Aloys Fleischmann
(1910-1992)

An Annotated Catalogue of Compositions

Three principal sources of information about Fleischmann’s work were published during his lifetime: two editions of Edgar Deale ed., A Catalogue of Contemporary Irish Composers, (Dublin, 1968, 2nd. ed. 1973) [referred to below as Deale 1968 and Deale 1973 respectively], and Bernard Harrison ed., Catalogue of Contemporary Irish Music, (Dublin, 1982) [referred to below as Harrison 1982]. Fleischmann’s own Music in Ireland: A Symposium (Cork and Oxford, 1952) [referred to below as Fleischmann 1952] contains some additional information. The editors of these catalogues were almost entirely dependent on the composers themselves for the information supplied to them, and unfortunately in Fleischmann’s case much of this is inaccurate. The object of the present catalogue, which was first published in Séamas de Barra, Aloys Fleischmann (Dublin, 2006), is to correct the errors and to provide reliable information about Fleischmann’s output that is as complete as possible. Developments since 2006 have necessitated a number of revisions in order to bring the catalogue up to date, however: most importantly, several of the MSS that were missing in 2006 have since been located and transferred to the Fleischmann Archive in University College Cork; a further work which was discovered amongst the papers has also been added to the catalogue; and several new recordings have been issued. Although some uncertainties remain and there are still a number of lacunae, the present version of the catalogue incorporates all relevant new information as of May 2015 and also includes additional details relating to the sources of the texts set by Fleischmann.

The works are listed in chronological order, although in a few instances (indicated by a question mark) the date given is provisional. Alternative versions or other adaptations of individual works are listed under the same catalogue number as the original with an alphabetical subdivision. The information is presented in the following order (the absence of headings for individual entries indicates either that they do not apply or that no information is available):

1. Title / subtitle [translations where necessary]. Translations presented without square brackets are Fleischmann’s own alternative titles.
2. Forces. Details of orchestral forces are presented in standard abbreviations.
3. List of movements. In some cases the number of movements is evident from the title of the work and they are not listed again separately. Otherwise, where there is no entry under this heading, it can be assumed that the work is in one movement.
4. Author(s) of the text [Language where not obviously in English].
5. Author(s) of scenario in the case of the ballets.
(6) Choreography in the case of the ballets.
(7) Décor, costumes in the case of the ballets.
(8) Details of first performance (Fp:), or in the case of the ballets the premier (Prem:).
The information is presented in the following order: date, performers, venue.
Where the information is either provisional or incomplete this is indicated by
question marks.
(9) Details of publication (Pub:).
(10) Details of recording (s) (Rec:).
(11) Dedication (Ded:).
(12) Commission (Com:).
(13) Location of manuscript (MS:).
(14) Explanatory notes where necessary (Note:).

Séamas de Barra
Cork, May 2015

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1. **Prelude**  
   Voice and Piano  
   **Text:** John Millington Synge (1871-1909)  
   **MS:** Fleischmann Papers, Archive of University College Cork  
   **Note:** Although the MS is undated, this song was composed during Fleischmann’s years as a student in University College Cork (1927-1932). There is no record of a performance. See Note to 3 below.

2. **Cradle Song**  
   Voice and Piano  
   **Text:** Edward Sheehy (1909-1957)  
   **MS:** Fleischmann Papers, Archive of University College Cork  
   **Note:** Although the MS is undated, this song was composed during Fleischmann’s years as a student in University College Cork (1927-1932). There is no record of a performance. See Note to 3 below. Edward Sheehy’s poem, ‘Cradle Song’, was published in *The Quarryman: The Journal of the Students of Cork University* (above the initials E. J. S.) in an issue that is undated but probably appeared early in 1930.

3. **Movement for String Quartet**  
   **MS:** Fleischmann Papers, Archive of University College Cork  
   **Note:** Although the MS is undated, this work was composed during Fleischmann’s years as a student in University College Cork (1927-1932). See ‘Aloys Fleischmann in Conversation with Tomás Ó Canainn’ in Tomás Ó Canainn ed., *The Cork Review* (Cork, 1992), 13: ‘When I went to college […] I wrote a number of songs and a movement for string quartet.’ The only songs that have come to light are 1 and 2 above. Fleischmann’s father arranged a private performance of Movement for String Quartet for him in Munich in 1932. The first
public performance took place on 5.3.2010; Glucksman Gallery, University College Cork; RTÉ Vanbrugh String Quartet.

4. **Sreath do Phiano (Piano Suite)** 1933

Five movements: (i) *Le lionrith* [Agitato], (ii) *Mall sionsach* [Andante espressivo], (iii) *Mear anamúil* [Allegro animato], (iv) *Mall calma*, *diadh ar ndiadh ag sírneartí* [Largo risoluto, poco a poco sempre rinforzando], (v) *Gasta gealadhramach* [Presto scherzando]

Fp: 14.6.1934; Odeon Theatre [State Academy of Music], Munich. There is no record of who the pianist was, but it is possible that it was Fleischmann himself.


MS: Whereabouts unknown

5. **Illumina Occulos Meos** 1934

Motet for unaccompanied SATB Choir

Text: Liturgical [Latin]

Fp: (?).6.1934; Munich Cathedral Choir; Monsignor Ludwig Berberich (conductor); Munich Cathedral

MS: Fleischmann Papers, Archive of University College Cork

Note: According to Fleischmann’s Curriculum Vitae of 1936, two motets were performed by the Munich Cathedral Choir in 1934, one on the 17th. of June and another ten days later on the 27th. of June. Fleischmann composed a number of sacred choral works between 1932 and 1934 as exercises for Joseph Haas, under whom he studied composition at the State Academy of Music in Munich, but this is the only one likely to have received a performance that has come to light. It is not known on which of the two dates it was performed.

6a. **Trí hAmhráin** [Three Songs] 1935

High Voice and Piano

(i) *Marbhana Eoghain Ruaidh Uí Néill* [Lament for Owen Roe O’Neill], (ii) *Biogadh* [Away!], (iii) *An Piobaire* [The Piper]

Text: (i) Turlogh Carolan (attrib.) (1670-1738), (ii) and (iii) Micheál Ó Murchú (dates?) [Irish]

Fp: as *Amhráin* [Songs] 15.12.1935; Seán Cuirtéis (tenor), Gerard Shanahan (piano); Aula Maxima, University College Cork. Performed under the pseudonym ‘Muiris Ó Rónáin’.

Pub: An Gúm [Irish Government Publication Agency], (Baile Átha Cliath [Dublin], n.d. (probably 1941)) under pseudonym ‘Muiris Ó Rónáin’. Although the published title is *Trí hAmhráin le hAghaidh Guth Árd agus Ceol-Fluireann* [Three Songs for High Voice and Orchestra] this is the original version with piano. The title page describes it as *Scór Gléasta don bPiano* [Score Arranged for Piano], and the availability of orchestral material is advertised. Fleischmann gives 1945 as the date of publication in Harrison 1982; in a list of his works compiled in 1958/59 he gives 1941; the evidence in the Fleischmann Papers suggests not later than 1942.
Rec: [1] (i) only, Black Box Music BBM 1022 (1998); Kathleen Tynan (soprano), Dearbhla Collins (piano). [2] (i) and (iii) only, RTÉ Lyric FM, RTÉCD114, (2007 [archive recordings 1957-1961]), Dermot Troy (tenor), Rhoda Coghill (piano)

Ded: ‘Do Charli Hardebeck’ [To Carl Hardebeck] (published score)

MS: Fleischmann Papers, Archive of University College Cork

Note: The poems by Micheál Ó Murchú are from Tuaim Inbheir agus Dánta Eile, Clólucht an Tálbóidigh Tta. (Baile Átha Cliath [Dublin], 1923); Donal O’Sullivan gives the sources for the words and the authority for the attribution to Carolan of ‘Marbhana Eoghain Ruaidh Uí Néill’ in Carolan: The Life, Times and Music of an Irish Harper (2 vols., London, 1958 [republished with additional material 1 vol., Cork, 2001])

6b. Tri hAmhráin [Three Songs] 1937
High Voice and Orchestra [2(picc)222 / 4231 / timp / perc / str] [Version of 6a above]

Fp: as Amhráin le Ceol-Fluireann [Songs with Orchestra], 24.4.1938; Heddle Nash (tenor), Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor); Gaiety Theatre, Dublin. Sung in English in a translation by An tAthair P. Mac Suibhne [Fr. Patrick Mac Swiney], under the pseudonym ‘Muiris Ó Rónáin’.

