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Thesis for the degree of PhD

Dublin Institute of Technology

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Conservatory of Music and Drama

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Abstract

2RN, later to be re-named Radio Éireann, the Dublin-based Irish state broadcasting station, was established in 1926, and in that year it engaged five string players and a pianist to constitute the ‘Station Orchestra’. This chamber ensemble was incrementally enlarged over the following years by the recruitment of additional string players together with brass, woodwind and percussion. The ‘Orchestra’ performed a wide range of different kinds of music and was augmented to provide broadcasts of symphony concerts. In the late 1940s it was decided to bring the Orchestra up to symphonic strength, to devote it solely to art music, and to establish a smaller ensemble for lighter music. The outcome was the establishment of the Radio Éireann Symphony Orchestra (hereinafter referred to as ‘RÉSO’) in 1948 with a contract strength of sixty-two musicians. At that level it still had significant instrumental deficits, but by 1954 these were remedied, and by that stage also a Principal Conductor and an Assistant Conductor had been recruited.

As the broadcasting service was an integral part of the Department of Posts and Telegraphs, the cost of the orchestra was under the constant scrutiny of the Department of Finance, and approval from the latter Department was required for the expenditure of even trivial monetary amounts.

This thesis is the first academic treatment of the early history of the RÉSO and predecessor ensembles at Radio Éireann. It explores the evolution of the radio orchestra over the years 1926 to 1954, and examines how the social, cultural, bureaucratic and political contexts within which decisions were made affected the development, constitution and operational policies of the Radio Éireann Orchestra during the period mentioned in the title. The thesis also includes a near-comprehensive listing of symphony concerts given by the RÉSO and predecessor ensembles during the period 1926–1954.
Declaration

I certify that this thesis which I now submit for examination for the award of Ph D, is entirely my own work and has not been taken from the work of others, save and to the extent that such work has been cited and acknowledged within the text of my work. This thesis was prepared according to the regulations for graduate study by research of the Dublin Institute of Technology and has not been submitted in whole or in part for another award in any other third level institution. The work reported on in this thesis conforms to the principles and requirements of the DIT's guidelines for ethics in research. DIT has permission to keep, lend or copy this thesis in whole or in part, on condition that any such use of the material of the thesis be duly acknowledged.

Signature _______________________________ Date 3 March 2017

Candidate: Patrick J. Kehoe.
Acknowledgements

Firstly, I wish to record my sincere thanks to my academic supervisor, Dr Mark Fitzgerald, whose continuing encouragement, support and advice over many years has sustained me in this research project. His constructive criticism has helped greatly to improve the direction of research and the drafting of the text. Any defects, by way of factual errors, poor judgments, or stylistic deficiencies or infelicities are solely my responsibility.

In the course of preparing the thesis I interviewed a number of musicians who performed with the Radio Éireann Symphony Orchestra and predecessor ensembles during the time span covered by this work: Máire Larchet, Sheila Larchet, the late Victor Malir, Eileen Parfrey and Teddy Pritzel. These interviews provided me with valuable insights into the lives of the orchestral performers, and for those who immigrated to Ireland to join the orchestra, the factors which impelled them to move to this country. I also benefitted from interviews with relatives of deceased members of the orchestra: Isabella Evangelisti, Evelyn Nachstern, Enda O Coineen, Deirdre Ryan Galassi, and Professor Corinna Salvadori Lonergan. Much was gained too from interviews with Andreja Malir, Brian O’Rourke and Evelyn O’Sullivan.

I have availed of the services of various libraries and archives. First in this regard I must acknowledge the assistance given to me by Brian Lynch, formerly of the Archives Department of RTÉ. Ellen O’Flaherty of the Trinity Manuscripts and Archives Research Library has been most helpful, as have Gráinne Doran of the Wexford County Archive, Philip Shields of the Library of the Royal Irish Academy of Music, Noelle Dowling of the Dublin Diocesan Archive, Penny Woods former librarian of the Russell Library at Maynooth University, and Gerard Whelan, librarian of the Royal Dublin Society. Thanks
are also due to the staffs of the following facilities: the DIT Libraries in Rathmines and Aungier St, the Library of Trinity College Dublin, the National Library, the National Archives and the Military Archive.

I wish to thank Dr Catherine Ferris for inviting me to present a paper, ‘Fair Days, Chocolate, and Music: The Radio Éireann Symphony Orchestra 1948–1955’ at a DIT Symposium in April 2013. I also thank the Association of Franco-Irish Studies for providing me with the opportunity to give a paper on the French conductor Jean Martinon at the annual conference of the association in the National Concert Hall in May 2014. Thanks are due to the organisers of the DIT Conservatory of Music and Drama April 2016 conference ‘Music in Ireland: 1916 and Beyond’ for giving me a platform to present a paper ‘Easter 1926, Easter 1936, Easter 1946: The Long Gestation of the Radio Éireann Symphony Orchestra’, and to the Society for Musicology in Ireland for accommodating my paper, ‘Brass, Balance, and Bureaucracy: the Radio Éireann Orchestra in the 1930s’, in the programme for the Ninth Annual Postgraduate Students’ Conference in Trinity College Dublin in January 2016.

Others who have helped me in various ways include Professor Barra Boydell, John Kehoe, Frieda McGrath, the late Etaín Ó Síocháin, Dr Ruth Stanley and John Swift.

Lastly, I wish to record my warm thanks to my wife Celia, who first encouraged me to study music, and who created a supportive environment for my scholarly endeavours. I dedicate this thesis to her with love and gratitude.
List of Abbreviations

BBC  British Broadcasting Company/Corporation
bn  bassoon
cl  clarinet
DIB  Dictionary of Irish Biography
EMIR  Encyclopaedia of Music in Ireland
fl  flute
GAA  Gaelic Athletic Association
INTO  Irish National Teachers Organization
NAI  National Archives of Ireland
ob  oboe
RÉSO  Radio Éireann Symphony Orchestra
RIAM  Royal Irish Academy of Music
RTÉ  RTÉ Written Archive
tpt  trumpet
UCC  University College Cork
UCD  University College Dublin
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Introduction

In the early decades of its existence, Saorstát Éireann was engaged in a futile pursuit of the twin nationalist goals of the revival of Gaelic as the vernacular language, and the political unification of the island of Ireland. So much attention was paid to, and so much energy expended on, these unachieviable objectives that other desirable aims were neglected. The resulting state of economic and cultural stagnation was a hostile environment for art music in particular, and resources were not provided for the establishment of essential elements of an art music infrastructure, such as a symphony orchestra, a national concert hall and a national opera house.

Radio Éireann founded a Symphony Orchestra in 1948, almost a quarter of a century after its establishment as the state broadcasting service. From its inception in 1926, the broadcaster had possessed an instrumental music ensemble. Originally a string quintet plus piano, this all-purpose group was incrementally increased in strength over the following decades. Prior to the establishment of the symphony orchestra in 1948, the instrumental group was augmented for special occasions such as symphony concerts. The designation ‘Symphony Orchestra’ was accorded to the entity established in 1948 to mark the fact that, unlike predecessor ensembles, it was devoted exclusively to art music. Nevertheless, its instrumental composition was still not sufficient to allow presentation, without significant augmentation, of a wide range of orchestral music in the performing canon. Such deficiencies were largely remedied by 1954, by which time the orchestra had also acquired a principal conductor and an assistant conductor.

The story of the progression of instrumental ensembles in Irish radio broadcasting leading up to the establishment of the Radio Éireann Symphony Orchestra (the predecessor of the present RTÉ National Symphony Orchestra) in 1948, and how that
Orchestra operated up to 1954, is an important part of the cultural history of the Irish state in the twentieth century. Accordingly, it is surprising that, to date, no academic monograph or thesis has been devoted to this subject. The aim of this work is to remedy that deficiency.

**Primary Sources**
Files relating to broadcasting created in the Department of Posts and Telegraphs in the early decades of the last century are now held in the RTÉ Written Archive in Donnybrook, Dublin, although not all relevant files are extant as some have been destroyed. I have been given access to files relating to the Radio Éireann orchestra for the years up to 1954. I was allowed to scan forty-two files in all, containing almost 4000 pages. These files are of the utmost importance in constructing the early history of the Radio Éireann orchestras. They include internal notes and memoranda which show departmental policy on how the orchestra should function, basic facts about personnel and costs, and correspondence with other Departments, especially and crucially with the Department of Finance. The texts contained in these working papers function in various ways: conveying information, making recommendations, seeking permission (‘sanction’ in official parlance) for expenditure, granting permission, giving directions, noting decisions made, minuting discussions and decisions taken at meetings, and expressing opinions.

The Department of Finance looms large in the subject of this thesis. Files from that Department relating to the Radio Éireann orchestra are now housed in the National Archives, at Bishop St., Dublin 8. Following correspondence with that latter body, it was revealed that a number of relevant Finance files, which had not been listed in the public finding aids, were available in the Archives. Such files are important for this project in two ways: firstly, as the Department of Finance was the controller of expenditure at the Department of Posts and Telegraphs the papers are evidence of the thinking—generally
negative—of Finance relating to the orchestra; secondly, such files are valuable in that they provide access to documents created in Posts and Telegraphs in cases where the appropriate files of the latter Department are not extant.

The Dublin daily newspapers the *Irish Independent*, *Irish Press*, and *Irish Times*, published on a Monday to Saturday basis, are very important contemporaneous sources. With the exception of the *Irish Press*, which started publication on 5 September 1931, these papers were issued over the entire period covered by this thesis, apart from the episode of the Dublin printers’ strike which lasted from 12 July to 29 August 1952, when none of the three dailies were available. These newspapers are the main sources for data on symphony concert programmes: they contain daily radio listings for Radio Éireann, supplied by the broadcasting station, as well as advertisements for concerts, and reviews and previews of such events. In addition, they contain news reports regarding the operation of the broadcasting service, together with letters to the editor and editorial comment on music and broadcasting. As these three newspapers are available in digitized form, they are searchable using Boolean and other operators. The weekly *Irish Radio News* and its successor the *Irish Radio Review* are useful supplementary sources, as each issue contains comprehensive radio listings for the forthcoming week.

Other Dublin periodicals such as *The Leader*, *The Bell* and *Ireland Today* are valuable sources of information and opinion. *The Leader*, a weekly newspaper published throughout the period covered by this thesis was aimed at a Catholic nationalist readership. It contained frequent articles on music in Dublin, including reviews of orchestral concerts. Published between 1940 and 1954, *The Bell*, a monthly publication with a liberal editorial perspective, is also relevant, with reviews, commentary and correspondence on the Dublin music scene. And the short-lived monthly *Ireland Today*, which was published between August 1936 and January 1938, contained regular
commentaries on music, including important critical articles by Éamonn Ó Gallchobhair on the orchestra at the broadcasting station.

Verbatim reports of the proceedings in both chambers of the Oireachtas for each sitting day of the Dáil and Seanad are available online at www.oireachtas.ie. Of particular interest for the purposes of this thesis are the annual debates in the Dáil on the Estimate for Wireless Broadcasting. Such debates afforded opportunities for the Minister for Posts and Telegraphs to announce plans for broadcasting for the coming year, and for back-bench deputies to comment on the broadcasting service. On a more regular basis, deputies could put down parliamentary questions on broadcasting for answer by the Minister, and the reports include the text of such questions and the relevant answers.

Annual Books of Estimates for Public Expenditure setting out the amounts approved by the Dáil for each public service for the relevant financial year (running from April to the following March) contain information of great relevance to the topic of this thesis. Each expenditure area (termed a ‘vote’) is allotted a specific sum of money, further broken down in subheads. Those sections of the Books of Estimates relevant to the vote for Wireless Broadcasting contain details of funds assigned and also information on the numbers of personnel, including orchestral musicians, employed by the broadcasting station, and relevant pay rates.

**Literature Review**
The most relevant publications covering my topic are Pat O’Kelly’s *The National Symphony Orchestra of Ireland: 1948–1998* (Dublin: RTÉ, 1998) and *Music and Broadcasting in Ireland* by Richard Pine (Dublin: Four Courts Press, 2005). O’Kelly’s slender non-paginated volume was a commemorative work published to coincide with the fiftieth anniversary of the establishment of the orchestra. While useful and very interesting within the limits defined by its commemorative function, it is not a comprehensive history of the orchestra, and it does not purport to be a scholarly work.
Pine’s work covers a broader canvas than my thesis, both as to temporal span (1926 to 2003), and as to the type of music broadcast, (all genres rather than an ensemble devoted to art music exclusively), and some 140 of its 640 pages are devoted to the history of the RÉSO and its predecessor ensembles. The attempt to cover so many aspects of broadcasting in one volume results in a less comprehensive approach to the early years of the orchestra. More problematically, it is clear that many of the erroneous assumptions and conclusions drawn by Pine are based on incomplete knowledge of the repertoire of the orchestra and the surviving files. This results in an inordinate number of factual errors and inaccuracies, and some confusions in the time line. Accordingly, in its treatment of RÉSO and predecessor ensembles, Pine’s work cannot be regarded as entirely reliable.

John Swift’s Striking a Chord: A Trade Union History of Musicians in Ireland (Dublin: Watchword, 2012), which inter alia uses data obtained from trade union sources, is informative in relation to pay and working conditions for musicians including musicians employed in the Radio Éireann Orchestra from the earliest days of broadcasting.

As to publications about Radio Éireann during the period covered by my thesis, Maurice Gorham’s Forty Years of Irish Broadcasting (Dublin: Talbot Press, 1967), although written for a general rather than academic readership, is particularly interesting. Gorham was appointed Director of Broadcasting in 1953, his history of the Dublin station was commissioned by the broadcasting authority, and he would have had access to the relevant files, as well as the assistance of former Director Séamus Ó Braonáin.1 He devotes very many pages to the music ensembles in Radio Éireann. Alacoque Kealy’s Irish Radio Data: 1926 - 1980 (Dublin: RTÉ, 1981), is a useful source for information on broadcasting hours, geographical coverage, and the development of radio technology in

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1 Gorham acknowledges Ó Braonáin’s assistance in an article in the Irish Times, 11, 4 May 1970.
the period referred to in the title. Paddy Clarke’s *Dublin Calling* (Dublin: RTÉ, 1986) is an account of the very early years of 2RN and its impact on listeners.

There are several other publications which give some insight into the organisation and culture of Irish public radio broadcasting in the early part of the last century. *Just Like Yesterday* (Dublin: Gill and MacMillan, 1986) is the autobiography of León Ó Broin who, as Assistant Secretary, and later Secretary, of the Department of Posts and Telegraphs, was a key figure in decisions regarding the administration of broadcasting, including decisions regarding the orchestra. While Ó Broin’s work is a personal account of his own involvement in civil service administration, with the inevitable biases which come with such writing, it nevertheless gives valuable insights into the bureaucratic context of Radio Éireann. Louis MacRedmond’s (ed.) *Written on the Wind: Personal Memories of Irish Radio, 1926–1976* (Dublin: RTÉ and Gill and Macmillan, 1976) is also relevant in this regard, especially the Chapters by León Ó Broin, Charles E. Kelly, Roibeard Ó Faracháin and John O’Donovan. Henry Boylan briefly mentions his experience of working with Director of Broadcasting Thomas Kiernan in Radio Éireann in the 1930s in *A Voyage Around My Life* (Dublin: A & A Farmer, 2002). Pauline Bracken’s *Light of Other Days: A Dublin Childhood* (Dublin: Mercier, 1992) is of interest in that the author is the daughter of Charles E. Kelly, who was Director of Broadcasting during the period when foreign musicians were being recruited to the expanded orchestra.

Given the dominant influence of the Department of Finance in all decisions made in relation to the RÉSO in the period covered by this thesis, Ronan Fanning’s *The Irish Department of Finance 1922–1958* (Dublin: Institute of Public Administration, 1978), is an important publication.

*Music in Ireland: a symposium* (Cork: Cork University Press, 1952) edited by composer and academic Aloys Fleischmann, and published towards the end of the period

Part of the background to the history of instrumental music ensembles in Radio Éireann were the expectations of what music should, appropriately, be broadcast by an Irish national radio service. ‘Irish music’ as normally understood in the early twentieth century was traditional music. De Valera, the dominant figure in politics during the early years of the Irish State, was explicit in his view that, given the national legacy of traditional music, there was little reason for playing the works of foreign composers. Although by no means universal, such a view was probably shared by large numbers of radio listeners. The question of music as a badge of identity has been explored in recent musicological scholarship in several publications. Particularly important in this regard is *Music and Identity in Ireland and Beyond* (eds. Mark Fitzgerald and John O’Flynn. London: Ashgate, 2104). Especially relevant to the subject of this thesis are Chapters 5 and 6. Chapter 5 ‘Inventing identities: The case of Frederick May’ (83–102) by Mark Fitzgerald explores the Procrustean manoeuvres used by some musicologists to simplify and distort history and biography by assigning a composer such as May to the categories of, on the one hand, ‘Irish’, and on the other, ‘European’ and ‘modernist’. In Chapter 6, ‘Forging a Northern Irish Identity: Music Broadcasting on BBC Northern Ireland, 1924-1929’ Ruth Stanley, explores the difficulties which the BBC experienced in attempting

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to broadcast music programmes that reflected the ‘national character’ of the diverse and multi-layered society which was Northern Ireland, in the early twentieth century. Another relevant work on similar themes whose temporal scope is roughly coterminous with my thesis is Karol Ann Mullaney Dignam’s *State, Nation and Music in Independent Ireland, 1922-1951* (PhD thesis, National University of Ireland Maynooth, 2008).

The groundbreaking *Encyclopædia of Music in Ireland* (Dublin: UCD Press, 2013) edited by Harry White and Barra Boydell, is an indispensable work of reference for anyone doing research on music in Ireland. With a wide range of articles on individuals, institutions and ensembles related to the first half of the twentieth century, it is invaluable for providing the broad context for the development of orchestras in Radio Éireann

Ruth Stanley’s dissertation ‘A Formative Force: the BBC’s role in the development of music and its audiences in Northern Ireland, 1924–39’ (Ph.D. diss., Queen’s University, Belfast, 2011), inter alia covers symphonic music broadcast by the BBC Belfast during the period mentioned in the title, and Chapter II. Orchestral Evolution, Programme Planning and Orchestra Programmes, and Chapter III. Public Concerts are particularly interesting. Thomas A. DeLong’s *The Mighty Music Box: The Golden Age of Musical Radio* (Los Angeles: Amber Crest Books, 1980), gives an interesting account of how music, of all genres, was broadcast in the US during the twentieth century, and the effects of this on lifestyle and culture. A more scholarly work covering some of the same ground is David Goodman’s *Radio’s Civic Ambition: American Broadcasting and Democracy in the 1930s* (New York: Oxford University Press, 2011). Goodman shows how, despite its commercial orientation, radio broadcasting in the United States was expected to adopt a high-minded public service
approach in programming, and how significant time was accorded to items of high cultural value, including imaginatively conceived programmes of art music.


