelic games.

In 1893, the Gaelic League, Conradh na Gaeilge, was set up to revive the Irish language. Douglas Hyde was the first president of the Gaelic League and later became the first president of Ireland. In 1903, Pádraig Pearse became editor of An Claidheamh Soluis, the League’s newspaper.

In 1899, the Irish Literary Theatre was set up to promote plays on Irish subjects. In 1904, the Abbey Theatre was founded in Dublin. Amongst the writers of the time were W.B Yeats, J.M Synge and Lady Gregory.

Terence MacSwiney 1879-1920
Terence MacSwiney was a playwright, author and politician from Cork who played a huge role in the Gaelic Revival. He was the first Sinn Féin Lord Mayor of Cork. He was arrested by the British authorities for illegal possession of documents. He died in prison in London after seventy-four days hunger strike. His death drew the attention of the world to the Irish struggle for independence.

Cork School of Music
The Cork School of Music was founded in 1878 and had a significant impact on the teaching of music in Cork. It was part-funded by the Cork Corporation and was the first school of music in Britain and Ireland to be established on this basis.

UCC School of Music and Theatre
Aloys Fleischmann was Professor of Music at the Department of Music, University College Cork which is now known as the School of Music and Theatre. The School of Music and Theatre is located in the impressive St. Vincent’s building in Sunday’s Well. In 1879, Aloy’s grandfather, Hans Conrad Swertz, began his career as church organist in the same building.

Do you know?

THE SCHOOL IN HOLLYHILL IS NAMED IN HONOUR OF TERENCE MACSWINEY.
Fleischmann’s Education

Young Fleischmann received his first musical training from his parents – his mother taught him the piano, his father the organ and music theory. Aloys went to primary school in the MacSwineys’ Scoil Íte in Cork and secondary school in Christian Brothers’ College and St. Finbarr’s Seminary Farranferris. During Aloys’ youth many political and social changes occurred in Ireland. He grew up in a country that was under British rule; his father was interned as an enemy alien during the First World War. As a child he witnessed British soldiers setting fire to neighboring houses. In 1922 Ireland became an Independent Free State. Aloys was twelve at the time and he was attending secondary school in Cork.

Aloys went to study music at University College Cork. He graduated with a BA in 1930, a BMus in 1931 and an MA in 1932. After graduating, he immediately travelled to Munich where he continued his musical studies at the University of Munich and the Academy of Music. Aloys remained in Munich for two years. He studied composition and conducting. Aloys experienced a very unstable social and political environment, as Hitler and the German National Socialists came to power during this period. In 1934, political conditions, combined with an opportunity of a post, brought Aloys back to Cork. That year Aloys became Professor of Music at UCC, a position he held for forty-six years.

In 1941, Aloys married Anne Madden. Anne’s family were Cork merchants. Anne and Aloys met at University College Cork while Anne was studying medicine. The couple originally lived with Aloys’ parents in Oileán Ruadh, Rochestown in Cork. After the birth of their children, they moved back to live in Cork city. They had five children: Ruth, Neil, Anne, Maeve and Alan.
Fleischmann the Professor in Cork

In 1934, Aloys became Professor of Music at University College Cork. During his professorship, he did much to advance the profile of music at UCC - by the 1970s the number of students graduating each year increased to over twenty. Many of Professor Fleischmann’s students such as Seán Ó Riada and Mícheál Ó Súilleabháin have influenced several generations of musicians in Ireland. A number of Fleischmann’s students also went on to teach at UCC.

Seán Ó Riada
Seán Ó Riada was one of Professor Fleischmann’s students. He was a performer and composer who became widely known for composing the score for the film Mise Éire. He also founded the group Ceoltóirí Cualann which created a new context for the performance of Irish traditional music. The group brought Irish traditional music to the attention of the world. Seán became a lecturer on Irish traditional music at University College Cork. He worked with Fleischmann on the Sources of Irish Traditional Music project until his death in 1971 aged 40. Aloys also taught Seán’s son Peadar Ó Riada who is also a well known performer and composer.