MS: Fleischmann Papers, Archive of University College Cork

Note: In all the catalogues of his music that were published in Fleischmann’s lifetime this work is referred to as Three Songs for Tenor and Orchestra.

7. Four Old Italian Songs 1937
Arrangements
Mezzo Soprano and Orchestra [2222 / 2230 / timp / str]
(i) Consolati e spera [D. Scarlatti], (ii) Se tu m’ami [G. B. Pergolesi], (iii) O cessate di piagarmi [A. Scarlatti], (iv) Chi vuol la zingarella [G. Paisiello]

Fp: 14.4.1937; Countess Maria Tomacelli (mezzo-soprano), The University Orchestra, Aloys Fleischmann (conductor); Aula Maxima, University College Cork. Performed under the pseudonym ‘Muiris Ó Rónáin’.

MS: Fleischmann Papers, Archive of University College Cork

8. Piano Quintet 1938
Four Movements: (i) Allegretto, (ii) Andante tranquillo, (iii) Allegro scherzando, (iv) Allegro molto

Fp: 28.4.1939; Tilly Fleischmann (piano), the Kutcher String Quartet; Clarence Hall (Imperial Hotel), Cork. Performed under Fleischmann’s own name.

Rec: Marco Polo 8.223888 (1996); Hugh Tinney (piano), The Vanbrugh String Quartet

MS: The only extant MS of this work is not in Fleischmann’s hand, although it is annotated by him. Fleischmann Papers, Archive of University College Cork

9. Prelude and Dance 1940
Orchestra [3(picc)222 / 4331 / timp / perc / str]

Fp: 11.12.1940; Cork Symphony Orchestra, Aloys Fleischmann (conductor), City Hall, Cork. Performed under the pseudonym ‘Muiris Ó Rónáin’. The first professional performance took place on 20.4.2010; Church of God, Belfast; Ulster Orchestra, Kenneth Montgomery (conductor).
Ded: 'To Anne' (MS) [Anne Madden, later Mrs. Fleischmann]

MS: Fleischmann Papers, Archive of University College Cork

10a. *The Humours of Carolan*  1941-1942(?)

Suite for String Orchestra

Four movements: (i) Carolan’s Dowry, (ii) Young Cusack, (iii) Elizabeth MacDermott Roe (iv) Carolan’s Quarrel with the Landlady

**Fp:** [1] 6.11.41; a broadcast performance as *A Carolan Suite* [3 movements: (i) Carolan’s Dowry, (ii) Planxty Dodwell (iii) Young Cusack]; Radio Éireann Symphony Orchestra, Michael Bowles (conductor). Performed under Fleischmann’s own name. [2] 10.12.41; first concert performance as ‘Three movements from *A Carolan Suite’ [same movements as previously]; Strings of the Cork Symphony Orchestra, Aloys Fleischmann (conductor), Aula Maxima, University College Cork. Performed under the pseudonym ‘Muiris Ó Rónáin’. [3] 12.8.42; a broadcast performance: first performance as *The Humours of Carolan*. As there is no information available regarding the number of movements or their titles it is not possible to say if this was a performance of the work in its final form; Radio Éireann Orchestra, Aloys Fleischmann (conductor). Performed under his own name. [4] 20.2.1944 as the *Humours of Carolan* in its final form; Radio Éireann Symphony Orchestra; Capitol Theatre, Dublin. Although unacknowledged in the programme, Fleischmann conducted his own work on this occasion, and Michael Bowles conducted the rest of the concert.

**Ded:** Mr. and Mrs. John Horgan

**Com:** Radio Éireann (Fleischmann, 1952)

**Pub:** (iii) only; see 10b below.

**Rec:** (iii) only; see 10b below.

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** Fleischmann lists this work as having 4 movements in Deale 1968 and Deale 1973, but curiously as having only 3 in Harrison 1982, omitting mention of (iv) Carolan’s Quarrel with the Landlady. The second performance listed above was the last occasion on which Fleischmann presented a work to the public under the pseudonym ‘Muiris Ó Rónáin’. According to Donal O’Sullivan in *Carolan: The Life, Times and Music of an Irish Harper*, (Cork, 2001), 253, the tune known as ‘Elizabeth MacDermott Roe’ has the alternative title of ‘Plangsty (sic) Dodwell’, indicating that for the final version of the work the Fleischmann changed the original title of the second movement, placed it third and added a new finale, Carolan’s Quarrel with the Landlady.

10b. *Eilís Nic Dhiarmada Rua / Elizabeth MacDermott Roe*  1941

Caoineadh do Shreanganna / Lamento per Strumenti a Corda / Lament for Strings

(iii) from *The Humours of Carolan*, 10a above

**Fp:** as an independent piece, 13.9.1949; Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor), Phoenix Hall, Dublin

**Pub:** An Gúm [Irish Government Publication Agency] (Baile Átha Cliath [Dublin], n.d.), under his own name. Harrison 1982 (on information likely to have been supplied by Fleischmann) gives 1952 as the year of publication, but the evidence in the Fleischmann Papers indicates that this is incorrect and that the score did not appear at least until 1957, or possibly later.

**Rec:** Black Box Music BBM 1103 (1997); Irish Chamber Orchestra, Fionnuala Hunt (director)

**MS:** If a separate MS of this work ever existed its present whereabouts are unknown.
11. **Cáit Ní Dhuibhir**  1943(?)

Arrangement of folk song
Unaccompanied SAB Choir

**Note:** In 1943 Fleischmann revived the defunct Choral Society of University College Cork and it is likely that this arrangement was made for one of its concerts. There is no record of a performance, but the new Choral Society gave its first public performance on 24.3.1944 in the Dairy Science Lecture Theatre of the College and it is possible that this piece featured as part of the programme.

**MS:** Whereabouts unknown

12. **The Four Masters**  1944

Overture for Orchestra [2(piccs)222 / 4231 / timp / percs / str]

**Fp:** 25.6.1944; Radio Éireann Symphony Orchestra, Aloys Fleischmann (cond); Gaiety Theatre, Dublin

**Ded:** ‘To my father’ (MS)

**Com:** Radio Éireann for the tercentenary of the death of Mícheál Ó Cléirigh O.F.M., Chief of the Four Masters

**Rec:** RTÉ Lyric FM, RTÉLYRICCD127 (2010); RTÉ National Symphony Orchestra, Robert Houlihan (conductor)

**MS:** Fleischmann Papers, Archive of University College Cork

13a. **Song Cycle from ‘The Fountain of Magic’**  1944

High Voice and Orchestra [2(piccs)222 / 4231 / timp / percs / str]

(i) Winter, (ii) Autumn, (iii) The Lover, (iv) The Student

**Text:** Frank O’Connor (1903-1966), from the Irish

**Fp:** 27.7.1944; Radio Éireann studio broadcast performance; although not certain, the soloist on this occasion is likely to have been Violet Burne (soprano) with the Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor); first concert performance, 2.3.1945: Violet Burne (soprano), Cork Symphony Orchestra, Aloys Fleischmann (conductor); Aula Maxima, University College Cork.