Three very recent publications deal with symphony orchestras from the perspective of those who stand on the podium: Tom Service’s *Music as Alchemy: Journeys with Great Conductors and their Orchestras* (London: Faber and Faber, 2012), conductor Christopher Seaman’s *Inside Conducting* (Rochester, New York: University

Several inescapable facts which make the performance of orchestral art music a costly affair inhibited the establishment of a symphony orchestra in the Irish state in the early decades of the last century. In the stagnant economy of Saorstát Éireann in the early decades of the twentieth century the funds required to establish and maintain an orchestra could be seen to be more appropriately applied to basic social and health services. Robert Flanagan’s *The Perilous Life of Symphony Orchestras* (New Haven: Yale University Press, 2012) explores how, even in affluent societies such as today’s United States, economic realities can conflict with artistic excellence.

Two volumes which provide the general historical background for the subject of this thesis are Joseph Lee’s *Ireland 1912–1985: Politics and Society* (Cambridge: Cambridge University Press, 1989), and Diarmaid Ferriter’s *The Transformation of Ireland, 1900–2000* (London: Profile, 2004).

Methodology and Structure
This thesis is the product of an exercise in empirical retrieval, the purpose of which is to fill one of the ‘empty spaces’ in the map of music in Ireland. The methodology used in its construction follows the standard practice for historical research: the identification, location and selection of appropriate sources; the interrogation of, and critical engagement with, such sources; the use of such materials to construct a coherent and informative narrative, which respects both the facts which can be established with some assurance, and the evidential gaps which warrant a degree of agnosticism, and which is transparent as to the evidential bases used.

The construction of a historical narrative such as is contained in this thesis is not a mechanical exercise but inevitably involves the exercise of interpretation: the choice of what in the record to give special attention to; the inferences made from data which do not point definitively to one conclusion; the particular emphases used in, and the style and manner of the narrative construction. In order to preserve objectivity, interpretation is respectful of academic, logical and rational norms. In the context of the requirement for the award of a Ph. D this thesis has been prepared with the aim of making a significant contribution to the knowledge already available on the relevant subject matter.

The ultimate target of this study is a set of historical events involving certain institutions such as the RÉSO and its encompassing body Radio Éireann, and government organisations such as the Department of Posts and Telegraphs and the Department of Finance, during the twenty-nine-year period between 1926 and 1954 defined by this study.

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The documents which have been examined in the course of writing this thesis are of value and interest only in so far as they constitute evidence of the historical realities to which they point. It is true that the documents cannot be regarded as transparent windows on the past, and it is also the case that the relevant documentary evidence is not as comprehensive as would be ideal. Nevertheless, a historical account of the history of orchestral ensembles in Radio Éireann during the period in question can be created using the available documentary evidence. Accordingly, this study is not about texts, but is about actual historical events that occurred during the temporal span referred to in the title of this thesis.

Having established that the history of the instrumental ensembles at Radio Éireann, leading up to the establishment and early years of the Radio Éireann Symphony Orchestra, has not been treated adequately in any previous academic study, the initial step laid down by the accepted historical method is to identify the primary sources as listed above. The materials in these sources were examined for what could be gleaned about the subject in question. Documents could be, and were also evaluated for discovery of information not explicit in the relevant text, for example facts about organisations, including the positions occupied in corporate hierarchies, and opinions, biases and knowledge deficits unwittingly revealed by the author of the document. Insights and information could also be gained by comparing several source items.

This thesis consists of seven chapters and seven appendices. Chapter One deals with the birth of radio broadcasting in the early twentieth century and the broad context of 2RN’s establishment and involvement in music broadcasting. It covers the potential for the democratisation of art music offered by the new broadcasting technology, and the economic situation of the state at the establishment of 2RN. Chapters Two to Five are narrative chapters, which set out how the original ‘Station Orchestra’—in reality a very
small chamber group—grew incrementally over a period of twenty-nine years, and how government and departmental policy, economic and financial constraints, and the general cultural environment, affected decisions in relation to that development.

Chapter Two covers the period from 1926, when the 2RN broadcasting service was first established, to 1932. During that period the service operated with such a meagre level of resources that the quality of the programmes to be provided, including music, was severely constrained. Until 1933 2RN’s ‘Station Orchestra’ consisted of five strings (three violins, viola and cello) together with piano. The composition and size of the ensemble attracted frequent criticism as being totally inadequate for a national broadcasting service. Even while keeping within budget, 2RN was under constant scrutiny by the Department of Finance. Orchestral numbers were increased to eighteen in 1933.

Chapter Three takes in the period 1933 to 1939 during which orchestral forces were increased incrementally from eighteen to twenty-seven. A new high-power transmitter at Athlone was commissioned in 1933, with greater country-wide reach, and this led to expectations of improved programming standards, as did the appointment of a new Director of Broadcasting, Thomas Kiernan, in 1935. An army officer was seconded from the Army School of Music to conduct the orchestra, thus relieving the Music Director Vincent O’Brien of those duties. However, the Department of Finance continued to exercise the most stringent control on broadcasting generally, and music broadcasting in particular.

Chapter Four deals with the period from 1939 to 1948 during which the contract strength of the orchestra grew to sixty-two. Lieutenant Michael Bowles, seconded from the Army School of Music, established a series of fortnightly public concerts during the mid-1940s. Most significantly, a decision was taken to dedicate the principal orchestra
at the broadcasting station to art music exclusively. A French conductor, Jean Martinon, was engaged to organise the transition to the newly enlarged orchestra in 1948. However, even with the expansion that year, the ensemble, now styled the Radio Éireann Symphony Orchestra, suffered from significant deficits in its instrumental configuration. As a result, constant augmentation was required to satisfy score requirements for regular concert programmes.

Chapter Five, the final narrative chapter, covers the period from 1948 to 1954. It deals *inter alia* with the problems of the Director of Music in organising twice-weekly programmes of art music with an instrumental configuration deficient in several departments; the expansion of the orchestra to include a full complement of brass and woodwind; the importation of foreign musicians to fill the positions which could not be filled by Irish-trained and Irish-resident musicians, the appointments of Milan Horvat as Principal Conductor and Éimear Ó Broin as Assistant Conductor. During this period there were moves to reach out to new audiences in the provinces and to children.

Chapter Six looks at the evolution of the orchestra in 2RN/Radio Éireann from several perspectives: that of the individual who might contribute to the cost of maintaining an ensemble capable of performing a wide range of symphonic works; that of a young man or woman who might decide to follow a career as an orchestral musician; that of someone who might choose to attend a symphony concert; and that of the civil servant in the Department of Posts and Telegraphs or the Department of Finance dealing with issues about the radio orchestra.

The concluding Chapter Seven looks at the development of the radio orchestra in the context of the kinds of values that influenced public policy in the early decades of the state, and how, in that context, efforts to establish a professional symphony orchestra were disadvantaged. This Chapter also looks at the nature of the achievement which the
foundation of the RESO represents and the possibilities for further research in the broad field of public involvement in sustaining the arts in Ireland.

There are seven appendices. Appendix A, compiled from contemporaneous sources, contains a chronological list of over 700 symphony concert programmes for the RÉSO and its predecessor ensembles up to 1954. Appendix B contains, for the Appendix A data for the years 1933 to 1954, tabular analyses by way of rankings of the most frequently performed composers with details of numbers of performances of symphonies and solo concerti (the latter broken down between piano, violin, and other solo concerti). Appendix C lists, for each of the seven years between 1948 and 1954, contemporary works performed in that year.

Appendix D lists appointees to the radio orchestra in 1933, Appendix E shows wind voice deficits in the orchestra at 1943 and 1948 strengths, Appendix F details membership of the RÉSO in the years 1952 to 1954, and Appendix G presents the percentage of secondary school student taking music as a subject in the Leaving Certificate examinations for the years 1935 to 1954.
Chapter One: Context

In January 1926, just three years after the founding of an independent Irish state, the government established the Dublin-based broadcasting service 2RN.¹ Radio broadcasting created huge possibilities for mass communication, but the manner in which the new technology was to be operated would be affected by budgetary limitations, and also by considerations regarding how the new service should serve the national interest. These factors of technology, economics, and policy, form the backdrop to the early history of 2RN and its attempt to present orchestral music, and are the subject of this chapter.

Broadcasting and its Potential
Scientific progress in the nineteenth and early twentieth centuries produced the telephone, the telegraph and the radio transmitter, all of which abolished distance as an impediment to human communication. The technology of radio transmission was developed by Marconi on the basis of discoveries of physicists such as James Clerk Maxwell and Heinrich Hertz, and previous inventors such as Thomas Edison and Oliver Lodge.² Radio transmission was at first conceived for military, naval and commercial use, and was limited to point-to-point (narrowcast) communications intended for one recipient. However, after the Great War interest amongst the general public led to pressure for the provision of services which would provide programmes for common consumption on a regular basis.

Even before wireless broadcasting became a reality it was envisaged that music would be a major element of what was to be transmitted. In 1916, David Sarnoff, an executive of the American Marconi Company, conceived of the radio receiving

¹ The name of the service would be changed to Radio Éireann in 1938.
apparatus as a ‘Radio Music Box’ which would take its place in the home with the piano and the phonograph. By virtue of the new technology music could now be heard at a considerable distance from its performance venue. Furthermore, there could be a guarantee of listening continuity. This gave it an advantage over phonography, which at the time, due to the physical limits of cylinders or disks, could give a maximum uninterrupted listening experience of no more than five or so minutes.

In a revealing formula, Crisell gives a tripartite description of the new technology as broadcast wireless telephony. Consideration of the three elements included in the phrase shows how radio could, given the right conditions, contribute to the democratisation of music: the fact that the new technology broadcast rather than narrowcast signals (that is transmitted them to an indefinite number of receivers, rather than to a single individual), meant that its orientation was in theory to the widest population; the fact that it was wireless entailed that, in practice, there was no requirement for any expensive physical cable or wire connection to the remote source of the transmission; and the fact that it was telephony (in contrast to telegraphy which transmitted coded signals) meant that it was designed to carry phonic or sonic information. Indeed, as noted by Hobsbawm, ‘the entire range of what could be said, sung, played, or otherwise expressed in sound’, was now at the disposal of radio listeners. This made it an excellent medium for music of all kinds.

The earliest popular devices for receiving radio signals were the ‘crystal sets’, which were cheap, simply constructed (on a do-it-yourself basis), and required no power supply. The disadvantages were significant: earphones restricted use to one person, there were frequent interruptions to and interferences with reception, and the lack of range was

3 Crisell, An Introductory History of British Broadcasting, 17.
4 Ibid., 14.
such that only transmitters in close proximity to the receiver could be picked up. Within a decade, the more sophisticated ‘valve sets’, equipped with a loudspeaker rather than earphones, allowed for ‘listening in’ by many persons; and these were more reliable and had a greater range than the original primitive crystal devices. While valve receivers were more expensive than crystal sets, greater demand drove prices down quickly so that by the mid-1930s they came within the means of the average family.6

Broadcasting could recreate a ‘virtual reality’ of a musical performance at locations remote from the actual event. However, because of the essential visual elements in opera and ballet, radio could not transmit to remote audiences a fully adequate experience of these arts. And even in the case of other genres such as orchestral music, the visual aspects of the ‘live’ experience – the conductor’s baton technique and gestures, the uniformity of bowing of the strings – could not be broadcast. Could orchestral music heard on the radio, shorn of such visual features be an adequate alternative to a visit to the concert hall, or would it be received merely as an impoverished, anaemic substitute for the real thing?

One of the most eminent English conductors expressed antagonism to the new technology. In the early years of broadcasting Sir Thomas Beecham described music on radio as ‘the most abominable row that ever stunned and cursed the human ear, a horrible gibbering, chortling and shrieking of devils and goblins.’7 The extravagant and hyperbolic tone perhaps suggests an affected position. In the event, Beecham obviously modified his views, as evidenced by his later involvement in BBC Symphony Orchestra concerts.

As would be demonstrated by the ultimate success of music broadcasting, for very many music lovers the visual elements of live music performances could be regarded as

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extraneous, or at least non-essential. Some found it possible to argue that the experience of broadcast music was better than that encountered in the concert hall. Writing in the *Musical Times*, ‘Ariel’ enthused about a Harty concert that he heard on radio:

> It provided me with yet one more proof of the advantage of hearing music thus at home, free from the distractions and conventions of the concert hall. The eighth Symphony of Beethoven has so far failed to attract me, yet on this occasion I enjoyed it thoroughly. As I had a similar experience recently with the ‘Emperor’ Concerto (though the conversion was less emphatic), it looks as if all the talk of the advantages of seeing the performers, of hearing the music in a crowd, and other effects of mass-psychology, go for very little.\(^8\)

In England there was widespread interest in the new technology, even in the absence of regular broadcast programmes. Experimental transmissions, to assess the level of public interest, were carried out by Marconi from Chelmsford in the early 1920s. The content of the transmissions could be banal. Nevertheless, the novelty of radio was such that enthusiasts were happy to listen to the recital of names of London railway stations and lines.\(^9\) A better demonstration of the alluring power of broadcasting was given on 15 June 1920, when Dame Nellie Melba, the Australian diva, gave a concert from the Marconi Chelmsford works which was heard throughout Europe and in parts of North America.\(^10\) The British Broadcasting Company, a consortium of radio equipment manufacturers, began transmitting regular programmes, under licence from the Postmaster General, in November 1922.\(^11\)

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In Ireland, interest in the new technology in the early 1920s was enough to sustain the viability of several radio periodicals such as the *Irish Radio News* and the *Irish Radio Review*. Those with sufficiently sophisticated equipment could ‘listen in’ to broadcasts from England and from continental stations in Belgium, Germany and Austria.\(^\text{12}\)

The new technology of wireless broadcasting held out the promise of radically altering, and indeed transforming, the relationship between the musician and his or her audience. Classical music, once the exclusive preserve of the aristocracy, widened its patronage with the rise of the bourgeoisie in the nineteenth century. The prospect of a yet wider access to art music came in the early decades of the twentieth century. In particular, the 1920s saw the possibility of the fusion of two products of human ingenuity: the technology of wireless broadcasting, developed by Marconi; and the Western art music orchestra, which had evolved over some three hundred years into an instrument of extraordinary expressivity. And, indeed, between the years 1923 and 1935, symphony orchestras were established as part of broadcasting organisations all over Europe: in Germany, the United Kingdom, Sweden, Denmark, Czechoslovakia, Finland, Belgium and Poland.\(^\text{13}\)

In the month before 2RN was to go on air, Vincent O’Brien, the new Director of Music at the station, voiced his hopes for the new technology:

> Many of your readers must have noticed – as I have, from time to time – on the way to the concert or theatrical performances, numbers of people waiting outside watching the arrivals, and possibly envying the fortunate ones whose privilege it was to enter musical or operatic portals. Broadcasting will make it possible for

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these less favoured folk to enjoy the modulation of fine music or the inspiration of the spoken word.\(^\text{14}\)

O’Brien’s stated view seemed to be based on assumptions that were not necessarily true: that is that large numbers of the population were already disposed to enjoy ‘classical’ music, and that they merely lacked the opportunity to listen to it; and that the facility of wireless broadcasting would provide that opportunity. The need for education in music and the opportunities for such education provided by broadcasting were adverted to by a correspondent to the *Irish Radio Review*. In the March 1926 issue L.G. Banton asserted that

> A great responsibility rests upon those in charge of the Irish station, in providing not only varied programmes to suit the majority of listeners, but also to provide the sorely needed education to enable the people to intelligently appreciate the beauties of music in general.\(^\text{15}\)

**Budgetary Considerations**

Circumstances in the new state, which in 1923 necessitated higher taxation rates than in Britain,\(^\text{16}\) did not favour the new broadcasting venture, and would for a long time have an inhibiting effect on any plans to develop and enhance the service. Significant financial burdens on the public purse included compensation for damage during the Civil War and the War of Independence, and the cost of the considerable army which had to be maintained while the state was slowly emerging from a period of lawlessness.\(^\text{17}\) The

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\(^{17}\) Total pay for army personnel amounted to £1,066,352 in the financial year 1926/27. The figure for 1934/35, at £521,582, was less than half of that for the earlier year; see *Estimates for Public Services* for the relevant years. For disorder in the aftermath of the civil war see Eunan O’Halpin, ‘Politics and the State, 1922–32’, in *A New History of Ireland*, Volume VII, J.R. Hill (ed.), (Oxford: Oxford University Press, 2003), 86–126 (97).
situation was so serious that in 1924 the government felt obliged, in the interests of good financial management, to reduce the old age pension by 10%. Budgetary demands forced the adoption of a policy of retrenchment, which lasted for several decades.\(^1\) These factors would have a bearing on how the Department of Finance would react to demands for resources for the new broadcasting service, and especially for musical resources, which were regarded by some as a luxury. That Department took over the customary Treasury role of ensuring that public expenditure was kept within very strict limits.

Revenue for the new broadcasting service included the proceeds of radio licences and also, in an initial period, duties imposed on the importation of radio sets. Before the opening of the high-power transmitter in Athlone in 1933,\(^2\) radio broadcasting coverage was limited to the Dublin and Cork regions, and consequently the number of licence holders, as a proportion of total population, was small. For example, in 1926, less than 2% of private households had licences, and five years later this figure had risen merely to 4.5%.\(^3\) Furthermore, the Department of Finance regime of oversight and control meant that the broadcaster could not claim, as of right, even the full quota of such meagre sources of income.

These realities imposed severe constraints on the programming of music by 2RN. From the budgetary perspective music which required large numbers of performers was at a severe disadvantage compared to music performed by one or a small number of artistes. Consequently, the broadcasting authority could not in its initial years even contemplate establishing an orchestra with an instrumental composition appropriate for performing works from the classical, romantic, or twentieth century canon.

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Consideration of the number of personnel employed in the early years of the operation of 2RN shows how the establishment of a large in-house orchestra faced insurmountable difficulties. In the first five years of operations the broadcaster employed thirty-seven staff of which seven were musicians. To establish an orchestra with sixty or seventy musicians for art music, and to maintain a separate ensemble for other kinds of music, would have entailed, at a minimum, a twofold increase in total payroll expenditure. Such an enormously costly move would be seen as benefitting only a tiny minority of the listening public, and would also be seen as giving priority to non-Irish music.

Music and Ideology
News and commentary would not feature to any significant extent in 2RN programmes; both because of the lack of journalistic staff to collect and present news, and also because in politically unstable times such content could be regarded as controversial. On the eve of the inauguration of the broadcasting service an editorial in The Irish Radio Review suggested that the broadcasting authority ‘must avoid controversial subjects at all costs.’ Accordingly, by default, music would be the predominant element in programme content in the early years of broadcasting.