Mícheál Ó Súilleabháin
Mícheál Ó Súilleabháin also studied under Professor Fleischmann. He is also a well-known composer and performer. After the death of Seán Ó Riada, Micheál worked on The Sources of Irish Traditional Music project. He also became a lecturer at the Department of Music, UCC. Micheál later established the Irish World Academy of Music and Dance in Limerick where he is now Professor of Music.

Seán Ó Riada (1931-1971)
Mícheál Ó Súilleabháin
Peadar Ó Riada
Performer & Composer
Séamas de Barra - Author of a biography of Aloys Fleischmann
Pilib Ó Laoghaire
Collector, and singer (1910-1976)
Adrian Gerbreurs - Organist and Carillonneur in Cobh Cathedral
John Fitzpatrick
Director of Cork Choral Festival
Image by Con Kelleher
Nóirín Ni Riain - Vocalist
Matt Cranitch Fiddle player
Tomás Ó Canainn - Uilleann piper

Celebrating the Centenary of the Birth of Aloys Fleischmann 1910-1992
Fleischmann and Music in Cork

Aloys was keen to promote and develop music in the wider Cork community. He created many opportunities for people to hear and to make music. Aloys was involved in the setting up of many organisations and initiatives, some of which still flourish today.

In 1934, Aloys founded a University Orchestra, which later became the Cork Symphony Orchestra. The orchestra was founded to promote classical music concerts in Cork and to perform works by Irish composers. The orchestra gave two symphony concerts each year, many of which were broadcast on radio. The orchestra performed at the annual Department of Music concerts where the students conducted their own works. The orchestra also regularly performed for schools as part of their programming. Aloys conducted the orchestra for 58 years, for which he has an entry in the Guinness Book of Records.

As an essential part of his work in the university, Aloys sought to increase the profile of music education in schools in Ireland. In 1935, he set up the Music Teachers Association to assist music teachers in Ireland. Throughout his career, Professor Fleischmann endeavoured to increase access to music for all children in Ireland.

In 1947, Aloys was involved in the setting up of the Cork Ballet Company with Joan Denise Moriarty. Over a number of years, Aloys and Joan Denise brought great classical ballets to Cork. Joan Denise choreographed over a hundred new ballets. Aloys wrote the music for six of the ballets.

In 1954, Aloys set up the Cork International Choral and Folk Dance Festival. The Choral Festival encouraged the founding of choirs. It also provided singers with the opportunity to take part in competitions and to hear performers from all over the world. The festival is still an important annual event in Cork city.

Aloys was a founding member of the Cork Sculpture Park, which he chaired for twenty-five years. The Sculpture Park, located in Fitzgerald’s Park was established to promote Irish artists by publicly displaying their work. Aloys was very interested in the work of Cork sculptor Séamus Murphy.

“A symphony is an instrumental work for orchestra, usually in four contrasting movements”

THERE IS A PLAQUE COMMEMORATING JOAN DENISE OPPOSITE CORK OPERA HOUSE IN EMMETT PLACE.
Fleischmann and his Music – Composer, Performer and Collector

From a young age, Aloys was interested in composing his own music. His first piece was written when he was fifteen. Aloys set out to create a new kind of music by combining European art-music with elements of the Irish folk tradition.

In 1935, after his return to Cork from Germany, Aloys composed three songs for voice and piano. The piece, entitled Trí hAmhráin, was published under the name Muiris Ó Rónáin. He used this Irish name for a number of years to show his commitment to Irish culture. The texts of the three songs are in Irish; one is a lament for the last Irish chieftain, Owen Roe O’Neill. The piece fuses the traditional Irish lament form with contemporary art music.

Aloys also used old Irish melodies in some of his compositions. Between 1941 and 1942, he composed a suite called The Humours of Carolan. In this work he adapts tunes composed by the famous harpist Turlough Carolan.

Aloys set many Irish poems to music and arranged folk songs. One example is the arrangement of ‘The Bells of Shandon’. This was written for students to sing at a schools’ concert.