**Ded:** ‘To my mother’ (MS)

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** The source of the text is The Fountain of Magic (London, 1939), a collection of translations from the Irish by Frank O’Connor.

13b. **Song Cycle from ‘The Fountain of Magic’**  1944

High Voice and Piano [Version of 13a above]

**Fp:** The earliest known performance of the cycle in this version took place on 4.6.1955; René Soames (tenor), Tilly Fleischmann (piano), at Clontymon, Boreenmana Road [Cork] ‘by kind permission of Mr. and Mrs. Cornelius Murphy’ [programme note]. Recitals in private houses around Cork which had music rooms large enough to accommodate an audience were featured in Cork Orchestral Society programmes from time to time. This performance took place on one of these occasions.

**MS:** Fleischmann Papers, Archive of University College Cork
14a. Where Finbarr Taught  
A Song for University College Cork  
[Scoil Bharra Fhinn, Amhrán don Choláiste Ollscoile, Corcaigh]  
SATB Choir and Piano  
Fp: There is no record of a public performance with piano accompaniment.  
Pub: Anonymously at the request of Alfred O’Rahilly, President of University College Cork, Cork University Record, 4 (Summer 1945), 43-48. Separate English language and Irish language versions were published simultaneously.  
MS: Fleischmann Papers, Archive of University College Cork  
Note: The text was written specially for this work by J. J. Horgan at Fleischmann’s request.

14b. Where Finbarr Taught  
A Song for University College Cork  
[Scoil Bharra Fhinn, Amhrán don Choláiste Ollscoile, Corcaigh]  
SATB Choir and Orchestra [2(picc)222 / 4231 / timp /perc / str] [Version of 14a. above]  
Fp: 2.3.1946; University and Aeolian Choirs, Cork Symphony Orchestra, Aloys Fleischmann (conductor); Aula Maxima, University College Cork  
MS: Fleischmann Papers, Archive of University College Cork

15. Clare’s Dragoons  
Baritone, SATB Choir, War Pipes and Orchestra [2(picc)222 / 4331 / timp / perc / str]  
Text: Thomas Davis (1814-1845)  
Fp: 9.9.1945; Michael O’Higgins (baritone), Joan Denise Moriarty (war pipes), [choir (?)], Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor); Capitol Theatre, Dublin  
Ded: ‘To Donal O’Sullivan’ (MS). In Harrison 1982, Fleischmann gives Joan Denise Moriarty as the dedicatee.  
Com: Government Committee – Thomas Davis and Young Ireland Centenary (through Radio Éireann) for the centenary of the death of Thomas Davis, founder of the Young Ireland movement.  
Rec: RTÉ Lyric FM, RTÉLYRICCD127 (2010); Gavan Ring (baritone), Pat Fitzpatrick (warpipes), RTÉ Philharmonic Choir, RTÉ National Symphony Orchestra, Robert Houlihan (conductor)  
MS: Fleischmann Papers, Archive of University College Cork  
Note: Neither the conductors, the soloists, the orchestra or the choir were mentioned in the programme booklet for the first performance. As Séamus Ó Braonáin, Director of Broadcasting, explained to Fleischmann, the choir of the Keating Branch of the Gaelic League withdrew at the last minute and ‘a choir composed to some extent of people who had not formerly sung together had to be organised, rehearsed, etc. All this chopping and changing and the fact that the programme had to be got to Press in a hurry, may possibly have been responsible for the omission of all references to soloists, conductors, etc.’ It appears, therefore, that the choir that took part in the first performance was an ad hoc choir specially assembled for the occasion. [Letter from Séamus Ó Braonáin to Aloys Fleischmann, 12 September 1945, Fleischmann Papers, Archive of University College Cork.]
16. **A Nation Once Again** 1945
Arrangement of traditional melody
SATB Choir and Orchestra [2(picc)222 / 4231 / Timp/ Perc / Str]
**Text:** Thomas Davis (1814-1845)
**Fp:** 10.10.1945; Aeolian Choir, Cork Symphony Orchestra, Aloys Fleischmann (conductor); City Hall, Cork
**MS:** Fleischmann Papers, Archive of University College Cork
**Note:** Fleischmann made this arrangement for a concert of music by Irish composers, given by the Cork Symphony Orchestra as part of the Thomas Davis Centenary Commemoration held in Cork in October 1945, and which also included the second performance of *Clare’s Dragoons*, 15 above.

17a. **Confirma hoc Deus** 1945(?)
Motet for unaccompanied SATB Choir
**Text:** Liturgical [Latin]
**Note:** This work and the alternative version listed below as 17b appear to have been written for liturgical performance by a choir Fleischmann formed in the mid 1940s to provide music for university religious services. A typewritten sheet found with the scores lists the music sung at a Missa Votiva de Spiritu Sancto, in the Church of SS. Peter and Paul, in Cork on 22 October 1945, and it includes a setting of Confirma hoc Deus. Although the composer is not mentioned, it is possible that this is the piece referred to. Which of the two versions may have been heard on this occasion is not known, however, but the worn, annotated condition of MSS suggests that they were both used as working scores.
**MS:** Fleischmann Papers, Archive of University College Cork

17b. **Confirma hoc Deus** 1945(?)
Motet for SATB Choir and Organ [Version of 17a above]
**MS:** Fleischmann Papers, Archive of University College Cork
**Note:** Apart from the addition of the accompaniment as well as some introductory and concluding matter for the organ, some slight rearrangement of the vocal lines, and the transposition of the pitch a tone lower, this is identical with 17a above. No information is available other than that given in relation to 17a above. This version of *Confirma hoc Deus* was performed at Choral Evensong on 13.7.2010; Durham Cathedral Choir, Oliver Brett (organ), James Lancelot (conductor); Durham Cathedral, as part of a Festival of Irish Music which was held in conjunction with the First International Conference on Irish Music and Musicians hosted by the Music Department of the University of Durham, 12-15 July, 2010.

18. **The Golden Bell of Ko** 1947
Ballet in three scenes
Orchestra [2(picc)2(ca)22 / 4231 / timp / perc / hp / str], SATB Choir
**Scenario:** Marten Cumberland (1892-1972), after a Chinese legend
**Choreography:** Joan Denise Moriarty (?1912-1992)
**Décor, Costumes:** Marshall Hutson (1903-2001)
**Prem:** 10.5.1948; Cork Ballet Group, Aeolian Choir, Cork Symphony Orchestra, Aloys Fleischmann (conductor); Opera House, Cork
**Ded:** Joan Denise Moriarty
**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** Harrison 1982 (on information that is likely to have been supplied by Fleischmann) lists a concert version of this work. No such distinct version exists, but a concert performance of the complete score was given on 12.10.1948; Cór Radio Éireann (?), Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor), in a broadcast concert from the Phoenix Hall, Dublin.