Newly-independent Ireland had two musical traditions: a European, or cosmopolitan, tradition, and a Gaelic tradition. This duality reflected a difference, itself largely mirrored by social differences, between those who espoused a uniquely Irish

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22 When news was originally introduced it was anything but comprehensive: Horgan notes that, occasionally, on the conclusion of the international reports it would be announced that ‘there is no Irish news’. John Horgan, *Broadcasting and Public Life: RTÉ News and Current Affairs, 1926–1997* (Dublin: Four Courts, 2004), 7.
music, the traditional music of the people, and those who looked to the creations of the canonical European composers as products of high civilization.²⁴

As mentioned above, the broadcasting service 2RN was inaugurated in 1926, just a few years after the establishment of Saorstát Éireann, and the latter entity was regarded by many as the embodiment of the Irish nation. The nation was an ‘imagined community’ dispersed spatially throughout the island of Ireland (and perhaps throughout the Irish diaspora), and thus extended well beyond the geographical distribution of any real social group enjoying face-to-face interactions.²⁵ In the absence of such personal connections the ties that bound the nation together involved conceptions of what was uniquely Irish, such as language, games and music. In the words of a later constitutional document, the nation was expected to develop its cultural life ‘in accordance with its own genius and traditions’.²⁶ That idea did inform public policy to a significant degree, and in the field of state broadcasting would accord priority to things distinctively Irish, including music, over content which was perceived to be alien. The antipathy to jazz in the 1930s and 1940s, and the virtual radio ban in those decades on music deemed to fall in that category, was one product of such thinking.

Nationalist ideology informed the views of very many influential figures. Mervyn Wall reports that in conversation with De Valera, the latter told him that ‘he couldn’t see any reason for playing the work of foreign composers in Ireland, as we already [have] our own beautiful Irish music.’²⁷ This politician associated the fine arts, including art music,

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²⁶ Bunreacht na hÉireann, Article 1. The text of this document was heavily influenced by the incumbent Taoiseach, Éamonn De Valera.
with the former ruling class and believed that such extravagances as orchestral concerts and opera were luxuries that the country could not afford.\textsuperscript{28}

De Valera was not alone in his views: Éamonn Ó Gallchobhair, who would later for a short period conduct the Radio Éireann Light Orchestra was most explicit about the status of Irish traditional music as an expression of the soul of Ireland:

I am trying to say that for the Irishman, the Irish [musical] idiom expresses deep things that have not been expressed by Beethoven, Bach, Brahms, Elgar or Sibelius [or] by any of the great composers … and that where the vehicle used for the presentation of the Irish idiom is the vehicle of any of these men or their schools—then the Irishman is conscious of a clash of values, a struggle for mastery and he rejects the presentation as ‘wrong’.\textsuperscript{29}

The fact that BBC programmes could be received aroused fears that Ireland, having gained political independence, might still be subject to British cultural hegemony. One correspondent to the \textit{Irish Independent} feared that broadcasting ‘could be used to destroy what remains of Irish traditions’ and that ‘the country would soon be flooded by all things alien’. The writer hoped that Irish broadcasting would be used for the opposite purpose and ‘would help greatly in furthering the national idea.’ As an example of what should be broadcast, the writer suggested that the broadcaster should call on ‘the Band of Irish Harpists [to] give a concert.’\textsuperscript{30}

While nationalists might expect that music of a distinctively Irish character would be the mainstay of 2RN, there were dissenting voices. In his contribution to the Dáil debate on the Interim Report of the Committee on Wireless Broadcasting on 15 February 1924, Major Bryan Cooper touched on matters of relevance to the question of what music should

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\item[30] \textit{Irish Independent}, 8, 26 December 1925.
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be included in broadcasting schedules. Anxious to ensure that a ‘Chinese wall’ would not be erected around the country, he praised the output of the BBC which that day would broadcast not only *Hamlet*, but would also relay the third Act of *Parsifal* from Covent Garden. He voiced the fear that if the 2RN service was run on an Irish-Ireland basis ‘the result would be “Danny Boy” four times a week, with variations by way of camouflage’. Facing the reality of the limited resources of the new Irish broadcasting service, and the lack of an adequate orchestra, he hoped that relays from Britain—he mentioned the Hallé orchestra in particular—as well as from the continent, would be provided.\(^{31}\)

As will be seen in succeeding chapters, the factors of technology, budgetary constraints and ideology, discussed here, explain why it would take over two decades before a radio orchestra of anything approaching symphonic dimensions and composition could be established in the state.

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\(^{31}\) Dáil debates, 15 February 1924, columns 1117–1120. At the time that Cooper made his Dáil contribution Dublin audiences benefitted from operatic productions staged by the Moody Manners and Carl Rosa Companies, and Cork audiences benefitted from visits from the latter group. However, Dublin visits from British orchestras such as the Hallé and the LSO were extremely rare.
Chapter Two: Beginnings

For the first few years of its existence, 2RN faced many difficulties in managing a totally novel service. It operated with such a meagre level of resources that the nature and quality of the programmes to be provided, including music, was severely constrained. Even while keeping within budget, the new broadcasting service was under constant scrutiny by the Department of Finance. It also faced harsh criticism in the press and from a public which had access to programmes provided by the BBC, with its vastly greater resources.

Until 1933 the minuscule ensemble referred to as the ‘Station Orchestra’ was more akin to the groups employed by cinemas, theatres and restaurants, than to an orchestra which could perform masterpieces from the symphonic repertoire. The music ensemble was a multipurpose workhorse used to present a wide range of different kinds of music for the Dublin Station, and on occasion was augmented for special events. Vincent O’Brien, the Director of Music at 2RN, held the post in a part-time capacity, and his role included not only organising all musical items to be broadcast, but also conducting the augmented orchestra for special concerts.

For an initial period of several weeks after its inauguration on 1 January 1926, 2RN relied on an existing band, Clery’s Instrumental Trio, to supply music, mostly from the repertoire of romantic and light music.¹ The trio was so named as its regular function was to play in the tea room of Clery’s department store on O’Connell Street, in reasonable proximity to the 2RN studio in Little Denmark Street. This stopgap arrangement came to a conclusion when a newly appointed ‘Station Trio’ of Kitty O’Doherty on piano, Rosalind Dowse on violin, and Viola O’Connor on cello, made its debut broadcast on 1

¹ For example, radio listings for 2RN in the Irish Independent, 9, for 7 January 1926 show this group occupying three slots: 8.15 to 8.30 (La bohème), 8.55 to 9.10 (unspecified material), and 9.50 to 10.00 (Pirates of Penzance).
February 1926. Within weeks this group was joined by Terry O’Connor and Maureen Delaney on violins and by E. Cooper on viola. The band of five strings together with piano was to function as the core ‘Station Orchestra’ until extra forces were recruited in 1933.

**Irish Times Editorial and Press Criticism of 2RN**
The official grandiose designation of the ensemble as the ‘Station Orchestra’ could not hide the reality that 2RN was not, at that stage, in a position to give broadcasts of compositions in the art music repertoire as these had been conceived by their composers. An editorial in the *Irish Times* of 1 December 1926 suggested that ‘the Free State’s native resources are unable to supply throughout the year a varied and first-rate programme of musical dramatic and literary entertainment.’ Of broadcast content the leader writer wrote that ‘[t]oo often it is monotonous, lacks liveliness and traffics in *crambe repetita* [warmed-up cabbage].’ Foreign relays of material were suggested as necessary to add to home-produced items. This sparked off a week-long flurry of correspondence to the paper.

A letter appeared on the following day agreeing with the burden of the editorial comment. Spencer Sheill wrote of ‘the monotonously inferior programmes of 2RN’, of ‘local semi-amateur productions’, of the ‘agonies’ of listening to the Station, and insisted that ‘listeners require fare that 2RN is incapable of giving … except through the tapping of the world’s resources by relays from other countries.’

The editorial, and the letter, stung Seamus Clandillon, the Director of Broadcasting at 2RN. His response appeared four days later. He emphatically contested

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2 *Irish Independent*, 9, 2 February 1926.
3 *Irish Radio Review*, 223, April 1926. The newcomers probably joined the group in early March 1926. Up to 9 March of that year the daily newspaper listings for 2RN referred to the ‘Station Trio’; from 10 March on the consistent reference was to the ‘Station Orchestra’.
4 *Irish Times*, 6, 1 December 1926.
5 *Irish Times*, 5, 2 December 1926.
the contention that the Station lacked the capacity to produce consistently first-rate material:

This statement, in the first place, is a serious reflection on the whole musical profession in Saorstát Éireann, on the Royal Irish Academy of Music and all the other teaching bodies, on the professors in these institutions, and on the many very professional musicians, conductors and composers, whose efforts for the past year have gained for the Dublin Station abroad, and with the cultured public at home, a reputation for good work, well-earned and fairly deserved. This opinion is shared, I venture to say, by the bulk of Irish listeners, except those who are blinded by prejudice, and the old belief of the slave mind, that nothing good can come out of Ireland.  

Clandillon suggested, in effect, that the motivation for criticism was a ‘West Briton’ mentality that, against all evidence, would refuse to concede that home-produced material could have any worth. Elsewhere in his letter he implied that the newspaper industry had a Luddite fear of any competition by the new broadcasting technology.

In reply to the letter from Sheill, the Director pointed out that the writer’s qualifications and experience as former Assistant Master of the Coombe Maternity Hospital gave him no particular expertise in music, that ‘in his zealous pursuit of his medical qualifications his musical education was sadly neglected’, and suggested that ‘much of the music broadcast from 2RN is beyond his powers of appreciation.’ Continuing this intemperate tone Clandillon concluded by proposing a scheme of ‘assisted passage’ to foreign shores for disgruntled listeners who preferred non-Irish stations.

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6 Irish Times, 8, 6 December 1926.
7 Clandillon referred to Thom’s Directory as the source of information on Sheill’s background.
8 Clandillon’s work situation must be taken into account in considering the tone of his response to criticism. He was under substantial pressure, working long hours and with inadequate resources, in attempting to
This led to other contributions, which, in a polemical spiral, raised the temperature further. On the following day Sheill, presumably in reference to the adequacy of the station orchestra, insisted that ‘[The] works [of the grand masters] must be properly interpreted or listeners will no more be pleased than they were in the days when we were tortured by hearing the classics played by a street German band.’ Another correspondent protested against the ‘absurdity, even at the risk of being called a name’ of arguing ‘that we should not wish to hear the Hallé, Beecham, or London Symphony Orchestras when our station band of six or eight is very good’.

On 17 December 1926 the main item on the 2RN evening broadcast was a special Beethoven programme lasting two and a half hours. On the following day the Irish Times editorial wrote that ‘The Dublin Broadcasting Station gave an excellent Beethoven programme last night with the limited resources at its disposal. [...] but without a symphony orchestra the adequate expression of Beethoven is impossible.’ It continued that ‘[it] is a humiliating fact that the Irish Free State is the only country in Europe which lacks a suitable orchestra for the performance of [this composer’s] works.’

**Relationship between Posts and Telegraphs, and Finance**

At the establishment of 2RN the Department of Posts and Telegraphs was given responsibility for the management of the new broadcasting service. However, this responsibility was subject to the scrutiny of the Department of Finance on the use of financial resources. The officials responsible for 2RN soon discovered that Finance

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provide satisfactory programmes, Gorham, *Forty Years of Irish Broadcasting*, 24–29. He had tendered his resignation as Director in the previous September, but was dissuaded from this course by Minister James Walsh, *Ibid* 29, Senate Debates 16 December 1926, columns 87–88.

9 Letter to Irish Times, 11, 7 December 1926. Clandillon’s reply to this letter appeared on 8 December and Sheill’s further response appeared the following day.


11 Radio listing *Irish Times*, 3, 17 December 1926. The programme included, in addition to chamber music, an unspecified overture and the Mass in C Major.

12 *Irish Times*, 6, 18 December 1926.
oversight was very rigorous, and that any proposals for the development of the service, including proposals to improve and expand the music content of programmes, would come up against an unyielding glacial rigidity on the part of the civil servants in Merrion Street.

In the initial period of 2RN’s existence, one Finance official in particular, Henry Boland, Chief Establishment Officer, was hugely involved in considerations of how the radio station would operate. In common with other colleagues then at the highest levels of the Department of Finance hierarchy, Boland had worked in the civil service under the British regime either in London or in Dublin Castle.\(^\text{13}\) Such men were acutely aware of settled stereotypes of the profligate and feckless Irish, who were seen as constitutionally lacking the capacity for self-government. They were eager to prove that such ideas did not reflect reality, and that Irish civil servants could be just as prudent, cautious and fiscally responsible as their Whitehall counterparts.\(^\text{14}\)

One early communication is indicative of the relationship that would exist over several decades between the Department of Finance and the Department of Posts and Telegraphs where music broadcasting was concerned. This was a letter from Boland to P.S. O’Hegarty, the most senior official in the latter department. It is one note in a sequence of interactions between the two departments over a period of several months dealing with the question of the appropriate remuneration for two musicians, the leader of the station orchestra and the pianist/accompanist. The latter, O’Hegarty pointed out in his letter of 12 July 1926, worked a week very much in excess of the twenty-four hours worked by others, and was therefore deserving of the higher weekly rate of £7.10.0.\(^\text{15}\) Boland replied on 27 August over six weeks later. One paragraph is especially revealing:

\(^\text{13}\) Entry for Boland, Henry Patrick, in *DIB* Volume 1, 637–638 (637).
\(^\text{15}\) File 119/55(1) RTÉ.
While you were on leave I paid a visit to the Broadcasting Station and saw the whole working of the Station, and the Director was good enough to show me the attendance records. From these I could not discover that either of the officers in question attended for more than 24 ½ hours a week. Your proposal for the £7.10.0 rate was based on the assumption that the week would be one of 36 hours. We are prepared to go up to £6 per week which we think would be fair pay after very careful examination of all the information available and comparisons with the work of other artists, but before we come to a final conclusion you may have something to say on the matter.\textsuperscript{16}

In a manuscript addition Boland suggested that artists’ own evaluations of their worth should be ignored, and that to do otherwise would be to go on a ‘slippery slope’.\textsuperscript{17} (O’Hegarty in his reply insisted that the working hours were as he had claimed, and that the apparent discrepancy was due to poor record keeping.)\textsuperscript{18}

Boland’s intervention here has to be regarded as extraordinary as it manifested a total lack of trust on his part. Apparently he did not take O’Hegarty’s claims at face value, and was not afraid to challenge the latter’s veracity. The implication of Boland’s letter is either that O’Hegarty should have checked what he was being told about the working hours, or that he was knowingly making a false claim. Moreover, there is at least the suspicion that Boland waited until O’Hegarty went on leave for his summer break to go on the inspection expedition.

**First Public Symphony Concerts**

Although art music had featured in radio programmes before that date, 2RN’s first designated public ‘Symphony Concert’ was broadcast on 26 November 1927. Wind,
brass, and percussion players from the Army School of Music augmented the core station orchestra, and some string musicians were also specially engaged for the occasion. The concert was staged in the Metropolitan Hall, and was conceived as an experiment to test the level of interest in music among those who might not ordinarily attend ‘highbrow’ events. The programme also was devised to appeal to a broad swathe of the population.

It is remarkable that one of the items included was *La Boutique Fantasque*, created by Respighi as an arrangement of Rossini’s music just eight years previously.

Comparison with another event which occurred only a few weeks previously in the RDS Concert Hall is interesting. Herbert Hamilton Harty conducted the Hallé Orchestra there on the evening of 31 October. The Harty concert was exclusively devoted to art music, whereas the 2RN concert promiscuously mixes music of radically different genres including a Christmas carol, sentimental ballads such as ‘The Dear Little Shamrock’ and ‘Cockles and Mussels’, together with canonical pieces by Beethoven, Weber, and Saint-Saëns (see Figure 2.1 overleaf). While the audience at the RDS concert was expected—apart from applause—to be totally passive, the 2RN concert was designed for audience participation with five items designated for ‘community vocal singing’.

It is clear that the two concerts were conceived with two different types of audiences in mind, one reasonably familiar with the symphonic repertoire, and the other unused to such music. The admission prices for the RDS concert ranged from five

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19 On its establishment the School had made a crucial decision that facilitated the future engagement of army musicians by 2RN. In the face of some opposition, the ‘continental’ or flat pitch standard (approximately a semitone lower than the standard that had obtained in military bands prior to independence) was adopted; H.R. White, ‘Problem of Military Music,’ *Irish Independent*, 6, 13 August 1923; Robert O’Dwyer, ‘Protest Against the Introduction of a Low Pitch,’ *Freeman’s Journal* (8) 22 September 1923, 8; ‘Music in the Provinces,’ *Musical Times* 64/967 (September 1923): 647–648 (648); ‘Music in the Provinces,’ *Musical Times* 869–872 (December 1923): 872.
20 Located in Lower Abbey Street.
21 *Irish Times*, 4, 21 November 1927; *Irish Times*, 3, 28 November 1927.
22 *Irish Times*, 5, 1 November 1927.
shillings to two shillings for members, and from ten shillings to seven shillings and sixpence for non-members, while the admission price for the 2RN event was a mere shilling.\textsuperscript{23} To give assistance to the uninitiated the broadcasting service engaged the composer and critic Harold R. White to give spoken introductions to some of the orchestral pieces.

<table>
<thead>
<tr>
<th>Hallé Orchestra Concert</th>
<th>2RN Concert Metropolitan Hall. 26 November, 1927</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RDS Concert Hall</td>
<td>Conductor Vincent O’Brien, Soloists Glyn Eastman (Bass), Terry O’Connor and Arthur Darley (Violins)</td>
<td></td>
</tr>
<tr>
<td>31 October, 1927</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conductor Hamilton Harty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beethoven: Overture ‘Leonora’ No. 3</td>
<td>Community Vocal Singing: ‘Let Erin Remember’</td>
<td></td>
</tr>
<tr>
<td>Harty: ‘Irish’ Symphony</td>
<td>Weber: Overture to <em>Euryanthe</em></td>
<td></td>
</tr>
<tr>
<td>Wagner: ‘Forest Murmurs’ from <em>Siegfried</em></td>
<td>Arias by Bellini and Mozart/Herschel: ‘Young Dietrich’ (Glyn Eastman)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Saint-Saëns: <em>Danse Macabre</em> (Solo Violin: Terry O’Connor)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Irish Airs (Solo Violin: Arthur Darley)</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 2.1. Comparison of Programmes for Hallé Concert and 2RN Concert**

To judge by the press reception, there was a general welcome for the 2RN venture. Under the headline ‘2RN’s Happy Innovation’, *Irish Independent* critic Harold R. White—the commentator who had introduced the orchestral works in the concert—described the concert as a ‘significant and important move’. Of the *Danse Macabre* he wrote that he ‘had heard nothing better from any other station’, and, in particular, he praised Terry O’Connor’s solo violin playing for both tone and richness of expression. He commended O’Brien for infusing the *Euryanthe* overture ‘with much spirit’.