Fleischmann was often invited to write music for a specific occasion. In 1944, he was commissioned by the Irish government to compose a work to commemorate the poet Thomas Davis. The piece is entitled Clare’s Dragoons. It is a setting of a Thomas Davis poem for orchestra, choir, baritone and war pipes. The war pipes part was performed by Joan Denise Moriarty.

In 1980, Fleischmann retired from the chair of music at UCC. He was seventy years of age. He spent the next twelve years completing the research project on which he had been working on for over thirty years. He worked up to three days before his death. The project involved the collection, transcription and editing of Irish traditional music and songs from the earliest documented tunes up to the middle of the nineteenth century. It included nearly 7,000 songs and dance tunes from Ireland, Scotland and England. The project culminated in two large volumes entitled the Sources of Irish Traditional Music c. 1600-1855. The sources collection is the largest of its kind. In 1998, the volumes were published after Aloys died. They were launched by President McAleese. The collection highlights the dedication and commitment that Aloys had for music and culture in Ireland.
Fleischmann and the Centenary – Reflection, Relevance and Legacy

Aloys Fleischmann is without doubt one of the most important figures in music in Ireland in the last century. In January 2010, President Mary McAleese launched the special celebrations organised by Cork City Council to mark the centenary of his birth. A host of performances, exhibitions, public lectures, broadcasts, publications and special tributes have been taking place all over the country, and also abroad, throughout the year.

The celebration has created a new awareness of Aloys Fleischmann and his family. It highlights their contribution to musical life in Cork and to the nation as a whole. The celebration has reminded people of the wide range of activities that Fleischmann was involved in throughout his life.

The centenary celebration also reveals the remarkable work that the next generation of the Fleischmann family have been engaging in to document and preserve the family history. Fleischmann’s daughters Ruth, Maeve and Anne have been working extensively to provide access to the family history and documents: valuable social, historical and cultural material. Fleischmann’s grandson, Max, has spent nearly two years digitising letters and images from the Fleischmann collection. The sharing of this documentation allows us to gain a deeper insight into the significance of Aloys Fleischmann and his family. It also contributes to our understanding of the history of music and culture in Ireland.

The following images highlight some of these events and give insight into the various activities that Aloys was central to developing in Ireland. The centenary celebration reveals the enormous contribution that this immigrant family of musicians made to our culture in Ireland.

Aloys Fleischmann Honours and Awards:

- Doctorate of Music of the National University of Ireland (1963)
- Honorary Doctorate in Music from Trinity College Dublin (1964)
- Order of Merit of the German Government (1966)
- President Erskine Childers’ official visit to the Department of Music, UCC to honour Fleischmann’s contribution to music education in Ireland (1974)
- Silver Medallion of the Irish-American Cultural Institute and also the UDT National Endeavour Award (1976).
- Honorary Fellow of the Royal Irish Academy of Music (1991)
- Freedom of Cork City (1978)
- Elected Member of the Royal Irish Academy -Member of Aosdána -Emeritus Professor of Music.

Further Reading

Tuesday 13 April 1926
My birthday, and a beautiful sunny day for the occasion. It makes me sad, however, more than anything else to think I am getting so old – 16. Real youth is certainly gone for ever, and now comes the most trying portion of my life, in which I must struggle hard, or else fail completely. It is an absurd idea, but I often watch a flock of doves wheeling to and fro in the air, and imagine that the heights and depths of my life follow this flight. – Went to Ivor and Joe, and they were really nicer to me than ever before, which is saying a lot, for they are always nice, but it is Mr and Mrs H who always make me feel as though I was an intruder. Timmie Leary came after dinner, and I amused him till seven, when he went back to school. Poor Pappie and Mammie were too kind and good to me this birthday, and gave me a lovely new suit, a pair of shoes and socks, apples, oranges and flowers and Lands and Peoples. I should be supporting them now.¹ Had a pleasant evening of reading and stamps.