19a. **An Cóitín Dearg** [The Red Petticoat]  
Ballet in three acts  
Orchestra [3(picc)222 / 4231 / timp / perc / hp / str]  
**Scenario:** Micheál MacLiammóir (1899-1978)  
**Choreography:** Joan Denise Moriarty (?1912-1992)  
**Décor, Costumes:** Micheál MacLiammóir (1899-1978)  
**Prem:** 28.5.1951; Cork Ballet Group, Cork Symphony Orchestra, Aloys Fleischmann (conductor); Opera House, Cork  
**MS:** Fleischmann Papers, Archive of University College Cork

19b. **An Cóitín Dearg** [The Red Petticoat]  
Ballet Suite for Orchestra  
Orchestra [3(picc)222 / 4231 / timp / perc / hp / str]  
**Fp:** 16.10.1951; Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor); Phoenix Hall, Dublin  
**Rec:** (i), (ii), (iv), (v), (vii) and (viii) only, RTÉ Lyric FM, RTÉLYRICCD127 (2010); RTÉ National Symphony Orchestra, Robert Houlihan (cond)  
**MS:** If a separate MS of this work ever existed its present whereabouts are unknown; it possible that, following Fleischmann’s instructions, a copyist made the score of the suite directly from the full score of the Ballet.

19c. **An Cóitín Dearg** [The Red Petticoat]  
Irish Harp  
One movement, adapted from the ballet music  
**Fp:** Although **An Cóitín Dearg** may have been publically performed subsequent to its publication in *The Irish Harp Book: A Tutor and Companion* in 1975, there is no record of a performance prior to that given by Susanne Quill on 25.4.2010 at a Fleischmann Centenary Concert held at the Siamsa Tire Theatre, Tralee.  
**Com:** Cáirde na Cruite [Friends of the Harp] specially for *The Irish Harp Book*  
**MS:** Whereabouts unknown  
**Note:** See note to 30 below on the possible date of composition.

20a **Six Folk Song Arrangements**  
Unaccompanied SSA (TTB) Choir  

1951

1951

1968(?)

1952
(i) Eibhlín a Ruín [Eileen Aroon], (ii) Fáinne Geal an Lae [The Dawning of the Day], (iii) Cill Cais [Kilcash], (iv) Bán Chnuic Éireann Ó [The White Hills of Éire O], (v) An Spailpín Fánach [The Itinerant Labourer], (vi) Kelly, the Boy from Killane

**Text:** (i) Irish: Traditional; English trans: Donal O’Sullivan (1893-1973) (?), (ii) Irish: Traditional; English trans: Edward Walsh (1805-1850) [verses 1 and 2], P. W. Joyce (1827-1914) [verse 3], (iii) Irish: Traditional; English trans: Frank O’Connor (1903-1966), (iv) Irish: Donncha Rua Mac Conmara (1715-1810); English trans: James Clarence Mangan (1803-1849), (v) Irish: Traditional; English trans: Donal O’Sullivan (1893-1973) (?), (vi) English: Patrick Joseph McCall (1861-1919), from *Irish Fireside Songs* (Dublin, 1911)

**Fp:** [1] 22.3.1952; An Cór Laoidheogach, Hans Waldemar Rosen (conductor); Aula Maxima, University College Cork; four of the six settings appear to have been performed on this occasion, but it is not known which four. [2] (i)-(iv), 28.6.1952; Cross and Passion College Choir, Maryfield (?), Mary Keogh (conductor), Dublin (?). [3] (i)-(iv) and (vi), 23.11.1952; Cross and Passion College Choir, Maryfield, Mary Keogh (conductor); Gresham Hotel, Dublin. [4] In a list of his works compiled in 1959 Fleischmann mentions a performance by the Radio Éireann Singers, H. W. Rosen (conductor) in 1954. He gives no further details but it is possible that the complete set was performed on this occasion.

**Pub:** (iii) only, Cumann Náisiúnta na gCór [Association of Irish Choirs], (Cork, 1983)

**Com:** The Committee for Cultural Relations, Department of External Affairs

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** These arrangements are not numbered and Fleischmann did not specify any order in which he wished them to be sung if performed as a set. The order in which they are listed above is for convenience only.

20b. **Kelly the Boy from Killane**

1960

TTBB Choir [Version of (vi) from Six Folk Song Arrangements, 19a above]

**Text:** Patrick Joseph McCall (1861-1919), from *Irish Fireside Songs* (Dublin, 1911)

**Fp:** There is no record of a performance

**Ded:** ‘for St. Finbarr’s Male Voice Choir’ (MS)

**MS:** Fleischmann Papers, Archive of University College Cork

21a. **Four Fanfares for ‘An Tóstal’**

1952

4hr / 3trp / 3trb / tuba / timp / sdrm

(i) For an Opening Ceremony, (ii) For a Solemn Event, (iii) For a Gay Event (iv) For a Closing Ceremony

**Fp:** (?).1952; No. 1 Army Band, [conductor (?)]; Tóstal Parade, Dublin

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** Awarded first prize in a national competition for fanfares organised by An Tóstal in 1952.

21b. **Tableau for ‘An Tóstal’ III**

1953

Orchestra [3(picc)222/4321/timp/str [Version of 21a, (iv) above]

**Fp:** 6.4.1953; Cork Ballet Group, Cork Symphony Orchestra, Aloys Fleischmann (conductor); Opera House, Cork.

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** This was the third of three pieces of music that were used to accompany an historical tableau staged by the Cork Ballet Group at the beginning of each evening during its 1953
season. Of the other two pieces all that is known, from a pencilled note in the orchestra leader’s part, is that they comprised ‘2 fanfares: 1 Drums, 2 Brass.’ It is possible that the second of these was one of the other Fanfares from 21a above in its original form.

22. **Macha Ruadh** [Red-haired Macha] 1955
Ballet in two scenes
Orchestra [2(pic)222 / 4231 / timp / perc / str]
**Scenario**: Uncredited, but by Joan Denise Moriarty and Aloys Fleischmann in collaboration.
**Choreography**: Joan Denise Moriarty (?1912-1992)
**Décor, Costumes**: Marshall Hutson (1903-2001)
**Prem**: 9.5.1955; Cork Ballet Company, Cork Symphony Orchestra, Aloys Fleischmann (conductor); Opera House, Cork.
**MS**: Fleischmann Papers, Archive of University College Cork

23. **Songs of Affection** 1955(?)
Five Irish folk songs arranged for Medium Voice and Piano [= Harp]
(i) I’d put you myself, my baby, to slumber [Do chuirfinn-se féin, mo leanbh a chodla], (ii) The Red-haired man’s wife [Bean an fhir ruaidh], (iii) The fretful baby [An leanbh aimréidh], (iv) You remember that night, love? [An cuimhin leat an oíche úd?], (v) Why, liquor of life, do I love you so? [A fhuisgí, croí na n-anamann]
**Text**: All of the Irish texts are traditional; English translations as follows: (i) George Sigerson (1836-1925), (ii) Douglas Hyde (1860-1949), (iii) and (iv) Donal O'Sullivan (1893-1973), (v) John D’Alton (1792-1867)
**Fp.** In a letter to the music publisher Alec Robertson, dated 2 September 1974, Fleischmann wrote: ‘Some fifteen years ago I was asked by the late Donal O’Sullivan to write piano accompaniments to Songs of the Irish, a volume of Irish folk songs which he was producing. I set five as an example and these were accepted, but the publishers found subsequently that the cost of printing the accompaniments was prohibitive, and the volume was produced with the tunes only. The five settings were broadcast twice by RTÉ.’ Only one of these broadcasts is known: 12.4.1962; Tomás Ó Suilleabháin (baritone), Sheila Cuthbert (harp). The year of composition given above, 1955, is taken from a list of his works that Fleischmann compiled in the 1980s. The letter to Robertson quoted above, however, suggests that 1959 was the year of composition. They were also performed at a recital of the Dowland Consort (with Tomás Ó Suilleabháin and Gráinne Ní hÉige SPELLING?) on 24 Nov 1962.
**VENUE?**
**MS**: Whereabouts unknown
**Note**: See Donal O’Sullivan, Songs of the Irish (Dublin, 1960).