\textsuperscript{23} For RDS admission prices see advertisement in *Irish Independent*, 6, 15 October 1927.
However, he was more selective in relation to the Beethoven Symphony, which he listened to on radio rather than in the Hall: the strings being indistinct in parts of the slow movement and in the trio of the scherzo. Noting ‘the enthusiasm and interest’ of the audience, he declared that ‘2RN is in a favourable position to provide the public with good music at a nominal price’. There was implicit criticism of the choice of some community vocal items. White felt that some of the nationalist songs sounded hymn-like, and suggested livelier items such as ‘Every Nice Girl Loves a Sailor’, a suggestion that would provoke the ire of the critic of *The Leader*.  

‘Obligato’ [sic] in *The Irish Times* was also very positive. Under the headline ‘A Good Beginning’ he complimented O’Brien’s conducting, and described the performance of the Beethoven symphony as ‘elegant and crisp’. Leader Terry O’Connor got special praise for ‘giving a good lead through the music as a whole’. Significantly, he mentions – as did White in the *Independent* - occasional problems of balance:

> In big ensemble passages a greater weight of string tone would have been desired, but the wind instruments were so nicely managed by the players from the Army School of Music that orchestral balance was seldom wanting. Overall ‘[t]he quality of playing in all departments was excellent’ and he concluded that ‘in the new combination we have an orchestra [. . .] worthy of high praise.’  

‘C. Sharp’ in *The Leader* praised the ensemble for its ‘delightfully warm tone’ in the Weber overture and acknowledged ‘the undoubted musical skill’ of the Army players. He felt that ‘no concert in the last ten years gave more widespread and genuine satisfaction to probably the largest actual and listening-in audience we have had in Ireland’ than the 2RN event. The reference to a ‘listening-in audience’ is apt, as before

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25 *Irish Times*, 3, 28 November 1927.
1926, Dublin concerts could be heard only by those at the performance venue. However, the radio audience at that stage was confined mostly to the Dublin area, and even in that restricted locale the quality of reception of orchestral music must have been poor.26

The November 1927 concert set the pattern for the next year. The Metropolitan Hall was the venue for similar events in February, April and December of 1928. However, the centenary of the death of Franz Schubert provided an opportunity to stage an event of a somewhat different character in the Rathmines Town Hall which was broadcast on 24 November of that year and relayed by BBC Belfast. A telegram to the Director of Broadcasting at 2RN from the Austrian Chancellor commending the venture was read out at the concert. This all-Schubert presentation was as much a lieder recital as an orchestral concert, and the programme was probably devised to appeal not only to those who would come to hear popular items such as the Rosamunde music, but also to more sophisticated music lovers with wider horizons. And indeed, given the performers involved, devotees of lieder might have expected to have been better served than those who came to hear the scratch orchestra: as the songs were performed by Elizabeth Mellor, a professional soprano from England; Patrick Duffy, an amateur but well-regarded local baritone; and 2RN’s own superb accompanist Kitty O’Doherty. The ‘augmented orchestra’ including Army School of Music musicians, was again conducted by Vincent O’Brien. Lieder items in the programme included ‘Du bist die Ruh’, ‘Erlkönig’, and ‘Wohin?’ from Die schöne Müllerin. The orchestral works included the Rosamunde ballet music, Symphony No. 3 in D, the third movement from symphony No. 9 in C Major, the overture to Alfonso and Estrella and, to finish, the Marche Militaire. While generally positive about both the

26 The range of the one-kilowatt Dublin transmitter was as little as twenty-five miles for those, probably the majority of listeners, relying on cheap crystal sets, although those within three times that distance owning valve receivers could expect to get a signal. The increasing proliferation of European stations led to increasing interference to signal reception, Kealy, Irish Radio Data: 1926–1980, 2–3.
orchestral and the lieder elements of the programme, the *Irish Independent* and the *Irish Times* critics sounded a note that would be repeated in years to come: the lack of a suitable hall for public concerts. The Rathmines Town Hall was particularly unsuitable because of poor acoustics and because the proscenium arch obstructed the audience view of the orchestra.27

Given the potential all-Ireland audience the presentation of the Schubert centenary programme showed considerable ambition. It is notable that in each of the preceding three concerts, between February and November 1928, one of the orchestral items included in the November concert was performed: the overture, and the ballet music from *Rosamunde*, and the *Marche Militaire*. For these items the orchestra enjoyed some degree of preparedness over and above that provided by the normal rehearsal schedule. It is however significant that in regard to the symphonic items only the relatively short Symphony No. 3 was performed together with just the third movement of the ‘Great’ C Major Symphony. The programme can thus be seen as a compromise between ambition and the recognition that the orchestra was a scratch band for which expectations could not be too high.

**The Beecham Concerts**

Two significant concerts in which 2RN was involved in its early years occurred on Saturday afternoon, 14 September 1929, and on the following evening, in the Theatre Royal, with a vastly augmented 2RN orchestra conducted by Sir Thomas Beecham. The concerts were the final events in a ‘Dublin Civic Week’. Some fifty Irish instrumentalists, including the core station ensemble, together with around twenty string players from Britain, especially chosen by Beecham, constituted the orchestra. Apart from the prestige of the conductor, the fact that the orchestra boasted seventy players was a selling point

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emphasised in advertisements for the two events. Beecham undertook to act as financial guarantor for the concerts and he declined to accept any fees. Part of his motivation in coming to Dublin was to promote his League for Opera, a centre for which he intended to establish in the city. The meagre resources of 2RN would not have allowed for the staging of these events without the support of the eminent conductor.

The Saturday and Sunday concerts featured different programmes. For the Saturday matinee the main item was the Symphony No. 2 by Beethoven; Delius’ *On Hearing the First Cuckoo in Spring* was also on offer together with works by Wagner, Berlioz, and Tchaikovsky. The programme for the Sunday concert included the *Rondo Capriccioso* by Saint-Saëns with Nancie Lord on Violin; Overtures by Wagner, Nicolai, and Smetana; and orchestral pieces by Mendelssohn and Debussy.

While press reaction was generally favourable, the critics did not refrain from negative comment. Of the orchestra’s ability to follow the directions of the conductor, the *Irish Times* critic wrote that ‘Some of [Beecham’s] indications, at the Saturday concert, went for nothing; the orchestra’s lack of training in quick response to signals was apparent; and Sir Thomas Beecham probably would not care to have his ability as an interpreter of fine music judged in these concerts. The occasional lack of response from the orchestra to the conductor’s directions was noted also by ‘Fugato’ in the *Sunday Independent*. He recorded the inability of the orchestra to secure the required degree of *pianissimo* in the Larghetto of the Beethoven Symphony, and he expressed disappointment that in the Prelude to *Die Meistersinger* the effects that Beecham clearly indicated in ‘the expressive use of his hands’ were not forthcoming.

28 *Irish Times*, 6, 11 September 1929.
29 *Irish Times*, 5, 14 September 1929.
30 *Irish Times*, 6, 16 September 1929.
31 *Sunday Independent*, 9, 15 September 1929.
The lack of responsiveness of the orchestra was undoubtedly affected by the limited time available for rehearsal. Beecham arrived in Ireland on the evening preceding the Saturday afternoon concert. For an aggregate of some six hours of concert performance, only eight hours was devoted to rehearsing the various items. Beecham thanked Vincent O’Brien for conducting rehearsals prior to his arrival in the country. These undesirable features of inadequate rehearsal time, and more than one conductor rehearsing for the same concert, would recur in the following years.

It might be expected that a celebrity conductor, such as Beecham, would attract capacity audiences on both occasions. ‘C. Sharp’ in The Leader, noted that the audience in the Saturday afternoon concert was ‘very thin’. Beecham’s own estimate for the Saturday concert was that ‘the theatre was only half full’. The Theatre Royal at that stage had a seating capacity of some 2000, and it was perhaps ambitious to expect that such an event with a scratch orchestra, even if graced by the name of Beecham, would have sold anything like the number of seats available.

**Concert Held on 6 November 1931**
The two Beecham concerts with orchestral forces of some seventy musicians were atypical of concerts provided in the early period by the augmented 2RN orchestra. More representative of such events was a broadcast concert held on 6 November 1931. This event demonstrates the difficulties which faced the radio station in attempting to satisfy a demand for symphonic music, and to do so in a manner which was acceptable from the perspective of fidelity to the score. The programme included the Overture to *The Magic Flute*, Piano Concerto No. 4 by Saint-Saëns, Symphony No. 4 by Beethoven, Elgar’s Bavarian Dances Choral Suite, ‘character’ movements II (a ‘limping waltz’ in 5/4 time)

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32 *Irish Times*, 5, 14 September 1929.
33 *Irish Independent*, 9, 16 September 1929.
34 *The Leader* 28 September 1929, 202–204 (203).
35 *Irish Independent*, 9, 16 September 1929. The seating capacity of the Theatre Royal was 2000. Beecham’s estimate of seat take-up is probable not reliable; his statements were frequently affected by exaggeration.
and III (scherzo: *allegro molto vivace*) from Symphony No. 6 by Tchaikovsky, and the ‘1812’ Overture.\(^\text{36}\) To augment the station ensemble thirty-one string players were engaged, and eight Army bandsmen for wind and percussion parts.\(^\text{37}\) Added to the 2RN core orchestra this makes an ensemble of forty-four players in all. However, as shown in Table 2.1. below, even this level of augmentation cannot be regarded as anywhere near adequate when the score requirement for wind instruments is considered (percussion requirements, from a single player for the first three items, to several for the Elgar and Tchaikovsky, would also have to be taken into account).

<table>
<thead>
<tr>
<th>Work</th>
<th>Woodwind Requirement</th>
<th>Brass Requirement</th>
<th>Total Wind Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven Symphony No. 4</td>
<td>7</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Mozart Overture to <em>The Magic Flute</em></td>
<td>8</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>Saint-Saëns Piano Concerto No. 4</td>
<td>8</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>Elgar Bavarian Dances Choral Suite</td>
<td>8</td>
<td>10</td>
<td>18</td>
</tr>
<tr>
<td>Tchaikovsky Movements II and III from Symphony No. 6</td>
<td>9</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td>Tchaikovsky ‘1812’ Overture</td>
<td>10</td>
<td>10</td>
<td>20</td>
</tr>
</tbody>
</table>

The Beethoven Symphony, the least demanding as regards orchestral forces, requires eleven wind players, which is well in excess of the eight Army bandsmen engaged. And the other works included in the programme, with even greater wind requirements, make the augmentation from the Army complement totally inadequate. In these circumstances the only recourse would have been the expedient – frequently employed at the time – of ad hoc arrangement whereby the missing parts were reassigned to available instruments with a suitable compass. As wind parts were reassigned to string instruments, and on occasion even to the piano, there was a significant departure from the works as conceived by the composer.\(^\text{38}\)

\(^\text{36}\) *Irish Press*, 3, 6 November 1931.
\(^\text{37}\) Details of the numbers of musicians engaged by 2RN for the concert are contained in an Appendix to a letter dated 20 December 1932 of de Brit, Department of Posts and Telegraphs, to the Department of Finance (Finance file S104/1/30 in NAI).
\(^\text{38}\) See note of Kiernan dated 16 October 1936, file 119/55(6) RTÉ.
Despite the fact that the augmentation is not sufficient to accord with the score requirements for the works performed, the costs of providing the kind of concert that was on the programme for the November concert were, in terms of available resources, considerable. The average hourly cost of programmes for 1931 was just over £9, while the hourly cost of the concert was, at over £18, almost twice that amount. Obviously, this limited the frequency with which such events could be staged.\(^3^9\)

For a scratch band the programmes in the early years could be quite ambitious. For example, Respighi’s *Fountains of Rome* was included in Vincent O’Brien’s programme for 12 December 1929, and both Dvořák’s ‘New World’ Symphony and Rimsky-Korsakov’s *Scheherazade* (the latter with numerous string and wind solo passages) were heard under the same conductor on 24 March 1930. Franck’s Symphony in D Minor was performed in 30 October 1930 under the baton of E. Godfrey Brown.

It is not surprising to see that no less than five Wagner items were featured when Fritz Brase, Director of the Army School of Music, took the podium on 2 May 1931; German-born Brase had German nationalist sympathies, and with other co-nationals living in the capital, he was a fellow-traveller, if not an actual member of the Irish branch of the Nazi Party.\(^4^0\)

**Private Financial Support for Public Concerts**

As noted above, Beecham acted as financial guarantor for two concerts held in the Theatre Royal in September 1929. However local, rather than foreign, financial support was a feature of several other public concerts held shortly after. 2RN entered into an

\(^3^9\) The provision for ‘Cost of daily programmes’ in *Estimates for the Public Services 1930/31*, 280, was £15,250; at the time the total weekly broadcasts amounted to 31.5 hours. The augmentation costs of £46.01.00 for a two-and-a-half-hour concert are given in an Appendix to a letter dated 20 December 1931 from Posts and Telegraphs (Department of Finance file S104/1/30 in NAI).

\(^4^0\) When the Irish branch of the Nazi Party was established in Dublin in 1934, Brase would have been chosen as chairman had not the Army authorities pointed out to him that membership of the Party was incompatible with his allegiance to the Free State. Despite this ban, Brase continued to fraternize with party members; Gerry Mullins, *Dublin Nazi No. 1: The Life of Adolf Mahr* (Dublin: Liberties Press, 2007), 56.
arrangement with the Irish National Music League for three concerts held in the Mansion House in December 1932, and February and March 1933. The League was founded in 1931 by Patrick Duffy, a civil servant and amateur baritone who performed in early radio concerts. This organisation agreed to cover all costs for the concerts in excess of what would have been expended had the concerts been held in the studio. A nominal fee of sixpence was charged for admission. The scheme ended when the League became involved in a public campaign for the building of a concert hall in the capital, a scheme which both departments felt would have involved a substantial call on public funds. A similar arrangement with individual guarantors benefitted three concerts held in the Metropolitan Hall in November 1927, and February and April 1928; the admission charge for these concerts was one shilling. These earlier concerts were not well attended and, as the guarantors lost money, the scheme was discontinued.

**The Campaign to Expand the Orchestra**
The staging of the Beecham concerts may have prompted consideration in some quarters of the adequacy of the existing 2RN ensemble. The legislation that had established 2RN, the Wireless Telegraphy Act of 1926, provided for the establishment of a Broadcasting Advisory Committee which would ‘advise and assist’ the Minister for Posts and Telegraphs on the running of the service. In November 1929, just two months after the Beecham visit to Dublin, the Committee, which included Colonel Fritz Brase, the Director of the Army School of Music, recommended, in vague terms, ‘that the Station

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41 *Irish Times*, 3, 30 October 1931. Duffy was Irish-born, but had spent his early years working in the civil service in London, before returning to the Department of Industry and Commerce in Dublin, *Irish Independent*, 2, 25 February 1943.
42 File 55/55(3) RTÉ; *Irish Times*, 6, 2 December 1932.
43 File 55/55(3) RTÉ.
44 *Irish Times*, 4, 21 November 1927; *Irish Times*, 6, 16 April 1928.
45 Note dated 8 August 1932 from O’Hegarty to Minister Connolly on file 55/55(3) RTÉ. The only guarantor identified in this note is Patrick Duffy, see footnote 41 above.
46 Section 19 (1), Wireless Telegraphy Act, 1926.
Orchestra should be permanently strengthened. Over the next couple of months the precise combination of musicians was considered and several alternatives were discussed. Proposals were put to the Department of Finance in February 1930, to little immediate avail.

In response to these proposals, Boland wrote to O’Hegarty on 27 May 1930. One sentence, in particular, is worth quoting as it demonstrates the complete lack of appreciation of what was required: ‘I am to state that in the view of [the Minister] the appointment of ‘permanent’ members of the Orchestra should not be encouraged as it makes it difficult to maintain the freshness and variety in production which is essential, if public interest in performances is to be retained.’

Clandillon wrote to O’Hegarty on 14 June to rebut the Finance suggestion. He suggested that to maintain appropriate ‘balance and coherence’ it was essential to have an orchestra with a stable composition rather than to rely on occasional ad hoc engagements of musicians. While acknowledging the quality of the station sextet, he forcefully pointed out that the size of the 2RN group was ludicrously inappropriate for a national broadcasting service:

[I]n practically any London café, and even in some Dublin restaurants it is possible to get a band of the same strength and combination as the Dublin Station Orchestra. After four and a half years working, we should be able to get beyond the strength of a café band.’

\[47\] File 119/55(2) RTÉ.
\[48\] Ibid. The attribution of this specific view to the Minister for Finance need not be taken seriously. Phrases such as ‘It is the view of the Minister’ are purely formulaic, and merely signal a position that the Department is taking on behalf of the Minister.
\[49\] File 119/55(2) RTÉ.
These views were conveyed to Finance on 14 July. The back-and-forth missives continued for years. A note of exasperation is evident in the letter of 1 March 1932 to Finance setting out some obvious points about orchestral requirements:

At present we have during the winter with Sponsored Programmes, [Opera], etc., an augmented orchestra on about four nights a week but it is impossible to organise and to keep together an orchestra in this way. It means that the persons engaged have not regular or full-time work and they must seek outside engagements as well with the result that the personnel of the orchestra is [sic] constantly changing. It is always only a ‘scratch’ orchestra, here today and gone tomorrow, and no satisfactory standard of performance can be sustained under such conditions. An orchestra must be a permanently organised unit with fixed personnel always playing together. This, to my mind, is all so self-evident that it scarcely needs explaining.51

The foot-dragging by Finance provoked the anger of the Advisory Committee. Three members warned that they would absent themselves from meetings until action was taken. The resignations of two members followed together with a threat of a further resignation.52 Finally Finance relented,53 although the change of heart may have had more to do with the perception of 2RN’s wider exposure due to the inauguration of the high-power station at Athlone, than to any desire to appease a mere ‘advisory’ committee.

**New Orchestra January 1933**
Advertisements for positions in the expanded orchestra for the new high-power station, as specified in Figure 2.2 appeared in the press in early November 1932.54

51 File 119/55(3) RTÉ.
52 Gorham, *Forty Years of Irish Broadcasting*, 82.
53 Letter dated 2 November 1932 from Finance to Posts and Telegraphs, file 119/55(3) RTÉ.
54 *Irish Independent*, 8, 7 November 1932.
The brass instrumentation required is interesting: if typical classical and early nineteenth century works had been the basis for the instruments sought a decision might have been made to recruit a horn rather than a trombone player. It may have been the case that the decision was determined by knowledge of the standard of players of the various brass instruments in the Army from which they usually sourced musicians.

