



St. Michael's Church,
Blackrock, Cork

6.00 p.m.
Sunday 8 December 2019

Fleischmann Choir
Cork School of Music Symphony Orchestra

Leader: Kate Fleming
Conductor: Conor Palliser

Tenor: Andrew Gavin
Baritone: Rory Dunne

Danu Quartet:
Kate Fleming (Violin)
Helen Rutledge (Violin)
Stephen Kelleher (Viola)
Callum Owens (Cello)

Giacomo Puccini (1858-1924)

I Crisantemi (1890)

Andante Mesto

Messa di Gloria (1880)

Kyrie
Gloria
Credo
Sanctus - Benedictus
Agnus Dei

Giacomo Puccini reportedly wrote the short string quartet movement he called *I Crisantemi* (“The Chrysanthemums”) in a single evening in January 1890. Named for the traditional Italian flower of mourning, Crisantemi was an elegy for Amedeo di Savoia, an Italian-born nobleman who had briefly ruled as the King of Spain in the 1870s. This was still relatively early in Puccini’s career; he had just premiered his problematic second opera *Edgar* the previous year—a work that the composer would later disown after three attempts at revision. *I Crisantemi* was not Puccini’s first string quartet; he had composed a set of three short minuets and an unrelated scherzo for string quartet as a conservatory student six years prior. Composing *I Crisantemi* seemed to lead Puccini back to these student quartets, however, and melodies from all of his string quartets ultimately found their way into his third opera, *Manon Lescaut* (1893). *I Crisantemi* in particular features prominently in *Manon*: the soaring main theme that opens the quartet serves as the orchestral backdrop for much of the action of Act IV, when *Manon* and *des Grieux* are wandering to their deaths in the desert, while the quartet’s soloistic second theme underscores the Act III prison duet between the ill-fated lovers.

(Jason S. Heilman)

Puccini was born into a Tuscan family of church musicians. He sang in church choirs and by age 14 was serving as organist for several churches in Lucca. Puccini might have remained a church musician, but at age 18 he saw a performance of Verdi’s *Aida* and was overwhelmed - on the spot he resolved to become a composer of opera. The boy wanted desperately to study in Milan, home of *La Scala*, but first he attended the *Istituto Musicale Pacini* in Lucca. There he composed a number of student works, including vocal pieces and a *Preludio sinfonico* that was performed by the student orchestra. As a final exercise before his graduation from the *Istituto* in 1880, the 22-year-old Puccini composed a setting of the mass, and this was performed in Lucca to enthusiastic reviews.

And then it disappeared. Puccini went off to study in Milan, the manuscript for the Mass went on the shelf, and very soon Puccini won fame as a composer of operas. The Mass was forgotten, and it remained largely unknown until 1951, when Father Dante del Fiorentino working on a biography of Puccini discovered the manuscript in Lucca. He brought the manuscript to the United States, and Puccini’s Mass was performed in Chicago during the summer of 1952 - this was its first performance in 72 years. The European “re-premiere” quickly followed, and the Mass is today remembered as the finest of Puccini’s “student” works, a work strong enough in its own right that it has been performed and recorded numerous times since its rediscovery.

The exact source of the title “*Messa di Gloria*” is uncertain, and Puccini apparently knew this music under the title Mass for Four Voices and Orchestra. In his evaluation of Puccini’s Mass, one of his composition professors at the *Istituto Musicale Pacini* described it as “a little theatrical,” perhaps a more prescient remark than he could have known. The young composer divides the mass text into the standard five sections, but - curiously - calls for no female soloists: there are solo parts for tenor and baritone only.

There is a very fresh quality about this music - it is a setting of the mass full of sunlight and high spirits rather than solemnity. We feel this from the first instant of the Kyrie, which is flowing and lyrical. The mood changes at the Gloria, comprised of nine different sections and the longest in the work. The music here is quite varied: it begins as a march in sunny C Major, full of the sound of ringing trumpets, but the atmosphere grows more serious as the movement progresses; most impressive here are the tenor solo at the Gratias and the grand fugal setting of Cum sancto spiritu that drives this section to its dramatic close. The Credo, also sectional in structure, features solos for the tenor (Et incarnatus est) and baritone (Crucifixus) and comes to its climax on the powerful chorus Et resurrexit.