24. **Na Trí Captaení Loinge** [The Three Sea Captains] 1956
Sreath Rincí do Chór-gutha [Choral Dance Suite]
Unaccompanied SATB choir
**Text**: Pilib Ó Laoighre (1909-1976) and Diarmuid O’Driscoll (dates?) [Irish]
Four movements: (i) Réamhcheol [Prelude]: Allegretto, (ii) [Allegretto], (iii) Allegro commodo, (iv) Molto vivace
**Fp**: 18.5.1956; Cór Cois Laoi, Pilib Ó Laoighre (conductor); Cork International Choral Festival, City Hall, Cork
Rec: CD issued with Choirland: An Anthology of Irish Choral Music (2012); National Chamber Choir of Ireland, Paul Hillier (conductor)
MS: incomplete, without (iv) Molto vivace, Fleischmann Papers, Archive of University College Cork
Note: This work, based on the rhythms of jig, reel and hornpipe was designed to allow the combination of choral singing and Irish dancing. The dancers at the first performance were the Lehane sisters. The text was written specially for this work at Fleischmann’s request.

25. **Bata na bPlanndála / The Planting Stick** 1957
Choral Dance Suite
SATB Choir and Chamber Ensemble [fl(picc), perc, hp, str quartet]
Text: Pilib Ó Laoighre (1909-1976) and Diarmuid O’Driscoll (dates?) [Irish]
Five movements: (i) Allegro moderato e poco pesante, (ii) Vivace, (iii) Allegro risoluto, (iv) Allegro grazioso, (v) Allegro giovale a ritmico
Choreography: Joan Denise Moriarty (?1912-1992)
Fp: Bata na bPlanndála was performed three times during the 1957 Cork International Choral Festival, City Hall, Cork: once on Monday 22 May, and twice on Sunday 26 May, by the Folk Dance Group of the Cork Ballet Company. In Harrison 1982 (on information likely to have been supplied by Fleischmann) the choir and instrumentalists are listed as: Cór Cois Laoi, Chamber Ensemble, Aloys Fleischmann (conductor). In Ruth Fleischmann ed., Cork International Choral Festival 1954-2004: A Celebration (Cork, 2004), 180, Monica Gavin, who was one of the dancers in these performances, says the work was ‘performed by the Ursuline [Convent] Past Pupils Choir and St. Mary’s Cathedral Choir, conducted by Geraldine Neeson, and the Cork Chamber Orchestra, led by Fanny O’Brien.’ The festival programme for 1957 does not mention the work by name, and does not identify either the choir or the instrumentalists, it merely states: ‘Irish Mime Dance’, and ‘Cork Ballet Company with choir and orchestra.’
MS: Fleischmann Papers, Archive of University College Cork
Note: The idea of combining choral singing with Irish traditional dancing with which Fleischmann had experimented in Na Trí Captaení Loinge, 24 above, was developed further in this work. See also Note to 26 below. The text was written specially for this work at Fleischmann’s request.

26. **Suite: The Cake Dance** 1957
Chamber Ensemble [fl(picc), perc, hp, str quartet]
Five movements: (i) Allegro commodo, (ii) Andante quasi recitativo, (iii) Moderato energico, (iv) Poco andante, (v) Allegro moderato e ritmico
Choreography: Joan Denise Moriarty (?1912-1992)
Fp: 24.5.1957; Folk Dance Group of The Cork Ballet Company, Cork Chamber Orchestra (?), Geraldine Neeson (conductor) (?); Cork International Choral Festival, City Hall, Cork. See Note to 25 above.
MS: Fleischmann Papers, Archive of University College Cork
Note: The Folk Dance Group of The Cork Ballet Company performed four times at the 1957 Cork International Choral Festival. See Note to 25 above. Three of these performances are listed in the programme as with ‘Choir and Chamber Orchestra’ and clearly refer to Bata na
Plándála. That the second of the four performances, with chamber orchestra alone, refers to The Cake Dance is confirmed by the list of the Folk Dance Group’s repertoire given in Joan Denise Moriarty: Founder of Irish National Ballet, ed. Ruth Fleischmann (Cork, 1998), 251. See also Monica Gavin in Ruth Fleischmann ed., Cork International Choral Festival 1954-2004: A Celebration (Cork, 2004), 180.

27. **Toccata for Carillon** 1958  
*Fp:* Both this work and 28 below were specially written as test pieces for the Archbishop Cushing and Festival Trophies Competition held as part of the 1958 International Carillon Festival of Ireland in Cobh, Co. Cork. It is not known if the pieces were performed prior to the competitions. Harrison 1982 (on information likely to have been supplied by Fleischmann) says the first performance was given by Staf Gebreurs, organist at St. Coleman’s Cathedral in Cobh, but gives the year, 1958, only. The competition in question, for which Fleischmann was an adjudicator, took place on Thursday 29 May 1958, on the carillon of St. Coleman’s Cathedral in Cobh and the first competitor was E. Delmotte of Ronce in Belgium, but it not clear if he performed both pieces or, if only one, which one.  
*Com:* 1958 International Carillon Festival of Ireland  
*Pub:* Cóbh Carillon Series, 1958  
*MS:* Whereabouts unknown

28. **Nochtrait (Nocturne) for Carillon** 1958  
*Fp:* See 27 above  
*Com:* 1958 International Carillon Festival of Ireland  
*Pub:* Cóbh Carillon Series, 1958  
*Rec:* CD The Bells of Cobh produced under the auspices of Cobh Carillon Committee (2007), Luc Rombouts (Louvain) (carillon); St. Coleman’s Cathedral, Cóbh, Co. Cork  
*MS:* Whereabouts unknown

29. **Introduction and Funeral March** 1960  
Orchestra [3(picc)2+ca2+bc2+cbsn / 4331 / timp / perc / hp / str]  
*Fp:* 28.6.1961; Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor); Phoenix Hall, Dublin  
*Rec:* See 47 below  
*Ded:* ‘In Memoriam E. J. S.’ (MS) [Edward Sheehy]  
*MS:* There is a complete MS pencil sketch in the Fleischmann Papers, Archive of University College Cork. If a fair copy MS existed its present whereabouts are unknown.  
*Note:* This work was subsequently incorporated in Sinfonia Votiva; see 47 below.

30. **Amhrán na gCúigí / Song of the Provinces** 1963  
SATB Choir and Orchestra [2(picc)222 / 4331 / timp / perc / hp / str] with audience participation  
*Text:* James Clarence Mangan (1803-1849), from the Old Irish attributed to Prince Aldfrid (?d. 704)  
*Fp:* 29.6.1965; Radio Éireann singers, Radio Éireann Choral Society, Radio Éireann Symphony Orchestra, Aloys Fleischmann (conductor); St. Francis Xavier Hall, Dublin
Ded: ‘Lady Dorothy Mayer’ (Harrison 1982), ‘in gratitude for her work for music in the provinces of Ireland’ (radio announcement introducing the live broadcast of first performance).

MS: Fleischmann Papers, Archive of University College Cork

Note: The MS bears both titles: Amhrán na gCúígí and Song of the Provinces, although the text of the work is in English.

Note: For the text see The Collected Works of James Clarence Mangan: Poems 1845-1847, eds. Jacques Chuto, Rudolph Patrick Holzapfel and Ellen Shannon-Mangan (Dublin, 1997). Mangan’s translation of the seventh-century original is entitled ‘Aldfrid’s Itinerary through Ireland’ and Fleischmann set nine of the fifteen stanzas, omitting those not directly concerned with one or other of the five provinces of Ireland (Meath also being province at the time).