<table>
<thead>
<tr>
<th>Violinist/Leader</th>
<th>Flute</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Violins</td>
<td>Oboe</td>
<td>1</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Clarinet</td>
<td>1</td>
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<tr>
<td>Violas</td>
<td>Cornet</td>
<td>1</td>
</tr>
<tr>
<td>Cello</td>
<td>Bass Trombone</td>
<td>1</td>
</tr>
<tr>
<td>Double Bass</td>
<td>Organ</td>
<td>1</td>
</tr>
<tr>
<td>Pianist/Accompanist</td>
<td>Drums</td>
<td>1</td>
</tr>
</tbody>
</table>

**Figure 2.2. Posts advertised November 1932**

The Leader and the Pianist/Accompanist were to be paid at the rate of up to £7 per week for a thirty-six-hour week, including rehearsals. In the case of other instrumentalists there were two maximum weekly rates for a twenty-four-hour week, up to £5 for men, and up to £4 for women. The initial term of the engagement was for a maximum of two years, but employment could be terminated by one week’s notice in writing. The advertisement stipulated that women ‘may’ be required to resign on marriage.

A report in the *Irish Times* found it worthy of comment that female musicians in the new orchestra would be penalised on two counts, and referred to the lower rates of pay and to the possibility of their being required to resign on marriage. Noting that there were no sex-differentiated pay rates for the leader or the pianist/accompanist the writer concluded, in a *non sequitur*, ‘apparently it is not anticipated that women will apply for [these] posts.’

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In fact, given their high reputations at the station, it must have been anticipated that both Terry O’Connor and Kitty O’Doherty would apply, and that both would retain their positions as leader and accompanist respectively. Indeed, a significant anomaly in the proposed scheme of pay rates makes it unlikely that men would have been interested in either position. The maximum hourly rate proposed for the positions of leader and for that of accompanist, while marginally more than that for other women members, was in fact marginally less than that proposed for the ordinary male members of the orchestra.\textsuperscript{56} Given the rates of pay stipulated, a woman would have some reason to apply for the post of leader and of accompanist, whereas hourly pay for these positions would constitute a disincentive for a male musician.

A selection board was appointed to make recommendations to the Minister on recruitment to the new orchestra. The chairman was John F. Larchet, Professor of Music at UCD, and his colleagues on the board were Annie M. Patterson, Lecturer in Music at UCC, and Vincent O’Brien, Director of Music at 2RN. Members of the existing sextet had to apply for employment in the new expanded orchestra.

There were two hundred and thirty-two applications for the nineteen positions. The high quality of those residing in the country allowed the selection board to ignore applicants residing abroad. A significant factor in the ready availability of competent musicians was the large pool of instrumentalists, formerly employed by cinemas to produce accompaniments to silent films, who had been let go on the introduction of films with sound tracks.\textsuperscript{57} One hundred and sixty-seven applicants were rejected without

\textsuperscript{56} In the monetary system of the time the hourly rate of both the Leader and the Pianist/Accompanist would work out at about 6.7% less than that for a male member of the orchestra, although such rates would work out at about 17% more than that for a female member of the orchestra.

\textsuperscript{57} Irish Times, 4, ‘Broadcasting in the Free State – Women in the new Orchestra’, 8 November 1932. One of the cinemas affected was the Capitol, whose sixteen-strong orchestra had been let go in May 1931; Irish Times, 7, 29 April 1931.
interview ‘either on grounds that their musical qualifications fell short of the standard considered necessary, or that their appointment would not be desirable.’\(^{58}\)

Those recommended were appointed in Mid-January, 1933.\(^{59}\) The composition of the expanded ensemble, apart from the pianist/accompanist, was as set out in Figure 2.3. One difference between the outcome of the selection process, and the composition of the ensemble as advertised, is that a Cello player was substituted for the Organist.\(^{60}\)

<table>
<thead>
<tr>
<th>String Instruments</th>
<th>Other Instruments</th>
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<tbody>
<tr>
<td>First Violins</td>
<td>Flute</td>
</tr>
<tr>
<td>Second Violins</td>
<td>Oboe</td>
</tr>
<tr>
<td>Violas</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Cellos</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Double Bass</td>
<td>Trombone</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
</tr>
</tbody>
</table>

**Figure 2.3. Composition of 1933 Orchestra**

The report of the Selection Board praised the quality of those proposed for the various instrumental positions, and contended that ‘their appointment would create a really First Class Orchestra which would be a credit to the country and the Broadcasting Service.’\(^{61}\) As a ploy to emphasise the importance of expanding the orchestra this may be understandable, but as a serious claim about the adequacy of the ensuing ensemble once the appointments had been made it has to be totally discounted, despite its coming from three individuals with considerable musical expertise. Just a few years later, 2RN would be pressing for the provision of double woodwind.\(^{62}\) With a restricted range of single woodwinds, a single trumpet and trombone, and no horns, the greater part of the classical and romantic repertoire would be outside its scope.

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\(^{58}\) Report of Selection Board (n.d.), file 139/58(1) RTÉ.  
\(^{59}\) The names of the appointees are given in Appendix D.  
\(^{60}\) This would provoke the anger of Finance later, as they had sanctioned the composition of the new orchestra as set out in the advertisements and felt that no change should have been made without further consultation; letter of Boland to Posts and Telegraphs dated 6 January 1933, file 139/58(1) RTÉ.  
\(^{61}\) Report of selection board (n.d), file 139/58(1) RTÉ.  
\(^{62}\) Note of Kiernan dated 16 October 1936, file 119/55(6) RTÉ.
To take but one orchestral form, none of the symphonies of Haydn, Mozart or
Beethoven, not to mention later composers, would come within the capacity of the
orchestral strength proposed. It is clear that 2RN were attempting to work towards
satisfying the desire among some members of the public for the establishment of a
professional symphony orchestra in Dublin. However, a ‘Symphony Orchestra’ which
was not equipped to perform the symphonies of even the first three masters of the genre
could scarcely merit such a description.

The first concert in 1933 in which the new complement of musicians was involved
demonstrates the gap between typical requirements for a symphony concerts, and what
had been proposed in November 1932. On 12 January the ‘2RN Symphony Orchestra’
presented a public concert in the Mansion House which included inter alia Weber’s
Overture to *Euryanthe*, Lalo’s *Symphonie Espagnole*, and Haydn’s Symphony No. 96 in
D.\(^3\) The score for the Haydn symphony requires two each of flutes, oboes, and trumpets,
in contrast with a single one of these instruments; and also two each of bassoons and
horns, which instruments were totally absent from the orchestra. The Weber and Lalo
works demand even greater orchestral resources

It is, accordingly, difficult to see the rationale for the expansion to the level sought
except as a temporary stage in an incremental progression to an adequate orchestra; the
incremental approach being devised so as not to provoke bureaucratic concerns about a
too sudden increase in cost. Evidence for this conjecture is to be found in the minutes of
Broadcasting Advisory Committee for 28 January 1930. In the course of discussing the
expansion of the orchestra, and the financial implications of such a development, the
Departmental representative, de Brit, suggested that ‘it would be better to put forward and

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\(^3\) *Irish Times*, 4, 12 January 1933.
carry through a proposal involving only moderate expenditure than to fail to carry through a proposal involving heavy expenditure."\textsuperscript{64}

The Problem of Married Women Musicians

The report of the selection board for the new orchestra stated that those recommended for appointment ‘are each the most talented and capable among the applicants’. In the case of each the maximum salary was recommended.\textsuperscript{65} Some of the musicians recommended for appointment, even though they had an exemplary record of previous employment with 2RN, created a problem.

In a briefing held prior to the interview process, the board members were advised that, as a matter of principle, Minister for Posts and Telegraphs Senator Joseph Connolly was opposed to the appointment ‘of married women whose husbands are in good positions’, but that such women already employed as part of the sextet should be eligible ‘in view of their past services.’\textsuperscript{66} The members of the Board were faced with the somewhat ambivalent views of the Minister, and the reality that two accomplished musicians—Terry O’Connor as Leader, and Kitty O’Doherty as Pianist/Accompanist—who had already proved their worth as members of the original ‘Station Orchestra’, were married women. In relation to the two musicians the report of the board states

Each of these Artistes is outstandingly brilliant and both possess special qualifications for their respective positions to such a marked degree that the Board unanimously consider that their appointment to the positions of Leader and Pianist/Accompanist respectively is eminently desirable in the interests of Broadcasting. The advantages of the appointment of both ladies are considered to outweigh any disadvantage that might be likely to arise owing to the fact that

\textsuperscript{64} File 119/55(2) RTÉ.
\textsuperscript{65} Report of selection board (n.d), file 139/58(1) RTÉ.
\textsuperscript{66} Ibid.
their husbands are in assured positions. Both have been employed in the Broadcasting Service since its inception and have earned the highest praise from competent musical critics for their performances. Their technique has enhanced the reputation of 2RN and of the sextet – and incidentally their own.67

The last words were probably intended to signal to the Minister that the women in question would have offers of employment elsewhere. The recommendations of the Board were passed on to Minister Connolly ‘without reserve’ by P. S. O’Hegarty, the Secretary of Posts and Telegraphs, on 1 December 1932.68

Despite this the Minister did not attempt to hide his reservations about the proposed appointments of married women. In a note to the Secretary of the Department on 20 December 1932, he referred to both women by their married names and not by the names by which they were professionally known:

With regard to the Leader (Mrs. Glasgow) and Pianist Accompanist (Mrs. O’Callaghan), I have already explained that I am not favourable to the appointment of married women whose husbands are in good positions. At the same time I quite realise that the quality of the Orchestra is of supreme consideration. I feel, however that it should be possible to get two professional musicians of equal or nearly equal merit to the two ladies recommended. As I have already made my point of view clear on this matter it requires no further emphasis.69

O’Hegarty, having consulted with Larchet and O’Brien, responded three days later.70 The two members of the Board were ‘definitely of opinion that [the qualifications

67 Ibid.
68 Note of O’Hegarty to Minister dated 1 December 1932. Senator Connolly had been appointed Minister for Posts and Telegraphs in the new Fianna Fáil administration that took up office the previous March.
69 Connolly to O’Hegarty, 20 December 1932, file 139/58(1) RTÉ.
70 Larchet and O’Brien were Dublin-based and could be consulted conveniently. Patterson, as a lecturer in UCC, was based in Cork
of the women in question] are so outstanding and so superior to all other applicants that it would gravely injure the Orchestra to consider alternatives.’ Larchet and O’Brien also felt that the two women ‘possess personality and adaptability to [the degree] essential for these posts.’

Obviously, something had to give. Fortunately for the broadcasting, service pragmatism won out over ideology, and Connolly conceded that the two women should be employed. However, his acquiescence was qualified, and he emphasised that the engagement of the women should not be regarded as other than a temporary expedient:

[It should] be definitely understood that if and when there is available a sufficiently qualified musician to take the place of either a married woman member of the orchestra whose husband is in a position to provide adequately for her or a woman member of the orchestra who might be termed a ‘Pin Money’ earner the replacement will take place. The musical director will please advise periodically on this issue and married women members can be made aware of the Department’s viewpoint on the matter but with the necessary discretion.

It is unlikely that O’Brien, the Director of Music, would have had the time or inclination to periodically check whether musicians satisfying the Minister’s criterion were available to replace either of the two women in question. As it happened, just six weeks after Connolly made his final statement on the matter, he was replaced in a cabinet reshuffle by Gerard Boland, someone who was unlikely to share the former Minister’s views. Both Terry O’Connor and Kitty O’Doherty remained in their positions in the radio station until the 1940s.

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71 O’Hegarty to Connolly, 23 December 1932, file 139/58(1) RTÉ.
72 Note of Connolly dated 28 December 1932, file 139/58(1) RTÉ.
73 See section on pay differential between men and women, Chapter 3.
In the twenty-first century Connolly’s views would be regarded as bizarre. However, the ‘ideology of domesticity’, a key tenet of which was that a married woman should not be employed outside the home, was part of the conventional wisdom of the time, shared by the major political parties of Fianna Fáil and Cumann na nGaedheal. It would become enshrined in the 1937 Bunreacht [Constitution] which gained the approval of the majority of the electorate in the constitutional referendum of that year. Article 41 of the Constitution gave special recognition to women’s ‘life within the home’ and enjoined the State ‘to ensure that mothers shall not be obliged to [...] to neglect [their domestic duties]’.74

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74 Bunreacht na hÉireann, Article 41. The provision remains, without amendment, to the present day (March 2017).
Chapter Three: Expansion

During the period from 1933 to 1938 there were significant developments in broadcasting in the state. A new high-power transmitter at Athlone was commissioned in 1933, with greater country-wide reach, and this led to expectations of improved programming standards, as did the appointment of a new Director of Broadcasting in 1935. There were modest improvements in the situation of the 2RN Orchestra. The contract strength of the ensemble was increased to twenty-three and then to twenty-seven, and an officer was seconded from the Army School of Music to act solely as conductor of the orchestra, relieving Vincent O’Brien of that responsibility. Some well-known conductors and instrumentalists were engaged from outside the state to add interest to the concerts. However, the Department of Finance continued to exercise the most stringent control on broadcasting generally, and music broadcasting in particular.

Appointment of Dr Thomas J. Kiernan as Director of Broadcasting
The position of Director of Broadcasting at 2RN would have been regarded as a particularly sensitive post, and, after a year in office, the new Fianna Fáil Government decided to replace Clandillon, who had served as Director since the inception of the Radio Service, but was seen as a relic of the former regime.1 Advertisements for the post appeared in the daily newspapers in October, 1934. The annual salary was to be £900 for a man, or £750 for a woman. The job specification stipulated that applicants must have competence in Irish, a conversational knowledge of one or more continental languages, be widely read and well informed generally, and be interested in art, music and drama. Experience in musical or theatrical organisation was deemed desirable.2 Perhaps not

1 Entry for Clandillon, Seamus, in DIB (Volume 2) 527–528 (528).
2 Advertisement of Civil Service Commissioners, Irish Press, 8, 8 October 1934,
surprisingly in view of the demanding requirements, none of the candidates that applied were considered suitable, and eventually Dr Thomas J. Kiernan, a career diplomat who had served for some time in the Irish High Commission (Embassy) in London, but who had no experience of broadcasting, was seconded to 2RN in May 1935. While the former Director Clandillon was paid at the rate of £750 annually, the new appointee was paid at the significantly higher level of £1000, a rate which would have been necessary to induce him to leave his London posting which attracted a salary of £900.

The appointment of a new Director raised expectations of significant improvements in music broadcasting. In March 1935 the Irish Times published an editorial on the forthcoming appointment. It suggested that in order to lift 2RN out of its ‘present condition of moribundity’ two elements were necessary, ‘money and an understanding of the art of entertainment’. Referring to those who want to hear ‘the music of the masters’, the editorial, conceding that the existing orchestra does ‘gallant work within the limits of its numbers’, pointed out that the ensemble was ‘woefully inadequate to render music that demands weighty performance’. The editorial suggested that the new Director should tackle the enlargement of the orchestra as a matter of priority.

Kiernan’s general views on 2RN mirrored the negative comments made in the Irish Times editorial. In the early months of his stewardship of 2RN he stated that ‘The standard of broadcasting in Ireland is so low that broadcasters have become almost incorrigibly dull and repetitive and it will require an amount of effort to repair the damage

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3 According to one contemporary report, applicants for the position had included a ‘distinguished’ professor from NUI and a person from the United States, Irish Independent, 9, 1 January 1935. Another London-based Irishman, Maurice Gorham, who was then editor of the Radio Times, ruled himself out of consideration on the basis that he had no experience of organising programmes (Gorham, Forty Years of Irish Broadcasting, 93). In 1953, by which stage he had gained considerable experience of programme organisation at the BBC, Gorham was appointed Director of Broadcasting at Radio Éireann, see entry for Gorham, Maurice, in DIB (Volume 4) 155–157 (156).


5 Estimates for the Public Services 1936–1937, 302.

6 Irish Times, 6, Editorial ‘2RN’, 28 March 1935.
which the establishment of broadcasting has caused in Ireland by lowering cultural standards.\(^7\)

While in London, Kiernan had befriended several musicians such as the conductor Herbert Hamilton Harty and the violinist Jelly d’Aranyi.\(^8\) He was married to the noted ballad singer Delia Murphy, but there is no indication that he had any particular knowledge of, interest in, or enthusiasm for, music, and, whatever about his other qualifications, the requirement that the new Director should have an interest in music seems to have been ignored in his case. From written comments on his use of leisure time, made in the year following his taking up the new job, it would not appear that music, of any variety, held any attractions for him.\(^9\) And he confesses in an internal memo that his first inclination was to dispose of the orchestra as a money-saving move, and to engage all instrumentalists on an occasional \textit{ad hoc} basis.\(^10\)

Over a period of three years, in a situation where the orchestra took up approximately one third of his broadcasting budget, he continually misclassifies timpani among the wind instruments.\(^11\) The persistence in Kiernan’s mind of this erroneous taxonomy over several years raises the question of whether he had ever attended an orchestral rehearsal or performance; even for one not well versed in matters musical, the difference in the modes of sound production of wind and timpani would surely have

\(^7\) Memo addressed to the Secretary of the Department. The memo is not dated, but its location on the relevant file—119/55(11) RTÉ—suggests that it was written between late September and early November 1935; and a manuscript mark on the memo, with a question mark, suggests that the date was 9 October 1935. Kiernan’s publicly expressed views were far more restrained: in a contribution made to the \textit{Capuchin Annual} in the following year he referred to the ‘splendid 2RN programmes’, \textit{Capuchin Annual} 1937, 211–214 (214). The 1937 issue was printed in November 1936 and Kiernan’s contribution must have been submitted some time before that.

\(^8\) Kiernan to Secretary of Department, 3 March 1937, file No. 55/55(5) RTÉ.


\(^10\) Internal memo of Kiernan dated 30 June 1938 on file No 154/53, RTÉ.

\(^11\) This mistake occurs four times in a note of 9 October 1935 to Secretary (file 119/55(11), again in a note to Secretary of 14 May 1936 (file 119/55(5), and yet again a note of 30 June 1938 (file 154/53); all files in RTÉ.
become apparent if he had done so. (One plausible explanation of the error is that timpanists, as well as wind musicians came from the Army, and Kiernan thus put all such players into one category.)