Wednesday 14 April 1926
Back to school again! Ugh! Still, in Farran Ferris² we always tumble to our work immediately, and after one day we feel as though we were back in school a week. Found everything the same as usual. Poor Julia³ sent me some lovely stamps for my birthday – so splendid ones I hadn’t, one worth 2/6. It is too good of her. Suits were sent up today, and I have chosen one. – I have determined to work hard this term at Irish, German and Harmony in particular. Dr Scannell is in Dublin yet, so I had but little exercises to do, and had an hour and a half of reading and stamps. Today was Miss Maureen Cashman’s Recital, in which she was assisted by Miss Celia Jackson, one of Mammie’s pupils. I could not go on account of school, but Mammie said that though Miss Cashman did not sing so well, Miss Jackson played really gloriously, and was a great credit to Mammie. Of course, hardly anyone there.

¹ Many boys in Aloys’ father’s North Cathedral choir had to leave school at 13 and start work, some of them taking on a ten-hour night shift.
² St Finbarr’s College, Farranferris was the diocesan seminary, a boarding school for boys. Students did not have to undertake a commitment to study for the priesthood; boys living in the city could attend as day students.
³ Julia was the Fleischmann’s housekeeper for many years before she moved to London. She wrote regularly and sent Aloys stamps. When she came home on holiday, she would take him to the cinema. The census of 1901 names Julia Cronin, aged 22, as working for the Swertz family, for Aloy’s grandparents. If this was the same Julia, she would now have been 47.
Comprehension Worksheet

Music in Ireland

...Irish folk-song and the bardic music of the seventeenth and eighteenth centuries seems to have fixed itself on the popular imagination, lending to this country a reputation for musical culture which it does not yet possess. Nicely-turned phrases, such as “our music-loving people,” and “our heritage of music,” have made this legend a household word. Nobody likes to hear that this is the land without music, a land that is literally music-starved.

It is not a question of the fundamental postulate. Somehow one never doubts the inherent musicality of the Irish people. One feels instinctively that they are more musical, in the vague sense of the word, than the English. But music here is not in the air, chiefly because there is no substratum of sound musicianship. The intelligentsia does not give music a thought. Among the votaries of art the musician is a rare bird, something of a stranger in more elite company; sensing incongruities which musicians in more evenly-developed surroundings are spared.

For the masses, music means entertainment, merely. If this is true elsewhere, it is far truer in Ireland, where practically the whole field of music is dominated by this conception, and subordinate to it. The other arts are free from similar humiliation—nobody expects a picture-gallery, or a sheaf of poems to provide amusement. But everybody comes clamouring for amusement to a concert. Discrimination is not made between the music of the concert-hall—music proper—and such species of music as cater for those who wish to be amused, namely, dance music, cafe music, variety-hall music, musical comedy, and so on, none of which have anything more to do with art-music than a popular weekly paper has to do with literature, than a Christmas pantomime has to do with drama, or a picture-poster with painting. In all these cases there is no attempt at art, but merely a commercial desire to please. People fail to realise that it is not the function of music to entertain an indiscriminate public. If good music gives pleasure, such pleasure is incidental, not its purpose. The purpose of music is rather to express ideas, just as literature does, in terms of emotional experience, to tell a spiritual tale, to express an outlook, a philosophy, not in a direct, tangible language, but in a language that is too subtle, too elusive to be translated into words.

Bad commercial music, however, rules the roost, not because of inherent bad taste, but because of an inherent mental inertia. Commercial music can be appreciated without effort, it has a conventional, commonplace idiom. It can be listened to in that state of indolence which comes at the close of a day’s work. It is apprehensible by the senses rather than by the intellect, it demands no energy such as must be spent in thought. Whereas music proper requires an alert mind for its understanding, almost as much activity on the part of the listener as of the performer. It presupposes that one has made the effort to familiarise oneself with its idiom. And this is the great stumbling block, for where the significance of music is not properly understood, such effort will rarely be made. Many who have learned to understand the idiom of the classical period will be indisposed to move further, to understand the idiom of the present day.