31. **Songs of Colmcille** 1964

Speaker, SATB Choir and Orchestra [1121 / 1000 / timp / perc / pno / str]


Fp: [1] Movements (i), (iii) and (iv) only as ‘Three Excerpts from Songs of Colmcille’, 2.12.1964; the College Singers, the College Chamber Orchestra, Aloys Fleischmann (conductor); Public Theatre, Trinity College Dublin. [2] Complete performance, 3.1.1967; Frank O’Dwyer (speaker), Radio Telefís Éireann Singers, Radio Telefís Éireann Symphony Orchestra, Aloys Fleischmann (conductor); St. Francis Xavier Hall, Dublin.

Ded: ‘To Brian Boydell’ (MS)

Com: Trinity College, Dublin, for the bicentenary of the founding of the School of Music

MS: Fleischmann Papers, Archive of University College Cork

Note: The text consists of extracts from The First Exile (London, 1944), an epic poem by Robert Farren based on the life of St. Colmcille (521-597) and on the legends and stories associated with him.

32. **Ballinderry** 1968(?)

Irish Harp

Fp: 21.5.1992; Teresa Lawlor (Irish harp), John Field Room, National Concert Hall, Dublin

MS: Fleischmann Papers, Archive of University College Cork; presented by Teresa Lawlor.

Note: In complying with Sheila Larchet-Cuthbert’s request for a work to be included in The Irish Harp Book, of which she was editor, Fleischmann produced at least two pieces: ‘Herewith another attempt at a suitable piece for your book. It may well be less suitable than the last, and I would say it is certainly more difficult, as it should go at a reasonable speed.’ [Letter from Aloys Fleischmann to Sheila Larchet-Cuthbert, 2 July 1968]. As An Cóitín Dearg, 19c above, was the piece eventually published in The Irish Harp Book it is not unlikely that Ballinderry was the initial attempt to which Fleischmann refers in this letter.

33a. **Cornucopia** 1969

Prelude and Rondo for Horn and Piano

Fp: 6.1.1970; The Melos Ensemble: Neil Saunders (horn), Lamar Crowson (piano); Dublin Festival of Twentieth Century Music, The Examination Hall, Trinity College, Dublin

Com: Dublin Festival of Twentieth Century Music (Harrison 1982)
33b.  **Cornucopia**  1970

Prelude and Rondo for Horn and Orchestra
Solo Horn, Orchestra [2(picc)222 / 2200 / timp / perc / str] [Version of 33a above]

**Fp:** 11.6.1971; Victor Malirsh (horn), Radio Telefís Éireann Symphony Orchestra, Aloys Fleischmann (conductor); St. Francis Xavier Hall, Dublin

**MS:** Fleischmann Papers, Archive of University College Cork

34.  **Le Balai de Plume** [The Feather Duster]  1970

Essay for Pianist-Comedienne

**MS:** Whereabouts unknown

**Note:** Written as a send-up of the contemporary avant-garde, this work never appears to have been performed.

34.  **Cathal Mór of the Wine-Red Hand**  1970(?)

SATB Choir and Piano

**Text:** James Clarence Mangan (1803-1849)

**Fp:** (?) 17.12.1995; Chamber Choir of University College Cork, John Davis (piano), Michael Murphy (conductor)

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** Although it exists only in a version with piano, it seems clear from material included with the MS score that the work was conceived for choir and orchestra. While at this stage in his career it is unlikely that Fleischmann would have composed such a piece without a specific performance in mind, possibly the opening ceremonies of the Cork International Choral Festival, there is no record of a performance in his lifetime, nor is it listed in any catalogue of his works that was published during his lifetime. A number of vocal parts were found with the MS, which suggests that a performance was envisaged. For some reason, this seems not to have taken place and Fleischmann apparently abandoned the work. The text is from Mangan’s poem ‘A Vision of Connaught on the Thirteenth Century’ (verses I and III).

36.  **The Bells of Shandon**  1970(?)

Arrangement of traditional melody

Orchestra [3(picc)2+ca22 / 4331 / timp /perc / str], with audience participation

**Text:** ‘Father Prout’ [Sylvester O’Mahony] (1804-1866)

**Fp:** (?) 24.4.1970; Cork Symphony Orchestra, Aloys Fleischmann (conductor); Cork International Choral Festival, City Hall, Cork

**MS:** Fleischmann Papers, Archive of University College Cork

37.  **Kelly the Boy from Killane**  1971(?)

Arrangement of traditional melody

Orchestra [2(picc)222 / 42[1]31 / timp / perc / str], with audience participation

**Text:** Patrick Joseph McCall (1861-1919), from *Irish Fireside Songs* (Dublin, 1911)

**Fp:** (?) 25.2.1971; Cork Symphony Orchestra, Aloys Fleischmann (conducted); Schools’ Concert, City Hall, Cork
MS: Fleischmann Papers, Archive of University College Cork

Note: This is one of several arrangements of well-known folk songs for unison voices orchestra made by Fleischmann for performance at the Cork Symphony Orchestra’s school concerts, and which, sung by the children, usually brought the event to a close. Although the earliest known performance date is given above, it is not certain when the piece was written or if this was the first performance.

38. **Amhrán Dóchais** [Song of Hope] 1971(?)

Arrangement of traditional melody
Orchestra [2222 / 4331 / timp / perc / str], with audience participation
Text: Osborn Ó hAimhirgín [Osborn Bergin] (1873-1950)
Fp: (?) 25.2.1971; Cork Symphony Orchestra, Aloys Fleischmann (conductor); Schools’ Concert, City Hall, Cork
MS: Fleischmann Papers, Archive of University College Cork

Note: This is one of several arrangements of well-known folk songs for unison voices orchestra made by Fleischmann for performance at the Cork Symphony Orchestra’s school concerts, and which, sung by the children, usually brought the event to a close. Although the earliest known performance date is given above, it is not certain when the piece was written or if this was the first performance.

39. **The Poet’s Circuits** 1972

Soprano and Irish Harp
Text: Padraic Colum (1881-1972)
Four movements: (i) The Crane, (ii) Black Tassels, (iii) Caoine, (iv) Spring
Fp: [1] (i), (ii) and (iii) only, 27.6.1972; Gráinne Yeats (soprano, accompanying herself on the Irish harp); Dublin Festival of Twentieth Century Music. [2] Complete performance, 7.5.2015; Janina Staub (soprano), Clare McCague (Irish harp); Crane Lane Theatre, Cork
MS: In the possession of the estate of the late Gráinne Yeats (1925-2013)

Text: In 1960, Padraic Colum published *The Poet’s Circuits: Collected Poems of Ireland*, a thematically arranged compilation of both his translations from the Irish and poems relating to Irish life; Fleischmann’s texts were chosen from this collection from which he also borrowed the title for his song cycle.

40. **Mass** 1972

For Juvenile or Female Voices and Organ
SSA Choir and Organ
Text: Liturgical [English]
Fp: liturgical, 3.5.1973; South Presentation Convent Choir, Christopher Stembridge (organ), Sister Rosario Allen (conductor); South Present Convent Chapel, Cork
Ded: ‘for Sister Rosario and the South Presentation Convent Chapel Choir’ (MS)
MS: Fleischmann Papers, Archive of University College Cork

41. **Poet in the Suburbs** 1973

Unaccompanied SATB Choir
42. **The Boys of Wexford**

Arrangement of traditional melody
Orchestra [3(picc)333 / 4331 / timp / perc / hp / str], with audience participation

**Text:** Patrick Joseph McCall (1861–1919)

**Fp:** (?) 23.2.1973; Cork Symphony Orchestra, Aloys Fleischmann (cond); Schools’ Concert, City Hall, Cork

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** This is one of several arrangements of well-known folk songs for unison voices and orchestra made by Fleischmann for performance at the Cork Symphony Orchestra’s school concerts, and which, sung by the children, usually brought the event to a close. Although the earliest known performance date is given above, it is not certain when the piece was written or if this was the first performance.