Shortly after taking up duty as Director at 2RN, Kiernan had given his views on the place of music in broadcasting:

There are many functions which a broadcasting organisation can perform better than any other institution. The raising of musical appreciation is one; but only one. It is important to hold the balance in life; and balance in broadcast fare is a problem beyond the capacity of an individual. To look too long on the red grape means becoming a drunkard. Radio programmes should not cater for those who have become musical drunkards. If other nations drink excessively of heavy music, there is no logic in expecting us to fashion our mind exactly after theirs. They have their beverages, we ours.

In addition to what is perhaps a common-sense approach—the recognition that music, of whatever kind, can be only one element of broadcast programmes—there are disturbing hints of somewhat unsophisticated views. The metaphor of alcohol for music, with the suggestion of possibilities of intoxication and addiction, is surprising, given the admission that one function of a broadcasting organisation is the improvement of musical appreciation. The pejorative use of the word ‘heavy’ is also less than encouraging in one who has the final responsibility for determining the shape of programmes from week to week, and on whom the hopes of those who looked for an improvement in art music broadcasts hung.

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12 I owe this suggestion to Dr Mark Fitzgerald.
Kiernan and O’Brien
Commenting years later on his first encounters with Vincent O’Brien, Kiernan wrote that ‘he approached [the Music Director] with the necessary timidity of the advised for the adviser’, but the evidence available from the relevant files raises some questions about the working relationship between Kiernan and O’Brien, and whether advice was, on crucial occasions, sought from, or freely given by, the latter.\textsuperscript{14} The new Director’s pronouncements about the orchestra seem to lack the authority of someone who has availed of expert advice.

Nevertheless, despite Kiernan’s somewhat tenuous grasp of musical and orchestral requirements, the period following his appointment was marked by several significant developments. The orchestra was expanded in 1936 and again in 1937 (even if the Director’s rationale for expansion was on occasion surprising). A full-time conductor was appointed. The public symphony concerts arranged in 1937 and the following two years are of particular interest. Guest conductors from the United Kingdom and further afield were engaged during that period, and a special concert of contemporary Irish music was arranged.

Appointment of Lieutenant James Doyle as Conductor
On taking up duty as Director of 2RN, Kiernan was asked to examine the organisation, staffing, and programme value of the orchestra, and whether any saving could be made on its operation.\textsuperscript{15} In his memo of October 1935, he stressed the importance and primacy, for any orchestra, of the conductor. He described the existing working situation in 2RN where at different times Vincent O’Brien or, either Terry O’Connor or Ferruchio Grossi from the first violins, might conduct, and the conductor could even change between

\textsuperscript{14} ‘For Vincent O’Brien’ \textit{Capuchin Annual} 1945–46, 229–247 (235).
\textsuperscript{15} Cremins to Kiernan, 21 June 1935, file 119/55(11), RTÉ.
rehearsal and subsequent performance. This undesirable situation arose partly because O’Brien, who acted as Music Director on a part-time basis, was completely overburdened. Kiernan felt that O’Brien was ‘not an entirely satisfactory conductor’, although the basis for this assessment is unclear.\textsuperscript{16}

Kiernan proposed that a suitably trained officer should be seconded from the Army School of Music to act as full-time conductor of the 2RN Orchestra (the School was the only organisation in the State at that time providing professional training for conductors). In order to ensure that the conductor would not get ‘stale’, the period of secondment would not exceed two years, after which period the appointee would be replaced by another officer from the School.\textsuperscript{17} Approaches were made to the Department of Defence who agreed to the proposal. After the inevitable wrangling with Finance over the level of remuneration was resolved, Lieutenant James Doyle took up duty as conductor of the 2RN orchestra on 22 July 1936.\textsuperscript{18}

**Expansion of Orchestra in 1936 and 1937**

In October 1935 Kiernan wrote, ‘Six wind instruments are not sufficient to balance twelve string instruments. That, presumably, is why the piano is introduced into the Orchestra.’\textsuperscript{19} The fact that Kiernan is here looking, on the basis solely of orchestral balance, to increase the wind complement indicates his lack of appreciation of the dynamic range and properties of the orchestral instruments, and the assumption regarding the piano also seems to be misplaced: the more natural explanation of the use of the piano in the orchestra was that, in the absence of the complement of instruments indicated in an orchestral score, the piano was used to approximate the required string texture. However,

\textsuperscript{16} Memo of Kiernan to Secretary of Department (n.d.), file 119/55(11), RTÉ. A manuscript annotation with a question mark suggests that the date might be 9 October 1935.
\textsuperscript{17} Ibid.
\textsuperscript{18} *Irish Times*, 4, 22 July 1936.
\textsuperscript{19} Note of 9 October 1935, file 119/55(11), RTÉ. As noted above Kiernan mistakenly classifies timpani among the wind instruments.
application was made to the Department of Finance and approval was given for an orchestral complement of twenty-three in May, 1936.\textsuperscript{20}

Eamonn O’Gallchobhair noted the inadequacy of the resultant combination with single flute, oboe, and bassoon, with the result that ‘most standard classical works will be beyond the range of the new combination’.\textsuperscript{21} In October 1936 Kiernan reported that,

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<td>Timpani</td>
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while the new combination of twenty-three players was a substantial improvement on the previous strength of eighteen, the situation still imposed a considerable burden of work on the new conductor who had to arrange the music from scores which require larger orchestral forces. He suggested that the orchestra should acquire a second flute, oboe, bassoon, and trombone.\textsuperscript{22} The Department of Finance gave its sanction for the additional musicians in January 1937, the new musicians to take up duty in the following July, when orchestral contracts would again come up for renewal.\textsuperscript{23}

\textsuperscript{20} Letter of 29 May 1936, file 119/55 (5), RTÉ. In the application for the increased complement of twenty-three, Posts and Telegraphs had stated that ‘The piano would not normally be included as a playing instrument in the orchestra.’; Posts and Telegraphs to Finance, 22 January 1936, file 119/55(11) RTÉ. This is at odds with Kiernan’s suggestion that the piano was used in the orchestra around that time.


\textsuperscript{22} Note by Kiernan dated 16 October 1936, file 119/55(6), RTÉ.

\textsuperscript{23} Finance Sanction of 22 January 1937, file 119/55(6)), RTÉ.
Rotating Conductors and Rotating Leaders

Kiernan’s report on the orchestra, prepared in late 1935, begins boldly and confidently:

The beginning and end of an orchestra is the conductor. The conductor must be fresh and vital and be capable of taking command of his team and inspiring enthusiasm. The conductor’s enthusiasm and energy are reflected in the performance of the orchestra … the first question to pose in relation to the Station Orchestra is, not is it big enough or too big, or a bad combination, or weak in spots, or badly placed; but, what sort is the conductor?24

However, two months later, in a stark demonstration of the lack of coherence of his thinking, he recommends that ‘every member of the orchestra should be required, by the terms of his contract, to conduct when required, without extra remuneration.25

The Director’s ill-informed notions about the orchestra were not confined to the functions of the conductor. As a result of ‘certain difficulties’ with the first violins, on which he did not elaborate, he proposed, in December 1935, that each first violinist should be eligible to lead from week to week, with an allowance for this duty, but that no individual should be designated as leader. ‘Owing to the temperaments of some musicians’, he asserted, ‘it is better to have the utmost elasticity and to give the maximum power to the Station Directorate’. The allowance was to be at the rate of five shillings per day or £1.10.00 per week.26 This was a radical change of mind for the Director. Two months earlier he had proposed that the existing standard practice of having a designated leader should be continued.27

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24 Kiernan’s note of October 1935 to Secretary, file 119/55(11) RTÉ.
25 Kiernan’s December (no specific date) 1935 note to Secretary, file 119/55(11) RTÉ. The recommendation was never put into effect.
26 Ibid. The determination of this rate, being less than the pay difference between ordinary members and the leader under the old arrangement, is another manifestation of a penny-pinching attitude to broadcasting.
27 Kiernan’s note of October 1935 to Secretary, file 119/55(11) RTÉ.
There is a huge disparity between the magnitude of the change suggested – Kiernan is here rejecting a tradition of over two hundred years of performance practice – and the weakness of the justification offered.28 Unsurprisingly Eamonn O’Gallchobhair poured scorn on the idea. ‘We are’, he wrote, ‘about to teach the world that a leader is not necessary to orchestral playing – or rather, that if there be a leader, it is unnecessary to pay him for the work of leading.’29 The proposed new arrangement does not make sense from the musical perspective, nor is there any indication that Kiernan had questions of equity or fairness in mind (as he had when advocating equal pay for men and women).30 The sole justification was to have ‘maximum power’ over some (temperamental) musicians.

In practice the proposal would have amounted to a demotion for Terry O’Connor, who had acted as leader almost from the inception of the ‘Station Orchestra’. It would seem that it was a punitive measure to keep this musician in line. Apart from any monetary effect, it constituted a huge insult for O’Connor. When she was appointed as leader of the expanded orchestra in 1933 the selection board had referred to her as ‘outstandingly brilliant’, possessing ‘special qualifications’ for the position of leader, and had stressed that her appointment to the position would be ‘eminently desirable in the interests of Broadcasting’.31 It is doubtful if Vincent O’Brien, the Director of Music, who had sat on the selection board which chose her as leader of the enlarged orchestra, would have agreed with this demotion measure.

The unspecified ‘difficulties’ with the first violins had not been mentioned in Kiernan’ report on the orchestra of the previous October. And it is reasonable to conjecture

30 See below section on ‘Pay differential between men and women’.
31 Report of Selection Board (n.d.), file 139/58(1) RTÉ.
that something happened involving the new Director and O’Connor between October, when Kiernan recommended that the existing practice of having a designated leader should be continued, and December, when he proposed the rotation arrangement. There is some evidence that Kiernan could be quite prickly when he encountered someone with expertise in an area foreign to him. Roibeárd Ó Faracháin, who worked under Kiernan in 2RN, writes of how, when he innocently began to discuss philosophy with his boss, the latter bristled: ‘He stared coldly at me and said ‘my doctorate is in economics’. No doubt he thought, ‘This brat!’”\(^{32}\)

If the rotation arrangement was ever put into effect it was almost certainly short-lived. The radio listings for 2RN for the first six months of 1936 show Terry O’Connor as leader of the orchestra whenever any leader is mentioned.\(^{33}\) In any event she would act as leader, and sometimes as soloist, in all important symphony concerts – including concerts conducted by Adrian Boult, Frank Bridge, Constant Lambert and Hamilton Harty – arranged by the broadcasting station right up to 1945, when she left the orchestra to concentrate on conducting, solo and chamber work.

While the new arrangement did not displace O’Connor as effective leader of the orchestra, the new leadership allowance left her considerably worse off in monetary terms. Under the allowance system she would have dropped from £7 per week to £5.10.00 per week, a decrease in salary of 21%.\(^{34}\) Reflecting the reality that she was in fact the leader of the orchestra, her salary of £7 was restored in 1943.\(^{35}\) However this was less than she might have expected in view of the fact that that year there was a general increase of £1

\(^{32}\) Extract from ‘Some Early Days in Radio’ by Roibeárd Ó Faracháin pp. 29–50 in Written on the Wind

\(^{33}\) From July to December of 1936 the radio listings do not mention the leader.

\(^{34}\) Under the new arrangement she would have been paid a weekly salary of £4—the rate for women musicians—together with a weekly allowance of £1.10.00.

\(^{35}\) Estimates for the Public Services 1943/44, 311.
per week for all other members of the orchestra. It is difficult not to conclude that O’Connor was treated very shabbily in this matter.

**Boult Concert**

In October 1936, Kiernan wrote to O’Hegarty, Secretary of the Department, proposing a series of public concerts for the coming period up to April 1937.³⁶ Because of the inferior acoustic in the studio he felt that public concerts in suitable venues would make for better broadcasting. He had approached Hamilton Harty and Sir Adrian Boult to conduct concerts in the Gaiety Theatre and both had signified their willingness to come to Dublin; and in the case of the latter, the BBC had made it clear that there would be no charge for conductor’s services. Unlike previous concerts held in the Mansion House and the Metropolitan Hall, Kiernan now proposed that the broadcasting service should undertake full financial responsibility for the concerts, without any guarantee from an external body such as the Irish National Music League.

Kiernan’s confidence that the concerts would be financially viable was based on the reasonable assumption that big names, such as Harty and Boult – and soloists of like eminence – would draw large numbers who would be willing to pay within a range of prices from nine pence to two shillings and six pence, rather than the nominal six pence charged for the Mansion House concerts. Kiernan estimated that, even with only 66% take up of seats, there would be no financial loss. The idea was quickly agreed in the Department, and the sanction of the Department of Finance was applied for.³⁷ After some initial objections from Finance on the legal appropriateness of the broadcasting station organising concerts for the general public, as distinct from persons who hold wireless

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³⁶ Note from Kiernan to Secretary of the Department dated 9 October 1936, file 55/55(5) RTÉ.
³⁷ Official minute from Posts and Telegraphs to Finance dated 23 October 1936, file 55/55(5) RTÉ.
receiving licences, Boland, in one of his final official acts before retirement, gave the necessary approval.  

While it had been planned that both Harty and Boult would conduct concerts in early 1937, in the event, due to the illness of the former, only the Boult concert went ahead, in the Gaiety Theatre, on 11 April 1937. The main items were Brahms Symphony No. 2 in D Major, and the Elgar Cello Concerto with English cellist Thelma Reiss. Also included in the programme was *A Somerset Rhapsody* by Holst, the overture to Mozart’s *Il Seraglio*, orchestral excerpts from Wagner’s *Mastersingers*, and vocal pieces by Purcell, Haydn and Mozart, sung by soprano Renee Flynn.  

Before the concert took place the Department of Finance again raised problems. Boult had asked for cellist Thelma Reiss to be engaged for the Elgar concerto. Reiss asked for twenty guineas for her appearance. Merrion Street balked at such an ‘excessive’ fee, pointing out that conductor Hamilton Harty had agreed previously to accept the same fee for conducting an entire concert, and that, accordingly, a fee to a musician of lesser stature for part of a concert was inappropriate and could not be accepted. The response was that Harty had agreed to the relevant fee, not as a matter of course, but because Kiernan, who had made his acquaintance in London, had pleaded the ‘poverty’ of the Irish broadcasting service; and that the conductor had stressed that the agreed fee should be kept confidential, as publicity about it could damage his reputation.  

The precise composition of the orchestra used for the Boult concert is given in table 3.2.

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38 Reply of 20 November 1936, file 55/55(5) RTÉ.  
39 Pine (*Music and Broadcasting in Ireland*, 91) lauds the achievement of Bowles in attracting Boult to Dublin for an April 1942 concert in terms which, overlooking the April 1937 concert, suggest that it was the latter’s first visit to the Irish capital.  
40 Twenty guineas amounted to £21 in the monetary system of the time.  
41 Letter of 5 March 1937, from Finance, and reply of 11 March 1937, file 55/55(5) RTÉ. The violinist Jelly d’Aranyi had also been persuaded by Kiernan to perform for a reduced fee.  
42 Augmentation numbers taken from estimate of 4 February 1937, on file 55/55(5) RTÉ.
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It is interesting to compare the programme for the Boult concert to what was presented by Beecham – the previous ‘big name’ associated with a 2RN concert – in the Theatre Royal in September 1929. The Boult programme was certainly more substantial and made significantly more demands on the attention of the audience. The only work of symphonic proportions in the two Beecham concerts was the second symphony of Beethoven, taking up some thirty minutes of performing time. The Boult concert, by contrast, featured two major works, the Elgar Cello Concerto, taking up some twenty-five minutes of concert time, and the Brahms’s Second Symphony, taking up, perhaps, a further forty-five minutes.

According to the critics the event was a great success. The reviewer in the *Irish Times* was very positive: the concert was ‘a brilliant success’.\(^{43}\) Harold R. White in the *Irish Independent* was equally enthusiastic and felt that the success of the concert

\(^{43}\) *Irish Times*, 3, 12 April 1937.
‘demonstrated the existence of a public for high-class music’. Referring to the Brahms symphony the Irish Press critic wrote that ‘this performance was far and away the best given by an Irish orchestra in recent years.’

However, both the Irish Press and the Irish Times had doubts about whether the programme was appropriate for a Dublin audience. Mentioning Brahms in particular, the former paper opined that ‘The programme chosen was hardly of the type to commend itself to the average audience, being in fact suitable only to the sophisticated musical taste. A similar note was sounded by the Irish Times: ‘For the music lover the Elgar Concerto and the Brahms No. 2 were, no doubt, meaty fare, but it is debatable whether they are the type of works that make for popular appeal’. Ó Gallchobhair had like concerns also about the programme, feeling that it presented ‘a somewhat flattering estimate of the state of musical culture in Dublin.’

The event was something of a social occasion. It was attended by the President and Vice-President of the Executive Council, and ‘virtually all of the notabilities in the musical life of the city.’ The concert was also a financial success: receipts amounted to £169.11.10, expenditure was £147.00.04, leaving a credit balance of £22.11.06.

**Other Concerts**

Over the following two and a half years, until the outbreak of the Second World War, the Gaiety Theatre was the venue for a series of public concerts featuring mainly conductors from outside the state. Among these were Frank Bridge, Constant Lambert and Hamilton.

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44 Irish Independent, 7, 12 April 1937.  
45 Irish Press, 9, 12 April 1937.  
46 Irish Press, 9, 12 April 1937.  
47 Irish Times, 3, 12 April 1937.  
49 Irish Times, 3, 12 April 1937.  
50 Statement of Receipts and Expenditure for Boult concert (n.d.), file 55/55(5) RTÉ. The calculation took account, as credit items, of expenses which would have been incurred if the performance had occurred in the studio.
Harty from England, Manuel Rosenthal from France, and Ahn Eak-tai from Korea. Press reaction to these concerts was generally positive.

The Lambert concert in December 1937 illustrates how the commercial orientation of 2RN could work to the detriment of the radio audience for orchestral music. An unvarying feature of the nightly programmes was the airing at 9.30 pm of the Hospitals’ Sweepstake sponsored programme. The financial imperative was such that nothing was allowed to disrupt this particular feature. As a result, broadcasting of the concert was cut off at the appointed time, and radio listeners were deprived of an opportunity of hearing the Tchaikovsky symphony, which, according to Harold R. White in the Irish Independent, was ‘the most vigorous and thrilling performance of the evening’. All of the public concerts apart from those conducted by Harty and Fleischmann suffered the same fate.