Here in Ireland the amount of musical activity is as yet almost negligible. With the exception of a small orchestra in the Dublin Radio Station and a more impressive unit in the Belfast Station, there is not a professional orchestra in the country, i.e., a permanent body performing several times a week, and giving whole-time employment to a number of professional musicians. Whereas on the Continent, every city of Dublin’s size will be found to support at least two permanent orchestras—apart from numerous amateur orchestras—and a permanent orchestra, perhaps on a smaller scale, will be found in cities no larger than Limerick or Waterford. In the absence of orchestras there can be no adequate musical development, since the greater half of music is dependent on the medium of the orchestra. As regards vocal music, opera is practically non-existent, except for local effort, and the number of choral societies is so small as to be out of all proportion to the population of our cities. The performance of church music is on a level with prevailing conditions, nor is it too much to say that the style of the music cultivated is usually nearer to musical comedy than to the chant of the Church. Finally, there is little or no family music-making or “house-music”, as it is known on the Continent, which, above all other species of music-making, permeates a people most thoroughly with a true musical culture. The lust for public performance swallows up the music of the homes, and this lack of private initiative is all the sadder because the most valuable type of music, perhaps, is that music which is performed within the intimacy of a family circle.

Questions

A) 1. What phrases have been applied to describe Ireland’s musical heritage (1)
   2. What types of music does Fleischmann refer to? (3)
   3. What is the purpose of music according to Fleischmann? (3)
   4. What types of music does Fleischmann consider most valuable? (5)

B) 1. How did Ireland compare with the European continent in the 1930s with regard to music-making? (3)
   2. Do you know families who make music together? If so, do you think they enjoy it?

C) 1. George William Russell (10 April 1867 – 17 July 1935) wrote under the pseudonym A.E. (sometimes written AE or A.E.). He was an Irish nationalist, writer, editor, critic, poet, and painter. Remember, Aloys Fleischmann also used a pseudonym. Do you remember what it was?
   2. Fleischmann points out the lack of orchestras in Ireland—what orchestra did he set up?

Glossary

Postulate: Assumption, Suggestion, Proposition
Intelligentsia: Intellectuals, Academics, Writers, Scholars
Indolence: Laziness, Sluggishness, Apathy
Worksheet: Immigration & Identity

Immigration is the word used to describe people coming to live in another country such as Ireland. Over the years many different nationalities have immigrated to Ireland.

Aloys Fleischmann was a musician of German ancestry. His family emigrated to Cork in the 1870s. Here are some questions you can think about in small groups. There are some keywords below to help.

Q. Can you imagine what it was like for Aloys’ grandfather coming to live in Cork in 1879?
Q. What do you think Cork was like when he came?
Q. What do you think were the kinds of things he experienced when he arrived?
Q. What are the different things that immigrants might experience moving to Ireland today?
Q. In what ways do people express their identity?

Freeman: Freedom of Cork City Award

Q. When was Professor Aloys Fleischmann made Freeman of Cork city?
Q. Who was present at the ceremony?
Q. What did Aloys Fleischmann do to deserve the Freedom of the City?
Q. What was Aloys Fleischmann presented with?

Worksheet: Word Search

DACHAU SOURCES SYMPHONY
GAELICREVIVAL CENTENARY MACSWINEY
IMMIGRANT HARP BALLET
AULAMAXIMA AMHRAN CAROLAN
MIURISORONAIN PIANO CHOIR

A U S M A M I X A M A L U A K
U B N P A Z X C V B N A M X Y
D A A M O D M I Y F H D S A E
C A R O L A N M Y C R E W Q N
M U H I O P T N A R G I M M I
Z X M F D S S D A M T C V B W
N I A N OR S I R I U M M S
N L K J H G U F G F D H S A C
T Y Y U I O R I P P I A N O A
R T B R V J C U B N M R A W M
C R X A H K E Y N O H P M Y S
H Y I B L G S D O P N H Y X Z
O W G A E L I C R E V I V A L
I H Y W U C E V B N R A K M A
R M E O C E N T E N A R Y E Y
German Worksheet

Wann wurde Aloys geboren?
Wo wurde er geboren?
Wann wurde er getauft?
Wie war der Vorname seiner Mutter?
Wie war der Vorname seines Vaters?

Music Worksheet

Tri Amhráin is a set of songs in the Irish language. Why did Fleischmann use Irish poems for his compositions?