43a. **Song Cycle from 'Tides'**

Medium Voice and Piano
Four Movements: (i) King and Queen, (ii) North Sea, (iii) A Dream of July, (iv) Wine Dark Sea

**Text:** John Montague (b.1929)

**Fp:** 10.1.1974; June Croker (mezzo-soprano), Gerard Shanahan (piano); Dublin Festival of Twentieth Century Music, Examination Hall, Trinity College Dublin

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** The text is from John Montague’s *Tides* (Dublin, 1970).

43b. **Song Cycle from 'Tides'**

Medium Voice and Orchestra [2121 / 2110 / timp / perc / hpsd / hp / str] [Version of 43a above]

**Fp:** 31.10.1975; June Croker (mezzo-soprano), Radio Telefís Éireann Symphony Orchestra, Aloys Fleischmann (conductor); St. Francis Xavier Hall, Dublin

**MS:** Library of the National Symphony Orchestra of Ireland [Radio Telefís Éireann]

44. **Bacach Buí na Léige** [Yellow Beggar of the League]

Arrangement of traditional melody
Orchestra [3(picc)222 / 4331 / timp / perc / str], with audience participation

**Text:** Traditional [Irish]
Fp: (?)1974; (?) Cork Symphony Orchestra, Aloys Fleischmann (conductor); (?) Schools’ Concert, City Hall, Cork. Children’s Concert on 26 Feb 1991

MS: Fleischmann Papers, Archive of University College Cork

Note: Although no information about the performance of this piece has come to light, it is likely to have been one of several arrangements of well-known folk songs for unison voices and orchestra made by Fleischmann during the early 1970s for performance at the Cork Symphony Orchestra’s school concerts, and which, sung by the children, usually brought the event to a close. The provisional date of composition given above, 1974, is conjectural although given the likely dates of other similar arrangements, it was probably composed some time during the early 1970s.

45a. **Mass for Peace** 1976

Unison Choir and Orchestra [2(picc)222 / 4231 / timp / perc / str]


Text: Liturgical [English]

Fp: liturgical, 13.3.1977; Massed Cork School Choirs, Cork Symphony Orchestra, Aloys Fleischmann (conductor); St. Francis Church Cork

Ded: ‘To my wife Anne’ (MS)

Com: PEACE (Prayer, Enterprise and Christian Effort)

MS: Whereabouts unknown

Note: (x) Communion Hymn: As Runs the Thirsting Deer is borrowed from the Mass for Juvenile or Female Voice of 1972, 40 above.

45b. **Mass for Peace** 1976

Unison Voices and Organ [Version of 44a above]

MS: Whereabouts unknown

Note: In Harrison 1982 this work is listed as for ‘unison chorus / org [= orch].’ There does not appear to have been a performance of this version.

46. **Two Antiphons** 1976(?)

Unison Choir and Organ

(i) Antiphon: I am the Living Bread, (ii) Antiphon: How Holy is this Feast

Text: Liturgical [English]

MS: Fleischmann Papers, Archive of University College Cork

Note: There is no record of performances of either of these pieces. It is possible that they were intended for inclusion in either of the two masses, 40 and 44 above. The texts suggest that they were composed as communion hymns. ‘I know that he [Fleischmann] wrote other hymns either for the first mass or for the Mass of Peace but decided that ‘As Runs the Thirsting Deer’ was either better or more suitable. [Letter from Sister Rosario Allen, who was involved in the performances of both masses, to Séamas de Barra, 5.2.1993]. The Antiphons do not constitute a single work and are listed together here merely for convenience.
47. **Sinfonia Votiva**

*Orchestra [3(picc)2+ca2+bcl2+cbnsn / 4331 / timp / perc / hp / str]*

Three movements: (i) Introduction, (ii) Funeral March, (iii) Bacchanal

*Fp:* 6.1.1978; Radio Telefís Éireann Symphony Orchestra, Aloys Fleischmann (conductor); Dublin Festival of Twentieth Century Music, St. Francis Xavier Hall, Dublin

*Ded:* In memoriam Edward Sheehy (Harrison 1982); ‘In Memoria E. J. S.’ (MS of Introduction and Funeral March)

*Rec:* RTÉ Lyric FM, RTÉLYRICCD127 (2010); RTÉ National Symphony Orchestra, Robert Houlihan (conductor)

*MS:* of (iii) Bacchanal, Fleischmann Papers, Archive of University College Cork; for MS of (i) and (ii) see 29 above.

*Note:* This work incorporates *Introduction and Funeral March* of 1960, 29 above, the addition of a third movement completing the composer’s initial conception.

48. **Festival Song**

*SATB Choir and Orchestra [2(picc)222 / 4331 / timp / perc / str]*

One movement

*Text:* John Montague (b.1929)

*Fp:* 3.5.1978; Massed Festival Choirs, Cork Symphony Orchestra, Aloys Fleischmann (conductor); Cork International Choral Festival, City Hall, Cork

*Com:* Cork International Choral Festival (Harrison 1982), for the twenty-fifth anniversary of the festival

*MS:* Fleischmann Papers, Archive of University College Cork

*Note:* The text of *Festival Song* was specially written by John Montague at Fleischmann’s request.

49. **Ómós don Phiarsach / Homage to Patrick Pearse**

*Mezzo-soprano, Speaker, Orchestra [3(picc)2+ca2+bcl2+cbnsn / 4331 / timp / perc]*

Seven movements: (i) Introduction, (ii) *Cad chuige dhíbh dom’ chiapadh?* [Why do you torture me?], (iii) *A chín áluinn* [O lovely head], (iv) *A mhic bhig na geais* [Little lad of the tricks], (v) *Fornacht do chonac thú* [Naked I saw thee], (vi) Pearse on Education - Pearse on Nationality, (vii) *The Mother*

*Text:* Pádraig Mac Piarais [Patrick Pearse] (1879-1916) [ii] – (v) in Irish

*Fp:* 18.11.1979; Bernadette Greevy (mezzo-soprano), Bill Golding (speaker), Radio Telefís Éireann Symphony Orchestra, Colman Pearce (conductor)

*Com:* Radio Telefís Éireann, for the centenary of the birth of Pádraig Mac Piarais

*MS:* Fleischmann Papers, Archive of University College Cork.

*Note:* The MS bears both titles: *Ómós don Phiarsach* and *Homage to Patrick Pearse*. The texts are selected from *Collected Works of Pádraic H. Pearse* (5 vols., Dublin, n.d. [?1916]).

50. **The Fool**

*Medium Voice and Piano*


*MS:* Fleischmann Papers, Archive of University College Cork

*Note:* This song was originally intended for inclusion in *Ómós don Phiarsach / Homage to Patrick Pearse*, 49 above. It has not been performed.
51. **The Táin** 1981
   Ballet in Three Acts
   Orchestra [2(picc)222 / 4231 / timp / perc / hp / str]
   **Scenario:** Uncredited but probably by Joan Denise Moriarty and Aloys Fleischmann in collaboration
   **Choreography:** Joan Denise Moriarty (?1912-1992)
   **Décor, Costumes:** Patrick Murray (1938-2006)
   **Prem:** 6.10.1981; Irish Ballet Company, Radio Telefís Éireann Concert Orchestra, Proinsias O’Duinn (conductor); Dublin Theatre Festival, Gaiety Theatre, Dublin
   **Ded:** Joan Denise Moriarty
   **Com:** Irish Ballet Company
   **MS:** Fleischmann Papers, Archive of University College Cork

51a. **Ballet Suite: The Táin** 1982
   **Fp:** 15.10.1982; Radio Telefís Éireann Concert Orchestra, Aloys Fleischmann (conductor); National Concert Hall, Dublin
   **MS:** There is no separate MS for this work; the copyist made the score of the suite directly from the complete score of the ballet.