The character of the final two movements is completely different: both are short, both are gentle, and there is evidence that - pressed for time - Puccini may have adapted choral movements he had written over the previous several years for use in this Mass. The brief Sanctus is highlighted by the baritone solo Benedictus, and the surprising final movement is a choral setting of the Agnus Dei. After the power of some of the preceding music, this final movement feels understated in the extreme, and the Mass comes to a delicate close. Those who know Puccini’s operas may find this music familiar: in 1893 he retrieved some of it and used it as the madrigal in Act II of *Manon Lescaut*.

(Eric Bromberger)

Translation

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris,
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilibus omnium et invisibilibus.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum, et ex patre natum ante omnia
saecula, Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum non factum,
consubstantiali Patri; per quem omnia facta sunt. Qui
propter nos homines et propter nostram salutem descendit
de coelis.
Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et
sepultus est.
Et resurrexit tertia die secundum Scripturas, et ascendit in
coelum, sedet ad dexteram Patris, et iterum venturus est
cum gloria, iudicare vivos et mortuos, cujus regni non erit
finis.
Et in Spiritum Sanctum Dominum,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus - Benedictus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis

Agnus Dei

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer.
For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father, Amen.

Credo

I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God, begotten, not made, of one being
with the Father; through Him all things were made. For us
and for our salvation He came down from heaven.
He became incarnate from the Virgin Mary by the power of
the Holy Spirit, and was made man.
For our sake He was crucified under Pontius Pilate; He
suffered death and was buried.
He rose again on the third day in accordance with the
Scriptures; He ascended into heaven, and is seated at the
right hand of the Father; He will come again in glory to
judge the living and the dead, and His kingdom will have
no end.
And I believe in the Holy Spirit, the Lord,
who proceeds from the Father and the Son; with the Father
and the Son He is worshipped
and glorified. He has spoken through the prophets.
I believe in one holy catholic and apostolic Church;
I acknowledge one baptism for the forgiveness of sins; I
look for the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus - Benedictus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.
Blessed is He who comes in the name of the Lord,
Hosannah in the highest.

Agnus Dei

Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
grant us peace.

Danu Quartet

Kate Fleming, Helen Rutledge, Stephen Kelleher, Callum Owens

The Danu Quartet is a dynamic ensemble of students from CIT Cork School of Music. They are tutored by Simon Aspell and Christopher Marwood. They made their debut as part of RTÉ Lyric FM's live broadcast in December 2018. They have performed concerts in the Triskel Arts Centre and the Beltable Theatre in Limerick under the National String Quartet Foundation, and in The Crawford Art Gallery as part of the "Music at Midday" series. They took part in the West Cork Chamber Music Festival's masterclass programme and Young Musicians Platform in 2019, where they received masterclasses from Keith Pascoe, Marc Danel, and the Dahlkvist Quartet. They have subsequently been invited to return to West Cork for the 2020 festival.

Andrew Gavin (Tenor)

Andrew completed his Masters in Music Performance at the Royal Irish Academy of Music in 2016, achieving First Class Honours under the tuition of Mary Brennan. A graduate of the National University of Ireland, Maynooth, Andrew attained First Class Honours in English Literature. He also holds an M. Phil in Children's Literature from Trinity College, Dublin.

In 2016 Andrew was awarded the PwC Wexford Festival Opera Emerging Young Artist bursary and is currently a member of the Irish National Opera ABL Aviation Studio. Operatic highlights include *Tamino* and *Monostatos* in **Die Zauberflöte**, *Arbace* in **Idomeneo**, *Acis* and *Damon* in **Acis and Galatea**, *Don Curzio* in Mozart's **The Marriage of Figaro**, *M. Vogelsang* in Mozart's **Der Schauspieldirektor**, *Telemachus* in Monteverdi's **The Return of Ulysses**, *Ormindo* in **L'Ormindo**, *Andrés*, *Cochénille*, *Pitichinaccio* and *Franz* in Offenbach's **The Tales of Hoffmann**, and the roles of *Bob Doran*, *Mr. Alleyne* and *O'Halloran* in the world premiere of Andrew Synnott's **Dubliners**. Notable oratorio engagements include the Evangelist in Bach's *St John Passion* and *Christmas Oratorio*, Rossini's *Stabat Mater*, Liszt's *Coronation Mass*, Beethoven's *Symphony No. 9*, Handel's *Messiah*, Mendelssohn's *Symphony No. 2 (Lobegesang)*, C.P.E. Bach's *Magnificat*, Mozart's *Requiem*, Haydn's *The Creation*, Beethoven's *Mass in C* and the complete Mozart mass series of the Dún Laoghaire Choral Society.

Upcoming engagements include Haydn's **Creation** with Maynooth Choral Society, *Pedrillo* in Mozart's **The Abduction from the Seraglio** with Irish National Opera and Handel's **Messiah**.