The Sources of Irish Traditional Music is a collection of tunes, many of which are not played today (Tracks 1, 2 & 3.)
Can you name the instrument playing in each track?
How many parts are in each tune?
Does the music sound familiar?

The Humours of Carolan incorporates melodies from the Irish harp tradition (Track 5).
What is the role of the harp in Ireland?
Can you name a famous Irish harpist?

The piece, Clare’s Dragoons is written for orchestra, choir and war pipes (Track 6).
Can you identify the various parts of the orchestra in this excerpt?

The Carillon is a musical instrument that is usually located in the bell tower of a church (Track 9).
How would you describe the melody of this piece?

The gamelan is a set of bronze instruments from Java in South-East Asia (Track 10).
What do you think of the sound?

Test your knowledge

What was the famine and how did it affect Ireland?
What was the Land League?
What was the Gaelic Revival?
Who were the main people involved?

Where did the Fleischmann family originally come from?
What does the word immigration refer to?
What does a composer do?
What is a symphony?
What Instrument is associated with Ireland?
What is a choreographer?

Why do you think the Catholic Church invited musicians from Europe to come to Ireland in early 1900s?
What does the word Centenary mean?
What do the letters BA, BMus & MA stand for?
What is a PhD?

When did World War Two begin?
How did it affect Ireland?
Can you find Dachau on the map?

Letter written by Aloys Fleischmann Jun to his father who was interned during World War 1.
1) The Hay printed in The Sources of Irish Traditional Music c. 1600-1855. 01:01
The Hay is performed by Bonnie Shaljean on harp. This is the first tune in the Sources collection and is taken from the Dallis Lute Book, Trinity College Dublin, C. 1583.*

Bonnie Shaljean teaches both Irish harp and Concert harp in the GIT Cork School of Music, and was a member of the UCC staff for a number of years as harp instructor. Bonnie has released a solo CD entitled, Farewell To Loug Neagh and she runs a publishing company for harp repertoire. Music of the past centuries is a great love of hers, so she finds the pieces she played for The Sources project (the earliest ones in the collection) of particular interest and enjoyment.

2) Count Tallard printed in The Sources of Irish Traditional Music c. 1600-1855. 01:22
Count Tallard is performed by Matt Cranitch on fiddle. It is tune number 248 in the sources collection and is taken from the The Dancing Master collection by John Young, London, 1706.*

Matt Cranitch is renowned as a fiddle-player and teacher. He has performed extensively at home in Ireland and abroad, and has presented many lectures and master-classes. He is author of The Irish Fiddle Book, and has contributed to other books on Irish traditional music. An authority on the fiddle-music of Sliaob Luachra, he teaches courses in traditional music at UCC. He is a consultant for traditional music programmes on TG4, and is also an advisor to the Arts Council Deis scheme for the traditional arts.

3) Planxty by Carolan –Set in Munster printed in The Sources of Irish Traditional Music c. 1600-1855. 00:59
Planxty by Carolan is performed by Micheál Ó Súilleabháin on piano. The tune is a composition of the famous harper, Turlough Carolan. It is tune number 986 in the sources collection and is taken from Donal O’Sullivan’s collection entitled, Carolan The Life Times and Music of an Irish Harper, London, 1958.*

Micheál Ó Súilleabháin is one of Ireland’s best known musicians. He has over ten CD recordings on release of his own compositions and arrangements performed by the Irish Chamber Orchestra under his direction. As a pianist, he is widely acknowledged as having originated a unique Irish piano style out of an Irish traditional base. Micheál Ó Súilleabháin is Professor of Music at Irish World Academy of Music and Dance at the University of Limerick.

4) Aloys Fleischmann 03:14
In 1958, Aloys Fleischmann talks about the role of the composer in Ireland. This track was featured as part of the RTE series The Composer at Work.