51b. **Five Dances from The Táin** 1990(?)
   **Fp:** 8.3.1991; National Symphony Orchestra of Ireland, Kasper de Roo (conductor), National Concert Hall, Dublin
   **MS:** There is no separate MS for this work; Fleischmann assembled the score by cutting and pasting photocopied pages from the complete score of the ballet.

52a **Hymns and Magnificats for Knock** 1982
   SATB Choir (i) and (vi) / Unison Choir (ii) - (v) and Piano [= Organ]
   (i) Hymn to Our Lady of Knock I: ‘Lady of Knock you shone a glowing vision [first setting],
   (ii) Hymn to Our Lady of Knock II: ‘Lady of Knock you shone a glowing vision [second setting],
   (iii) Hymn to Our Lady of Knock (III): A secret garden and a rose, (iv) Magnificat [first version], (v) Magnificat [second version], (vi) Magnificat [third version]
   **Text:** Tom Hamill (dates?) (i), (ii); Michael Hodgetts (dates?) (iii); Liturgical [English] (iv)-(vi)
   **Fp:** There is no record of a performance of these works, except for (vi), see 52b below
**Pub:** (vi) only, in *Hymns for Knock*, Michael Casey arr., Fr. Peter Waldron, ed., (Knock Publications, Knock Shrine, Co. Mayo, 1985), 32-4, see 52b below.

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** These Hymns and Magnificats were composed for a competition organised by Fr. Peter Waldron of Knock in 1982

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**52b Magnificat for Knock**

**1982**

SATB Choir, Orchestra [2(pic)(c)121 / 3231 / timp / perc / hp / str] [Version of (vi) above]

**Text:** Liturgical [English]

**Fp:** 7.8.1982; Our Lady’s Choral Society, National Sinfonia, Proinsias O’Duinn (conductor); Knock Basilica, Knock, County Mayo

**Pub:** Vocal score only, see 52a above

**MS:** Whereabouts unknown

**Note:** Of the six pieces that Fleischmann submitted for a competition organised by Fr. Peter Waldron of Knock in 1982, (vi) was shortlisted and performed along with the other shortlisted works at a special concert on 7.8.1982, hence its orchestration. This is listed in Harrison 1982, simply as Magnificat; none of the other five pieces are mentioned. It was awarded a prize in the category for Magnificats, and was published in *Hymns for Knock* along with the other shortlisted entries.

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**53. Song for a Festive Occasion**

**1984**

Orchestra [3(pic)(c)2+ca2+bcl2 / 4331 / timp / perc / hp / str] with audience participation

**Text:** Arthur William O’Shaughnessy (1844-1881)

**Fp:** 12.4.1984; Cork Symphony Orchestra, Aloys Fleischmann (conductor); City Hall, Cork

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** This work was composed to mark the fiftieth anniversary of the Cork Symphony Orchestra in 1984, and is a setting of the first stanza of O’Shaughnessy’s well-known poem ‘The Music Makers’

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**54a. Time’s Offspring**

**1985**

A Cantata based on the writings of Bishop Berkeley

Speaker, SATB Choir and Orchestra [2(pic)(c)222 / 4231 / timp / perc / str]


**Text:** George Berkeley (1685-1753), supplemented with quotations from Lord Byron (1788-1824), Alexander Pope (1688-1744), Thomas Hewitt Key (1799-1875) and the Holy Bible (Authorised Version)

**Fp:** 25.8.1985; Canon H. G. Watts (speaker), East Cork Choral Society, Cork Symphony Orchestra, Aloys Fleischmann (conductor); St. Coleman’s Cathedral, Cloyne, County Cork

**Com:** Cloyne Literary and Historical Society, for the commemoration of the tercentenary of the birth of George Berkeley, Bishop of Cloyne 1732-1753

**MS:** Fleischmann Papers, Archive of University College Cork

**Note:** The text comprises extracts from George Berkeley’s *A Treatise Concerning the Principles of Human Knowledge* (1710), and *The Querist* (1735-1737); a quotation from Lord Byron’s *Don Juan* (1819-1824), to which is appended a famous witticism about Berkeley’s philosophical position attributed to the classical scholar Thomas Hewitt Key
(published without attribution in *Punch*, 14 July, 1855, 19, under the heading ‘A Short Cut to Metaphysics’); a reference to Berkeley in Alexander Pope’s ‘Epilogue to the Satires’ (1738); and three passages from the Bible quoted by Berkeley in Section 150 of the *Treatise* [Jeremiah x.13; Amos v.8; Psalms lxv.13].

54b. *Time’s Offspring* 1985
Overture for Orchestra [2(picc)222 / 4231 / timp / perc / str]
(i) from *Time’s Offspring*, 55a above
**Fp:** as independent piece, 13.11.1985; Radio Telefís Éireann Symphony Orchestra, Bryden Thompson (conductor); National Concert Hall, Dublin
**Rec:** Evrópustofa / EU Information Centre, Reykjavik, EVRO1 (2013); European Union Youth Orchestra, Laurent Pillot (conductor). This is a recording of Europe Day Concert held on 11.5.2013 at Eldburg Hall, Harpa [Reykjavik Concert Hall and Conference Centre], Iceland.
**MS:** There is no separate MS of this work

55. *Clonmacnoise* 1986(?)
SATB Choir and Orchestra [2(picc)222 /2231 / timp / perc / hp / str], with audience participation
**Text:** Frank O’Connor (1903-1966), from the Irish
**Fp:** 3.5.1990; Choir of University College Cork, Radio Telefís Éireann Concert Orchestra, Geoffrey Spratt (conductor); Cork International Choral Festival, City Hall, Cork
**Ded:** Geoffrey Spratt and the UCC Choir
**Com:** Choral Society, Choir and Orchestra of University College Cork, to mark the occasion of Fleischmann’s retirement from the Chair of Music in 1980
**Pub:** Cumann Náisiúnta na gCór [Association of Irish Choirs], 1989
**MS:** Fleischmann Papers, Archive of University College Cork
**Note:** *Clonmacnoise* is a setting of Frank O’Connor’s translation of an early Irish poem published in *The Fountain of Magic* (London, 1939) under the title ‘The Downfall of Heathendom’.

56. *Games* 1990
SATB Choir, Harp and Percussion
**Text:** Vasco Popa (1922-1991), translated from the Serbo Croat by Anne Pennington
**Fp:** 6.5.1990; BBC Singers, Sheila Larchet Cuthbert (harp), James Hynes, Noel Heraty (percussion), Simon Joly (conductor); Cork International Choral Festival, City Hall, Cork
**Com:** Thirty-Seven Cork International Choral Festival, 1990, for the Twenty-Seventh Seminar on Contemporary Choral Music
**MS:** Fleischmann Papers, Archive of University College Cork
**Note:** Fleischmann’s source for Anne Pennington’s translations of poems by the Serbian poet Vasco Popa was Seamus Heaney and Ted Hughes eds., *The Rattle Bag* (London, 1982).