Rehearsal Arrangements with Visiting Conductors
By early 1941, the new conductor of the orchestra, Michael Bowles, would suggest as a standard arrangement that four rehearsals would be necessary for each concert. However, as in the case of the Beecham concerts in 1929, and concerts in the early 1930s, rehearsal arrangements for visiting conductors during the later years of the decade were probably quite inadequate, especially taking into account the large augmentation needed for each concert. One critic noted of the Lambert concert in December 1937 that ‘certain of the pieces seemed to lack imagination’, and suggested ‘insufficient rehearsal’ as a possible cause. On the occasion of Walton O’Donnell’s visit

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51 The truncation of the concert broadcast is mentioned in the Irish Press, 9, of 18 December 1937. White’s review appeared in the Irish Independent, 10, on 20 December 1937.
52 Note dated 5 January 1941, to Director of Broadcasting on file 55/55(10) RTÉ.
53 When Belfast-based conductor E. Godfrey Brown visited Dublin on several occasions between 1933 and 1934 his fee of £8.08.00 was intended to cover two rehearsals as well as the concert itself, Department of Finance file S104/1/30, NAI.
54 Irish Independent, 10, 20 December 1937.
from Belfast in October 1938 the same paper remarked that ‘it was evident that a more intimate understanding was needed between conductor and orchestra’.  

For the concerts in the pre-war period, the time spent in Dublin by visiting conductors was probably quite limited. Manuel Rosenthal flew in from Paris on the eve of his concert on 22 January 1939, leaving very little time for rehearsing. Anticipating that the conductor would have little time with the orchestra, Kiernan had made plans that rehearsals for Rosenthal’s programme would start about a fortnight before the concert and involve Vincent O’Brien and James Doyle.

**Fleischmann Concert**

One event was of particular interest, not only because of the programme presented, but also because of press response to it. A concert held on 24 April 1938 in the Gaiety Theatre was devoted entirely to contemporary Irish music. The term ‘Irish’ was used generously to include not only composers born on the island, but those of Irish extraction, such as Maconchy, or who, like Moeran, had adopted Ireland as their home. Aloys Fleischmann from Cork was conductor, the leader was Terry O’Connor, and the soloists were the Irish pianist Charles Lynch and the English tenor Heddle Nash. On the programme were Ina Boyle’s *Colin Clout*, Frederick May’s *Spring Nocturne*, Moeran’s Rhapsody No. 2, Elizabeth Maconchy’s Concerto for Piano and Chamber Orchestra, the scherzo ‘Fair Day’ from Harty’s *Irish Symphony*, and some songs by Moeran and Ó Rónáin. All of the items, apart from the Harty scherzo, were new to Dublin audiences.

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55 *Irish Independent*, 9, 24 October 1938.
57 *Irish Times*, 4, 6 January 1939. Kiernan had previously decried any arrangement that would involve more than one conductor rehearsing for any specific concert programme.
58 *Irish Independent*, 9, 25 April 1938. Aloys Fleischmann composed under the name ‘Muiris Ó Rónáin’. Pine (*Music and Broadcasting in Ireland*, 147) contends that ‘almost the only occasions on which Irish conductors featured were those when they conducted their own works or those of other Irish-oriented composers.’ This is absolutely incorrect. The Fleischmann concert is atypical; a careful scrutiny of Appendix A reveals that Irish conductors usually include a wide range of composers of various nationalities in their concerts.
Press reaction to the concert was mixed. Philip Dore in the *Irish Times* wrote that he had ‘no recollection in recent years of such interest being taken in a musical function in any way comparable with that of [the concert]’. The programme, which was ‘as satisfying as it was original, was a courageous one and of a nature to stimulate the interest of most, and to ensure the attendance of a large and representative audience.’ The critic in the *Irish Independent* felt that the programme would have achieved a better balance if it had included more of Harty’s music. He could not detect any impression of spring or any atmosphere of a nocturne in May’s composition.

Disappointment was the dominant theme in the *Irish Press* review. Commenting on the programme generally the critic wrote:

Naturally the first thing sought by the listener was the expression of the ‘Hidden Ireland’. Such seeking met with disappointment. For, after all is not Ireland a kindly place; tolerant, somewhat carefree; do we not find there ‘contentment and quiet […]’? But in this music where was serenity? A little perhaps there was, but one’s memory of it all is of stress and strain, discord and dissatisfaction.

These remarks are indicative of the difficulties 2RN faced in presenting any adventurous programme, and of the background assumptions held by many as to what would constitute ‘contemporary Irish music’. Moreover, there is a deep irony in the reference to the ‘Hidden Ireland’ in view of the inclusion of a work by Frederick May in the programme. May was gay in orientation, and so a member of a criminalised minority. In the Ireland of the time, non-celibate homosexuals had to remain hidden for fear of criminal

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59 *Irish Times*, 8, 25 April 1938.
60 *Irish Independent*, 9, 25 April 1938.
61 The reference is to Daniel Corkery’s 1925 work *The Hidden Ireland: A Study of Gaelic Munster in the Eighteenth Century* (Dublin: M. H. Gill, 1925). In his review of the performance of the Moeran Rhapsody, the critic makes a second reference to the Corkery work, by questioning whether the composition reveals the ‘hidden Ireland’.
prosecution. From what we now know, May’s life was not one of ‘contentment and quiet’ or ‘serenity’, but of repression, leading to alcoholism and mental illness, in the face of official intolerance of homosexuality. It is hardly surprising if the Press reviewer should find hints, in May’s work at least, of ‘stress and strain’.

The phrase ‘Hidden Ireland’, used in the review, is, of course, a reference to the title of Daniel Corkery’s book published in 1925. For nationalists, such as D. P. Moran, the editor of The Leader, Corkery’s work was accepted as a major statement of the ‘Irish Ireland’, Gaelic and Catholic, model for the new administration. The Ireland which emerged after independence took on some of the features of a totalitarian state. Control was internalised, rather than emanating from external factors such as a secret police force, or the possibility of arbitrary arrest. Schools, although financed by the state, were under clerical management, and for the great majority of schools this meant Catholic control. Indoctrination from childhood produced a mentalité that ensured that what was thought, said or done was consonant with Roman Catholic teaching. Such was the power of John Charles McQuaid, the Archbishop of Dublin, that officials in the diplomatic service, whose interests in global politics made it necessary to read the works of Marx, should feel obliged to apply for the permission of the Archbishop to do so. In the Soviet Union the doctrine of socialist realism dictated that art in its various forms, including music,
should express an optimism proper to a communist society, but which was at odds with the realities of poverty, hunger, and terror. Similarly, the ideology of Gaelic Catholic Ireland evoking, as the *Irish Press* reviewer saw it, a cosy island of Saints and Scholars, without the troublesome realities of marriage breakdown, illegitimacy, or infanticide; and a homogenous population aspiring to Gaelic ideals culturally, and adhering to Catholic beliefs, did have an inhibiting effect on practitioners of art in various fields, although this was more in evidence for art forms such as literature, drama and cinema, rather than abstract form such as music.  

**Department of Finance Control**

During the 1930s O’Brien organised broadcasts of operas – abridged to suit the limited time available - on a relatively frequent basis. The small orchestra was augmented in an *ad hoc* manner to approximate, but never to match, the score requirements. For example, for the broadcast of Gounod’s *Romeo and Juliet* on 25 February 1933, an addition of a harp and an organ was deemed necessary as ‘the harp in this opera is of particular importance’ and the organ ‘is necessary to fill up the gaps in the orchestration, caused by the absence of horns etc., from our regular orchestra.’ As was required in each such case, approval for the augmentation was sought from the Department of Finance. The response was that sanction was applied for just four days prior to the broadcast. The response from Finance, signed by Boland, is indicative of an ingrained and habitual negative attitude:

69 Mary Kenny maintains that at all times ‘the Catholic Church came from the heart, soul and will of the Irish people. It was not an invading or occupying force: it grew organically out of the soil, the land, the sea, the climate, the sky.’ It is somewhat surprising that Kenny should invoke features of the natural environment as an explanation of the mind-set of the population, rather than recognizing the obvious effects of socialisation through the schools; Mary Kenny, *Goodbye to Catholic Ireland* (Dublin: New Island, 2000), 322.

70 Director Clandillon’s note to Secretary, 17 Feb 1933, file No.119/55(9), RTÉ.
I am to state that the Minister will not in future be prepared to sanction additional expenditure on augmentation of the broadcasting orchestra unless he has had an opportunity of considering the matter before your Department has entered into arrangements which cannot be completed by utilisation of the normal strength of the broadcasting orchestra. Your Department’s application of the [...] 21\textsuperscript{st} instant [was] obviously made long after the broadcasting authorities had contemplated the [performance] in question. No arrangements should have been made for [this] performance without the Minister’s sanction if it had been known, as it should have been, that additional expenditure would have to be incurred on orchestral items.\textsuperscript{71}

The message in this waspish reply is clear: due deference must be paid to the oversight role of the Department of Finance and its responsibilities in maintaining control of public expenditure, and the Department of Posts and Telegraphs had been presumptuous in allowing Finance only a few days to give appropriate consideration to the matter. However, it is not at all clear that the procedural requirement to obtain Finance approval in such circumstances made any sense.

In the case of each application for approval to orchestral augmentation the same, unvarying, sequence of events occurred: the Broadcasting Division requested the Secretary of the Department to apply to Finance, the Secretary wrote to Finance for the requisite approval, Finance considered the application, Finance responded with its decision to Posts and Telegraphs, and the response was conveyed to the Broadcasting Division.\textsuperscript{72}

\textsuperscript{71} Letter from Boland, dated 25 February 1933, file 119/55(9), RTÉ.
\textsuperscript{72} One extraordinary feature of all such communications between the two Departments, involving routine business and trivial sums of money, was the level at which they were carried out. Invariably the Secretary or Assistant Secretary of Posts and Telegraphs, and the Assistant Secretary of Finance, were involved.
The nature of the thought processes involved in Finance ‘consideration’ of these applications is not readily apparent, as that Department had no musical expertise. Significantly, the available files suggest that there was not a single instance of the Department of Finance refusing permission to augment the orchestra where such was applied for. This was not surprising, as the applications were not in any way unusual or excessive given the circumstances. Furthermore, the cost of the augmentation was provided for out of an annual budgetary allocation which had already been approved by the Dáil, the Government, and the Department of Finance, and approval or otherwise would not have affected the annual level of broadcasting expenditure in any way. It is difficult to see any rationale for the procedural rigmarole, involving civil servants at the highest level in two Departments, other than a paranoid desire on the part of Finance to maintain a semblance of control over music broadcasting. However, such a regime must have had an inhibiting effect on those who might have had contemplated improvements in classical music programming.73

**Pay Differential between Men and Women**
Pay and conditions of employment of the musicians during this period were not such as to promote or sustain the morale of the orchestra. One of the most contentious matters was the issue of the difference in pay between men and women, with men being paid £5 per week and women £4 per week.74 Teasing out the extent of the full implications of the pay differential system led to one almost farcical communication to the Department of Finance:

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73 ‘For Boland’, according to one commentator, ‘Finance dominance was more a matter of power and prestige than one of efficiency.’ Martin Maguire, *The Civil Service and the Revolution in Ireland, 1912–1938* (Manchester: Manchester University Press), 175.
74 The pay differential was introduced in the financial year 1933/34 when the orchestra was expanded to eighteen members. Up to 1932/33 the pay rate for those other than the leader was £4.10.00 per week. From 1933/34 the pay rates were set at £5 per week for a man, and £4 per week for a woman, the latter representing a decrease for women of approximately 11% in pay, *Estimates for the Public Services 1932/33, and 1933/34*. 

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Authority was given in your Department’s letter of 21/5/1931 for payment of substitutes at the hourly rate of the absentee […] It is not practicable always to employ a woman substitute for a woman absentee or a man substitute for a man absentee and it has been the practice to pay the substitute at the appropriate sex rate—£5 to a man and £4 to a woman irrespective of the sex of the absent member.75

The letter goes on to ask for a regularisation of the situation by means of approval for payment appropriate to the sex of the substitute. It is likely that little or no effort was made to adhere to a strict practice of man-for-man and woman-for-women substitution (as if the substitutes were actors’ understudies), but the fact that lip service, as expressed in this letter, was paid to such a practice should have been enough to underline the completely arbitrary nature of the discrimination involved.

Some months after he took up duty as Director of Broadcasting, Kiernan took up the issue of the pay differential.76 He considered that there was no justification for any difference on the basis of merit and performance. And he felt that the elimination of the differential would be better for morale. This proposal went up the line in the Department. While the Assistant Secretary agreed with the suggestion for pay parity, O’Hegarty, the Secretary of the Department, strongly disagreed: ‘The general Civil Service principle is that a woman normally gets less than a man, and the reason is a plain and just one, viz: that a man normally has a family to support whereas a woman has not. Moreover, some of the women in the orchestra are married women whose husbands are all earning.’77

75 Letter of 17 April 1935, to Department of Finance, file 119/55(10), RTÉ.
76 Kiernan’s note of 28 November 1935, file 119/55(11), RTÉ.
77 Note by O’Hegarty to Minister dated 11 January 1936, file 119/55(11), RTÉ.
However, O’Hegarty’s views were trumped by those of the Minister, Gerald Boland, a man of progressive views, and approval for pay parity was sought from the Department of Finance.78

The Director [of Broadcasting] is strongly of the opinion that there is no justification for differentiation of pay between the men and women of the orchestra. They all work under exactly the same conditions, and there is no difference in their professional standards and he recommends, therefore, that the existing differentiation in pay should be abolished. The female members of the orchestra have frequently protested against the differentiation.79

Such pleadings cut no ice with the Department of Finance for whom ideology and parsimony – granting pay parity would entail an increase of 25% in the pay bill for women - were convenient bedfellows. Predictably the response was negative:

The arrangement for differentiation in pay of men and women in the Orchestra was originally proposed by your Department, and the Minister understands that there has been no difficulty in obtaining adequate competition for the places in the Orchestra on that basis. He is unable to regard the reasons put forward for altering the arrangement now as sufficient justification for departing from past practice. The weekly rates should remain at £5 for men and £4 for women.80

The pay differential between men and women musicians would remain for many years to come.

Creating a Loyal Following for the Orchestra
A necessary condition for the ideal functioning of any symphony orchestra is the existence of a group of people who can be relied on to turn up for performances. The

78 Minister Boland should not be confused with Henry Boland, Chief Establishment Officer in the Department of Finance at the time.
79 Letter of 22 January 1936, file 119/55(11), RTÉ.
80 Letter of 6 April 1936 from Finance, signed by H.P. Boland, file 119/55(11), RTÉ.
management of the Broadcasting Service during the time would have known that Dublin
did not contain a significant number of persons interested in orchestral music who could
be pressed into service as an audience on the occasion of each concert. The creation of
such a band of loyal followers was a task which would have to be undertaken over a long
period. The approach in the 1930s in this regard was somewhat hit-and-miss.

During 1936 and 1937 Radio Éireann broadcast explanatory talks to stimulate
interest in symphony concerts. For example, in the week preceding the Boult concert in
April 1937, two fifteen-minute introductory talks by Turner Huggard and Vincent O’Brien
were broadcast on the conductor and the concert programme, respectively.\textsuperscript{81} The O’Brien
talk was followed by a short recital of records featuring the conductor, and Reiss and
Flynn, the soloists for the concert. Similar introductory talks were broadcast in the weeks
preceding the Gaiety concerts held in following twelve months under conductors Frank
Bridge, Constant Lambert, Ahn Eak-tai, and Aloys Fleischmann.

There were many comments at the time on the number of vacant seats for the
public concerts. Éamonn Ó Gallchobhair, reviewing the Frank Bridge concert in October
1937, remarked on the number of people who were unaware of the concert, and pleaded
for a better scheme of advertising, and the programming of concerts on a regular basis.\textsuperscript{82}
Harold R. White also blamed the lack of adequate advertising for the fact that there was
not a full house for the same concert, and further suggested that air-time publicity might
not be effective in attracting an audience to the concert venue, in that those who listened
to radio talks were probably content to listen to music through the same medium.\textsuperscript{83}

\textsuperscript{81} Radio listings in the \textit{Irish Press}, 5, for 7 April and same paper, 5, 10 April 1937.
\textsuperscript{82} \textit{Ireland Today}, November 1937, 69.
\textsuperscript{83} \textit{Irish Independent}, 12, 18 October 1937.
Cost was a major factor in deciding on the extent of newspaper advertising.\(^{84}\) Due to Departmental parsimony such advertising was, perhaps, not at all as effective as it might have been if a less penny-pinching attitude had been prevalent. The advertisements for the Boult concert illustrate this point. Notices were published in the entertainment columns of the dailies on only three days. The initial advertisement referred to the ‘First Public Symphony Concert’ without making any reference to either the Broadcasting Service or the performing orchestra. The final two notices mention that the concert was ‘under the auspices of the Broadcasting Service’. While Boult and the soloists are referred to in all three instances (although the conductor is identified as Music Director of the BBC only in the last two notices) there is no information on the works to be performed.\(^{85}\)

By contrast, the Dublin Philharmonic Society offered significantly more information in its newspaper advertisements. In four separate notices for a November 1936 concert, information is given on all the composers featured, and specific reference is made to several concert items, the Field Piano Concerto in A Flat Major, Haydn’s ‘Clock’ Symphony—although referred to ambiguously as the ‘Symphony in D’—and Ravel’s *Bolero*.\(^{86}\)

In March 1937, Kiernan spotted an opportunity for creating cheap and effective publicity for the forthcoming Boult concert to be held the following month. By coincidence, the Dublin Operatic Society was staging a week of opera in the week

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\(^{84}\) Kiernan’s note of 28 October 1936 setting out column-inch costs for various newspapers, file 55/55(5), RTÉ.

\(^{85}\) Advertisements in *Irish Independent* on 3, 6 and 8 April 1937. Advertisements in the same paper on 13 and 16 October for the Frank Bridge concert later that year were similarly uninformative, as were the advertisements for the Ahn Eak-tai concert in February of the following year. The notices on 15 and 18 February 1938, in the *Irish Independent* name the conductor and soloists, but there is no reference to the programme, including the conductor’s own composition, *Korea*, which might have been likely to stimulate some interest.