Rory Dunne (Baritone)

A current member of the Irish National Opera Studio, as well as a company artist for Cork Operatic Society, Rory Dunne began his training in The Bull Alley Theatre Training Company, where he studied as an actor. He then went on to complete a degree in the DIT Conservatory of Music and Drama (BMus Hons), completing his studies in 2017.

His career has led him to work with Irish National Opera, Opera Collective Ireland, Cork Opera, Northern Ireland Opera, Wide Open Opera, Opera Theatre Company, Lyric Opera Productions, Opera in the Open, The Cork International Choral Festival, Dun Laoghaire Choral Society and the RTE Concert Orchestra Chorus, performing roles in venues including The Wexford Opera House, The National Concert Hall, Cork Opera House, The Bord Gais Energy Theatre and The Buxton Opera House.

Performed roles include *Valentine* Greatrakes (**"Vagabones" by Raymond Deane**), *The Mikado* (**The Mikado**), *Pimpimone* (**Pimpimone**), *Leporello* (**Don Giovanni**), *Colline* (**La Bohème**), *Monterone* (**Rigoletto**), *Haly* (**L'Italiana in Algeri**), *Seargant of the Police* (**Pirates of Penzance**), *Buck Mulligan* (**Eric Sweeney's "Ulysses"**), *Dottore Grenvil* (**La Traviata**), *Angelotti/Sciarrone* (**Tosca**), *Antonio* (**Le Nozze di Figaro**), *David* (**A Hand of Bridge**), *Talpa* (**Il Tabarro**), *Fiorello* (**Il Barbieri di Siviglia**) and *Dancaire* (**Carmen**).

For Irish National Opera's comings season, Rory will be covering the role of *Father* in Engelbert Humperdinck's **Hansel und Gretel**, as well as *Escamillo* in Bizet's **Carmen**.

Fleischmann Choir

The Fleischmann Choir was founded in November 1992. Initially called the Cork School of Music Symphony Orchestra Chorus, it sang in public for the first time on 22 April 1993 when it gave a concert with the RTÉ Concert Orchestra in Cork's City Hall to mark the opening of the 40th Cork International Choral Festival. The programme was of music by Aloys Fleischmann – one of the founders of the Cork International Choral Festival – who had died the previous year. Shortly after this concert, with the permission of the family, the choir was renamed in memory of the man who did so much to further the cause of choral music and choral singing in Ireland. The choir was then led until 2013 by founder-conductor Dr. Geoffrey Spratt (former Director of the CIT School of Music and Founder-Conductor of the Irish Youth Choir and Canticum Novum). Conor Palliser has been the conductor since 2013 and has maintained the high standard and proud tradition of the choir while continuing to bring pieces never before heard in Ireland to Cork audiences.

The Fleischmann Choir has achieved an enviable reputation for fulfilling its mission to perform the large-scale repertory for choir and orchestra. Recent concerts have included Nielsen's *Fynsk Foraar & Hymnus Amoris*, Vaughan Williams' *Towards The Unknown Region*, Fauré's *Requiem*, Dvorak's *Te Deum & Stabat Mater*, Brahms' *Ein Deutsches Requiem*, *Schicksalslied*, *Gesang der Parzen*, & *Nänie* and Finzi's *Intimations of Immortality*. In addition the choir has accepted invitations as diverse as "Songs of Praise" for the BBC, backing Johnny Logan during the Eurovision Song Contest broadcast by RTÉ from Millstreet, Co. Cork, and singing with Niamh Kavanagh for her RTÉ Christmas Show from Cork Opera House. The choir tours regularly and recent performances have taken place in Como, Italy and Cologne, Germany.

Cork School Of Music Symphony Orchestra

Initially under the direction of the School's former Head of String Studies, Adrian Petcu, the School's Symphony Orchestra has developed from relatively modest beginnings as a Chamber Orchestra more than twenty-five years ago to become hailed in the national press as '*the finest orchestra of its kind in Ireland*'. The continuous tradition of high-standard playing is indebted both to its founder and to the leadership of Dr. Geoffrey Spratt who conducted the group for nearly twenty years. The orchestra continues to go from strength-to-strength under the guidance of its current conductor, Conor Palliser. The orchestra owes a great deal of gratitude to the high-class training that is issued in all areas at the CIT Cork School of Music.