5) Humours of Carolan (1941), composed by Aloys Fleischmann 07:05
This track contains the slow movement from the Humours of Carolan, a four-movement work for string orchestra. The movement entitled Eilís Nic Dharmada Ruaidh (Elizabeth MacDermott Roe) is based on an original air by the most famous of the travelling harpers, Turlough Carolan (1670-1738). It is performed by the Irish Chamber Orchestra directed by Finnoula Hunt and features on the CD, Silver Apples of the Moon.

6) Clare’s Dragoons (1944), composed by Aloys Fleischmann 16:18
In 1944, Fleischmann was commissioned by the Irish government to compose a work to commemorate the poet Thomas Davis. The piece entitled Clare’s Dragoons is a setting of a Thomas Davis poem for orchestra, choir, baritone and war pipes. The war pipes part was performed by Joan Denise Moriarty, a champion piper. It is performed by The RTE National Symphony Orchestra and Philharmonic Choir and is conducted by Robert Houlihan. The track features on the CD, Aloys Fleischmann: Orchestral works published by Lyric FM as part of the centenary celebrations.

7) Bata na bPlandála, composed by Aloys Fleischmann 06:02
This track contains the first three movements of Fleischmann’s Choral Dance Suite, The Planting Stick. It is performed by the members of the RTE choir and chamber orchestra under the direction of Hans Waldemar Rosen. In 1958, the performance featured as part of the RTE series, The Composer at Work.

8) Song for A Festive Occasion (1984), composed by Aloys Fleischmann 06:31
Song for a Festive Occasion was written in 1984. The first performance of the piece was on 12 April 1984 for the 50th anniversary of the Cork Symphony Orchestra. Fleischmann used the text from the poem ‘We are the Music Makers’, written by the poet Arthur William O’Shaughnessy. On this track, it is arranged by Adrian Gebruers for carillon. The carillon is a musical instrument that is usually housed in a free-standing bell tower of a church. The instrument consists of at least 23 cast bronze cup-shaped bells. It is the heaviest of all musical instruments. The performance is from a special tribute recital as part of the centenary celebrations.

Adrian is carillonneur of St Colman’s Cathedral in Cobh. He studied under Professor Fleischmann at UCC and he is one of the most well-known carillonneurs in the world. In 2005 Pope John Paul II made him a Papal Knight of the Order of St Gregory the Great (KSG) in recognition of his services to the Church.

9) Fleischmann in Java (2010), composed by Mel Mercier 08:32
Fleischmann in Java was written as part of the centenary celebrations of the birth of Aloys Fleischmann. This is a live performance by the UCC Javanese Gamelan Ensemble on 27 March 2010. The gamelan is the Javanese equivalent of a western orchestra, and the UCC gamelan is made up of 66 bronze gongs (kenongs and bonangs), metallophones, drum, flute, zither and a two-stringed, two-eared, spiked fiddle.

Mel Mercier is Head of the School of Music and Theatre, University College Cork where he lectures on Irish, African, Indian and Indonesian music and directs the UCC Javanese gamelan. As a bodhrán and bones player he is best known for his collaboration over twenty-five years with pianist and composer, Micheál Ó Súilleabháin. Throughout the 1980s he performed extensively in Europe and the USA with John Cage and the Merce Cunningham Dance Company. As a composer he works regularly with theatre director Deborah Warner and actor Fiona Shaw, most recently on Mother Courage and Happy Days at the National Theatre, London.

Total running time 51:24

*This tune was recorded as part of the From the Sources sound-art installation created by Mel Mercier to commemorate the centenary of the birth of Aloys Fleischmann. From the Sources comprises of performances by ninety-four traditional musicians of the first 836 dance tunes and airs in Aloys Fleischmann’s Sources of Irish Traditional Music c. 1600—1855.

Thanks to the following people for permission to reproduce the material on this CD.

The Fleischmann Family, Bonnie Shaljean, Dr Matt Cranitch, Professor Micheál Ó Súilleabháin and Adrian Gebruers. John Kelly, Finnoula Hunt and the Irish Chamber Orchestra, Mel Mercier and UCC Gamelan Ensemble, The RTE National Symphony Orchestra and Lyric FM.

The CD is mastered by Tadhg Kelleher, Sulane Studios, Co. Cork.