Its regular performances in Cork are complemented by visits to venues throughout Ireland and abroad. The orchestra has twice taken part in the International Festival of Youth Orchestras held annually in Valencia, Spain, and successfully pioneered the concept of "*Proms*" concerts in Cork. It has commissioned works from a number of Irish composers – most notably John Kinsella, whose *Symphony No. 7* it premièred in 1999. More recently it gave performances of orchestral works by Séamas de Barra, David Wallace and Sam Perkin. It has also recorded scores by Stephen Parker for award-winning films: *Poker Nights* (2004) and *Forty shillin' shame* (2008).

Performances in recent years have included Dvorak's Symphony No. 8, Sibelius' Symphonies No. 1 & 5, Tchaikovsky's Symphonies No. 1 & 6 as well as concertos by Brahms, Elgar, Glazunov, Haydn, Schumann & Shostakovich. The orchestra's next concert is on April 5, 2020 which will feature Vaughan Williams' Symphony No. 2 and Elgar's *The Black Knight* with the Fleischmann Choir.

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

Conor Palliser (Conductor)

Conor Palliser has quickly established himself as one of Ireland's leading young conductors. He is the conductor of the Fleischmann Choir, the Cork School of Music [CSM] Symphony Orchestra and chorus master to the Cork Operatic Society. He is also a highly-regarded french horn player, pianist, répétiteur and educator. He is on the staff of CIT CSM as conductor, lecturer, piano tutor and coach accompanist. He has also been recently appointed as conductor to the Irish Symphonic Wind Orchestra for 2020.

Conor has been guest conductor to the RTÉ National Symphony Orchestra (including a national tour in 2015), the RTÉ Concert Orchestra (including a performance in the presence of President Michael D. Higgins as part of the Easter 1916 anniversary festivities) and the Ulster Orchestra. Following his Carnegie Hall debut with the New York Concerti Sinfonietta in 2017, the Epoch Times wrote that Conor is an “*outstanding Irish conductor*.” He has been a brass tutor for the National Youth Orchestra of Ireland for many years and also frequently runs workshops for both national and international amateur orchestras and choirs.

As a french horn player, Conor has worked professionally with the RTÉ National Symphony Orchestra, the RTÉ Concert Orchestra, the Irish Chamber Orchestra, Wexford Opera and Camerata Ireland as well as being a former member of the European Union Youth Orchestra and the International Youth Wind Orchestra. He has also worked alongside both the Callino Quartet and the Contempo Quartet.

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

Conor is an advocate for bringing previously unheard works to Irish audiences and often performs music of Irish composers including Linda Buckley, Aloys Fleischmann, John Gibson, John Kinsella, Simon O'Connor, Pierre O'Reilly, Seán Ó Riada, Sam Perkin, and Bill Whelan.

CSM Symphony Orchestra

Violin 1

Ultan Flanagan
Kate Fleming **leader**
Laura Healy
Anna Jansson
Michelle McCarthy
Siobhan McCarthy
Cillian O'Cathasaigh
Harry O'Connor **co-leader**
Kate O'Shea
Isobel Phelan Healy
Helen Rutledge
Sidney Uzik

Violin 2

Órla Beechinor
Kirsten Corbett
Cathal Cronin
Caoimhe McCarthy **principal**
Selena McCarthy **co-principal**
Fiona McEvoy
Heather Morrison
Zita O'Dwyer
Ava O'Hare
Samuel Wade

Viola

Margherita Feneschi **co-principal**
Amina Kareem
Stephen Kelleher
Oliver Linger
Faustyna Long
Cian MacGarry **principal**
Kostya Miles

Caoimhe Neff
James Ó Coileáin
Sally O'Donoghue
Katherine Veeckman
Aishling Walshe

Cello

Róisín Fleming
Gráinne Higgins
Doireann Kelly
Doireann Ní Aodáin
Callum Owens **principal**
Alina Mayer Whitla
Michael Murphy
Robert Murphy **co-principal**
Lydia Punch
Róisín Rock
Jake Ryan

Double Bass

Jacob Butler
Alison Riordan **co-principal**
Michael Riordan
Stéphane Petiet **principal**

Flute

Rebecca Archer **principal**
Darragh Johnson
Holly Nagle
Maedbh O'Shea

Piccolo

Meadbh O'Shea

Oboe

Éimear Corby
Catherine Kelly **principal**

Clarinet

Deirdre Cadogan **principal**
John O'Duffy
Daire Sweeney

Bassoon

Ben O'Connor **principal**
Mark Reilly

Horn

David Barnett **principal**
Ellie Creaner
James Cuddigan

Trumpet

William Chester
Seán Heary **principal**

Trombone

Eóin Leahy **principal**
Jack Mahony
Oran O'Neill

Tuba

Adam Buttimer

Timpani

Dylan Tierney

Fleischmann Choir

Sopranos

Regina Broderick
Claire Brosnan
Edith Browne
Camilla Bywater
Mairéad Casey
Fiona Chambers
Marrita Clifford
Teresa Coughlan
Ali Cullinane
Muireann Cussen
Deirdre Deasy
Leona Duffy
Christina Favier
Marguerite Field
Julia Foerster
Toni Forde
Mairéad Gallagher
Rachel Gleeson
Anne Godfrey
Erin Harris
Jan Kelleher
Sinéad Kelleher
Aoife King
Susanne Leutenegger
Elizabeth Lynch
Patricia McMahon
Margaret Murphy
Niamh Murray
Déirdre Ní Drisceoil
Sinead O'Neill
Simone O'Rourke
Aoife Maria O'Sullivan
Valerie O'Sullivan
Sara Parson-Lobner
Kay Scoutts-O'Mahony
Noreen Spillane
Marie Sprott
Irene Steffens
Rosie Twomey
Tania Vucinic
Denise White

Altos

Christine Allan
Michèle Boyle
Teresa Collins
Kate Coppinger
Aoife Coyne
Jane Daly
Gretta Daly
Shauna Davies
Anne Donnelly
Gill Dunne
Nessa Elliott
Philomena Giltinan

Jean Healy
Helen Hegarty
Deirdre Hurley
Patricia Kelly
Betty Killeen
Laura Lagerqvist
Maeve Long
Caroline Long-Nolan
Judith Macklin
Anne Malone
Jacqueline McLay
Maria McNamara
Erin Munro
Bernadette Murray
Heather Nash
Dearbhail O'Callaghan
Anne O'Connor
Trish O'Gorman
Clare O'Shea-O'Neill
Cliona O'Sullivan
Angela Power
Sarah Quinn
Sheila Robinson
Jenny Scott-Baird
Isabelle Sheridan
Alison Smyth
Ita Teegan
Kay Walsh

Tenors

John Aherne
Hugh Brint
Jim Cashman
James Cleary
Margaret Crowley
Patrick Fitzpatrick
Billy Lewis
David Lynch
Thibaud Lynch
Graham Manson
Sean McGann
Donal "Dan" Mulcahy
Terence Murphy
William Organ
Pierse O'Brien
Brian O'Connor
Seumas O'Donovan
Proinnsias O'Keeffe
Michael O'Neill
Alan O'Shea
Ann-Marie O'Sullivan
John O'Sullivan
Adrian Scanlan
David Shine
Geoff Spratt
David Sprott

Basses

Walter Beare
Willie Beechinor
Paul Carroll
Paul Cussen
Justin Donnellan
Colm Gleeson
Darragh Hannigan
Justin Finbarr Healy
Edward Lane
Seamus Lau
Rory Moloney
Declan Murphy
Paul O'Brien
Lorcan O'Byrne
Macdara Ó'Faoláin
Brian O'Kennedy
Peter O'Reilly
Finbarr O'Riordan
John C. Ryan
John Spillane
Pawel Switaj
David Vesey
Richard Winfield

Music Staff 2019-20

Conductor: Conor Palliser
Founder-Conductor Emeritus: Dr. Geoffrey Spratt
Accompanist: Ciara Moroney
Line Coaches: Richard Rudkins, Ciara Moroney, Geoffrey Spratt, Conor Palliser

Committee 2019-20

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

The ascent of music's Everest begins in Cork at 3.30 p.m. on Sunday 12 January 2020!

Between January 2020 and October 2029, a spectacular orchestra of professional musicians (most living and working in Cork), led by Liz Charleson and conducted by Geoff Spratt, will perform all of Haydn's 106 symphonies (1-104 + "A" + "B") and the *Sinfonia concertante*.

Each of the **five concerts per year** will be offered on the **second Sunday** of the months of **January, February, March, September & October**.

Each performance will commence at **3.30 p.m.** (a very family-friendly time), last for no more than an hour, and admission (at the door) is only €10 (€5 for all entitled to a concession).

The venue is the acoustically acclaimed **Curtis Auditorium** of the **CIT Cork School of Music** on Union Quay.

For further information go to:

<https://journalofmusic.com/news/its-everest-needs-climbing-geoffrey-spratt-conduct-all-107-haydn-symphonies-cork>



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(and will!) only
happen in Cork!**

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