\(^{86}\) Advertisements in *Irish Independent* for concert on 13 November 1936, in issues of 7, 9, 12 and 13 November.
preceding the concert, and Kiernan had secured the agreement of the Society to enclose a publicity sheet in each night’s opera programmes. He noted that ‘the people attending the week of opera will include those on whom we can rely for an audience so that this will be a very direct and valuable and inexpensive form of publicity’. For this purpose he arranged to print five thousand single-sheet leaflets. However, no mention was made on the leaflets of the works in the concert programme. Kiernan had here identified a good opportunity for targeted marketing. It was reasonable to infer from past attendance at opera an interest in art music generally, and therefore a disposition to attend further such music events. This opportunity to publicise the event was not effectively exploited; even though it is unlikely that the cost of printing would have been increased significantly by inclusion of the concert programme.87

Concerts in the Period 1933 to 1938
A very significant feature of concerts during these years is that Beethoven is far less frequently performed than in later periods when he ranks almost equally with Mozart.88

However, given the very limited instrumental configuration it is notable that almost all forty-one concerts in this period featured a symphony: Beethoven’s Nos. 5, 7 and 8 were performed for the first time by the orchestra, as were Mozart’s Nos. 40 (first movement) and 41; the first three symphonies of Sibelius, and Nos. 2 and 4 of Brahms. In a demonstration of how, then as now, trivial, extra-musical, considerations could influence programming, only Haydn symphonies with a nickname were performed: No. 92 in G Major (‘Oxford’), No. 94 in G Major (‘Surprise’), and, on three occasions, No. 96 in D Major (‘Miracle’). There was no performance of any of the early Haydn symphonies, as, before the 1950s, only those works beginning with the ‘Paris

87 Note of Kiernan to Secretary dated 15 March 1937, and subsequent papers on file 55/55(5) RTÉ.
88 See Appendix B. In fact, with the exception of the period from 1933 to 1938, Beethoven outranks Mozart if performances of symphonies and solo concerti are solely taken into account.
Symphonies’ were heard in concerts. Also performed were symphonies by Schumann (No. 3), Tchaikovsky (No. 4), Borodin (No. 2), Dvořák (‘New World), Mendelssohn (‘Italian’), Franck, Stanford (No. 3) Esposito (‘Irish Symphony’), and Bruckner (No. 4—‘Romantic’).

The latter performance in September 1938 was almost certainly the first time that the Bruckner symphony had appeared in a concert programme in Dublin, and the fact that it took fifty-seven years after its Vienna premiere to appear on a programme is some measure of how peripheral, at that stage, the Irish capital was to the world of European art music. However, given the size and composition of the orchestra at the time, the decision to include it showed a great deal of ambition: while the orchestra had seen some expansion in July 1937 it was still considerably understrength; the score of the Bruckner symphony would have called for significant augmentation to the brass section, possibly leading to balance problems with the meagre strings complement (string tone was reported to be ‘rather thin’ at times). In addition, the length of the work, at some seventy minutes, would probably have taxed the stamina of many of the players, who were unused to playing lengthy works. And, as noted above, rehearsal times for Arthur Hammond, the visiting conductor for the concert, may have been less than ideal.

A degree of intelligent programme planning is evident in the programmes for the autumn of 1936. From September to December of that year the seven studio concerts traced the evolution of the symphony by a succession of works in that genre by Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, and Franck. Each broadcast included an explanatory talk.

89 It was only in the 1950s, largely as a result of the scholarship of H. C. Robbins Landon, that symphonies prior to the ‘Paris’ series became available for performance. See Rosemary Hughes, ‘Haydn’s Symphonic Development’, *The Musical Times*, June 1956, 296–297.

90 *Irish Press*, 6, 23 September 1938.

Somewhat more than one in three concerts included a solo concerto. Beethoven’s Piano Concerto No. 3 was performed twice. Mozart’s Piano Concertos Nos. 20, 23, 24 and 26, were heard in concerts, as were that composer’s Violin Concerto No. 3 and his Clarinet Concerto. The Elgar and Dvořák Cello Concertos were also performed in this period. The Harty Violin Concerto was performed twice within six weeks at the end of 1935 and the beginning of 1936.

As shown in table B1 in Appendix B, there was a very significant number of performances of works outside the genres of the symphony and solo concerto. Very many of these pieces were shorter in duration than the typical symphony or solo concerto. In relation to Irish content, in addition to some songs, Stanford’s creative output is represented by his Symphony No. 3 in F Minor, mentioned above, and Irish Rhapsodies Nos. 1, 4 and 6. There were very infrequent performances of living Irish composers such as Ina Boyle, Frederick May, Carl Hardebeck, Geoffrey Molyneux Palmer, Lindsay Seymour, Harold R. White and Desmond MacMahon.92

Elgar was the most frequent representative of British music: the ‘Enigma’ Variations was on two concert programmes; and the Cello Concerto (mentioned above), Serenade for Strings, and overtures Froissart and Cockaigne were also performed. On Hearing the First Cuckoo in Spring by Delius was given twice as well as orchestral excerpts from A Village Romeo and Juliet.

There is a limited presence of French music: most notable are two performances each of Ravel’s Mother Goose Suite and the Carnival of Animals by Saint-Saëns, while Debussy’s Prélude à l’après-midi d’un faune and L’Apprenti Sorcier by Dukas are each performed once.

92 The composer Desmond MacMahon has left few traces. Apart from the performance of his symphony at the Radio Éireann concert on 7 November 1933, his overture and incidental music Steel got a performance by the BBC Northern Orchestra on 23 February 1937; Irish Independent, 6, 23 February 1937.
Compared to later periods programmes were quite conservative, for example Stravinsky, Shostakovich or Prokofiev do not appear. And modernist works are, with perhaps one exception, entirely absent. *Irish Times* columnist Kitty Clive warned, in a preview of the concert on 24 April 1938, that Elizabeth Maconchy’s Concertino for Piano and Chamber Orchestra was ‘ultra-modern’. In a favourable review of the piece, Philip Dore, in the same paper, noted that the concerto was ‘a hard technical nut’, mentioned ‘the dissonance of the slow movement’, and, with apologies to the composer, referred to the essentially ‘masculine’ nature of the music. The critic in the *Irish Independent* was entirely negative. Commenting favourably on compositions by Moeran, Boyle, Fleischmann, and May performed at the same concert, he was dismissive of the piano part in the Maconchy piece: it ‘seemed to be an intrusion at times, so little of importance it had to say.’ Similarly the critic in the *Irish Press* was less than enthusiastic: noting the occasional use of polytonality in the work, he concluded that the general effect was one of ‘acridity’. The concert was entirely of works of ‘Irish’ composers, that is those of Irish birth, Irish descent, or who had adopted Ireland as their homeland. Given the almost complete absence of any music of a modernist slant during these years, the choice of Maconchy’s composition for an ‘all Irish’ programme almost certainly had more to do with her ancestry than any deliberate intention to include an ‘advanced’ work.

There is very little music from the baroque period. Apart from some operatic arias, Handel featured in programmes only in arrangements by Harty (‘Water Music’ Suite) and Beecham (*The Gods Go a-Begging*). Johann Sebastian Bach’s Suite No. 2 in B Minor for Flute and Strings (BWV 1067) was also given a performance, as was an arrangement of Vivaldi’s Concerto in A Minor for Two Violins and Strings.

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93 *Irish Times*, 4, 14 April 1938.
94 *Irish Times*, 8, 25 April 1938.
95 *Irish Independent*, 9, 25 April 1938.
Chapter Four: 1939 to 1947

Between the years 1939 and 1947 the orchestra underwent huge changes, some of which were an indirect consequence of the momentous events then occurring on the world stage. Conductor Michael Bowles established a series of fortnightly public concerts in 1941. The ensemble’s strength was increased from twenty-seven to thirty-nine in 1943, and five years later to sixty-two. Most significantly, later in the decade a decision was taken to dedicate the principal orchestra at the broadcasting station to art music exclusively (a smaller ‘Light Orchestra’, being specially established to fulfil other needs). A French conductor, Jean Martinon, was engaged to organise the transition to the newly enlarged orchestra in 1948. However, even with the expansion that year, the ensemble, now styled the Radio Éireann Symphony Orchestra, suffered from significant deficits in its instrumental configuration. As a result, constant augmentation was required to satisfy score requirements for regular concert programmes.

Terms and Conditions of Employment
Even by the early 1940s the 2RN musicians had not obtained security of employment. Annual auditions were held on the renewal of contracts so that no player would have any assurance that his or her engagement would be continued on the termination of the year’s contract. Éamonn Ó Gallchobhair, a frequent critic of 2RN’s music policy, pointed out the oddity of the arrangement. Members of the orchestra who had played together and been kept on for a year under a contract that would allow for dismissal at a week’s notice should, he felt, be regarded as satisfactory. He doubted that a regime that deprived them of security could guarantee that their performance would be ‘more soulful’. 1

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The contract with members of the orchestra came up for renewal in 1942. Relevant papers on the drafting of the new agreement show the Department of Post and Telegraphs displaying an unyielding resistance to many of the musicians’ claims.² There was, predictably, agreement on some run-of-the-mill clauses: the Department wanted a clause on a commitment (by way of ‘best endeavours’) to the orchestra, and the musicians concurred; the department’s requirement that each player provide ‘an instrument of good quality’ was, naturally, agreed; and there was also agreement on non-absence, other than in the case of illness or accident, or by permission, and on the non-use of deputies. The musicians also agreed to liability for service on all seven days of the week, a very significant burden on the members of the orchestra.

The instrumentalists’ request that ‘attendance’ be so defined as to include ten minutes before, and five minutes after, each performance or rehearsal session was conceded. However, on other issues the department would not give ground. To the clause that the broadcasting service should have first call on the instrumentalist’s services, the orchestra members wanted a proviso added that service should be confined to the metropolitan area of the city of Dublin. And they wanted a further proviso covering additional remuneration for playing at a public concert performance for which a charge for admission would be made and no relay or broadcast given. The department would not accept the latter modification, and they insisted that the proposal in relation to the restriction to Dublin was not necessary.

The musicians asked that notice of times of rehearsal and performance should be given to members three weeks in advance; and that hours of attendance should be computed in half-hourly units with no attendance to count as less than one hour.

² Summary (n.d.) of differences between management and orchestra, and note from Director of Broadcasting to Secretary dated 14 December 1942, file 154/53 RTÉ.
Management would not agree to such terms, and likewise they would not agree that attendance at rehearsal should mean a session of three hours with an intermission of twenty minutes. The members requested that forty-eight hours notice of changes of dates or times of rehearsal should be given but this was denied.

Nothing was paid to players who were absent during periods of illness or due to accident. The musicians requested payment for these reasons, duly certified by a doctor, for four weeks in each year at full pay, a further four weeks at half pay and a the remainder of such leave at 40% of pay. Not surprisingly, nothing was conceded on this issue.

The orchestra members’ request for an explicit recognition of the right to two weeks paid holidays was turned down; as in the former agreement, paid annual leave was subject to programming requirements. Another contentious subject was the rates of remuneration to be paid for solo work and chamber music work; the official side offering only a fraction of the rates asked for by the performers, and paid to outside musicians engaged. According to Michael Bowles, when Arthur Catterall, the violin virtuoso, died before he could fulfil his commitment to perform the Moeran Violin Concerto with the Orchestra, Nancie Lord performed in his place but was paid only a quarter of what had been agreed with the English musician.³

The fact that the management would not give way on any of a wide range of issues where reasonable requests had been made is perhaps indicative of the fact that the balance of negotiating advantage lay with 2RN.

**Appointment of Michael Bowles**

Michael Bowles, a lieutenant in the Army School of Music, was seconded to Radio Éireann in January 1941, to succeed Captain J.M. Doyle, who had previously been loaned to the broadcasting station from the same institution. Bowles had joined the civil service

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in 1927, but, having an overriding interest in music, he applied for a cadetship position in the Army School of Music, which he joined in 1932.\(^4\) He would contribute greatly to the popularisation of art music in the following years. According to Bowles’ own account, when he joined the station the members of the orchestra were bored by the repetitious nature of their duties: an overreliance of old favourites such as Tales from the Vienna Woods or Eine Kleine Nachtmusik was hardly a stimulating work regime. Furthermore, they lacked the motivation that playing to a live audience would provide—public concerts were relatively rare events.\(^5\)

A decade after the establishment of the concerts, Frederick May described the unfavourable situation of the radio orchestra at the beginning of the 1940s: he agreed with Bowles that the ensemble lacked the stimulus which would have been provided by a live audience. Furthermore, he pointed out that an audience could not be developed and consolidated unless it was ‘frequently supplied with the material on which to base its taste and judgment.’\(^6\)

A suggestion for a series of public concerts in the Mansion House was put to the Department of Finance, who tentatively agreed to the proposal on the basis of a trial run of three concerts, with a cost limit of £66 per concert.\(^7\) Ticket prices were kept low at two shillings and sixpence and one shilling and sixpence. Radio Éireann made every effort


\(^5\) Michael Bowles, ‘The Birth of the RESO’, Irish Times, 10, 6 February 1973. Bowles’ characterisation of the content of Doyle’s programmes is something of an overstatement; see section below on Concert programmes 1939 to 1947. His point on the infrequency of public concerts is entirely correct: there were more (nine) public concerts under Bowles in the six months between mid-October 1941 and mid-March 1942 than in the entire four-year period (eight) between 1937 and 1940. It is also significant that Doyle often included movements, rather than complete works, in programmes under his direction (see Appendix A).


\(^7\) Department of Finance reply dated 25 July 1941 to proposal from Posts and Telegraphs, file 55/55(10) RTÉ.
to make the first concert, on 16 October 1941, a social as well as a musical occasion. The *Irish Times* reported that the audience ‘included virtually the full corps of foreign diplomats, Ministers and high officials of the State, and the Lord Mayor of Dublin.’

The trial was an outstanding success: for the first concert several hundred people had to be turned away. A rationing system was introduced with no more than four tickets being sold to any individual applicant at any one time. The Mansion House had a seating capacity of some 1000, but so successful were the concerts that they were relocated to the Capitol Theatre, with almost twice that capacity, in 1943.

At the end of 1942, Minister for Posts and Telegraphs Patrick Little admitted that the concerts were introduced with ‘a certain amount of misgiving’. However, he claimed that the success of the concerts was a ‘clear proof [of] a definite and increasing public demand for what is best in music’. He was particularly gratified that the audiences were ‘for the most part composed of young people’.

The Bowles initiative was the most significant development for music in Dublin for several decades. While enthusiasts of other genres were reasonably well served by, for example, recitals of chamber music given by the Royal Dublin Society (although such recitals were confined to members of the Society), and opera productions staged by visiting companies from Britain, devotees of orchestral music had been without regular concerts since the demise of the Esposito concerts in 1914. In 1949, Seamus Ó Braonáin, looking back over his term as Director of Broadcasting at Radio Éireann, claimed that the series of public symphony concerts that ran from 1941 to 1947 was the most successful venture in broadcasting during his period in the station.

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8 Seamus Ó Braonáin, ‘Seven Years of Irish Radio’, *The Leader*, 1 January 1949, 7–8.
9 *Irish Times*, 4, 17 October 1941.
11 Dáil Debates, 26 November 1942, column 2575.
12 Seamus Ó Braonáin, ‘Seven Years of Irish Radio’, *The Leader*, 1 January 1949, 7–8 (7).
Expansion of Orchestra 1943 and 1948

In November 1942, possibly spurred by the success of the public concerts, Minister Little announced to the Dáil that he had decided to increase the orchestra by twelve to a total of forty. Such a quantum he regarded as ‘the minimum necessary to secure an adequate standard of performance’. He hoped that the increase would ‘effect a marked and most desirable improvement’ in music broadcasting. While he looked forward to a full symphony orchestra of sixty members, ‘the present circumstances [did] not admit of the proper utilisation’ of such an enlarged ensemble. The Minister was silent on what constraints prevented the greater enlargement, but undoubtedly financial limits were a significant factor.\(^{13}\)

Table 4.1. Increases in Orchestral Strength 1937 to 1943

<table>
<thead>
<tr>
<th>Instrument</th>
<th>1937</th>
<th>1943</th>
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<tbody>
<tr>
<td>First Violins</td>
<td>4</td>
<td>6</td>
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<tr>
<td>Second Violins</td>
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<td>Horns</td>
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<tr>
<td>Timpani</td>
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<td>1</td>
</tr>
<tr>
<td>Total Strength</td>
<td>27</td>
<td>39</td>
</tr>
</tbody>
</table>

\(^{13}\) Dáil Debates, 26 November 1942, column 2574. The figures mentioned by the Minister included the conductor.
In April of the following year Little approved the appointment of the twelve extra players: the violin desks were strengthened by the addition of John (Jack) Cheatle, James Chapman, William Shanahan, Posy Schreider, and Moira Flusk; the engagement of Walter Hall and Máire Larchet doubled the viola complement; Margaret Clifton joined the two existing cellos; Robert Bushnell supplied a second double bass; French horn players Francis Murphy and Liam McGuiness supplemented the original two players of that instrument; and a new voice, the bass trombone, was represented by Patrick Feeney.14

Several significant changes in the orchestral regime accompanied the expansion. The average weekly required attendance was increased from twenty-four to thirty hours. Pay rates were raised accordingly from £5 per week for a man to £6—this was less than a pro rata increase in the context of the new hours—and from £4 per week for a woman to £5. However the lower rates of £5 and £4 weekly would apply to new members of the orchestra for a probationary period of at least one year. Rates for the leader were raised to £8 for a man and £7 for woman. There was no change in relation to sick pay—members who fell ill suffered the hardship of complete loss of pay.15

The next expansion occurred five years later and must be understood in the context of Ireland’s international relations at the time. The backdrop to the major expansion of the orchestra in 1948 was Ireland’s standing on the world stage after World War II. The policy of neutrality adopted by the government was very costly in terms of the state’s international reputation. One of the final official acts of the neutrality policy was, viewed from abroad, particularly egregious. Taoiseach Éamon De Valera visited the German Legation in Dublin on 2 May 1945 to convey, on behalf of the Irish government, his condolences on the death of Hitler. Not surprisingly, given what had, by that stage,

14 Note of 19 April 1943, file 139/58(2), RTÉ.
15 Dáil Debates, 26 November 1942, column 2575.
become known of the Nazi death camps, this was met with incomprehension and fury in both Britain and the United States; and the insistence by the Taoiseach that such an action was a mere formality and should not be interpreted as connoting approval of Nazi policies was met with disbelief.\textsuperscript{16}

Accordingly, because of negative post-war perceptions Ireland could not count on a sympathetic reception for one of the main planks of its foreign policy, the injustice, as the government saw it, of the partition imposed on the island of Ireland. In September 1945 De Valera, recognising the long-term nature of the project, urged Irish diplomats to make the case for the unification of the island.\textsuperscript{17} American networks could get access to Irish broadcasts only via a telephone link routed through London, and therefore under British control.\textsuperscript{18} To counter this the government began exploring the possibility of establishing a shortwave broadcasting service, aimed initially at the United States. This had implications for the resources allocated to Radio Éireann, including orchestral resources, which were felt to be totally inadequate in the context of seeking foreign audiences.

What the broadcasters had in mind by way of programmes was what a cultured Irishman might invite a cultured American to listen to.\textsuperscript{19} This was a high aspiration, and demonstrates extreme naivety in Radio Éireann, given that cultured Americans of a musical bent would have regularly heard orchestras under the direction of conductors such as Toscanini, Walter and Ormandy.

\textsuperscript{16} To outside observers the offence may have seemed all the greater for being committed by the head of the government rather than a mere cabinet member. At the time De Valera held office both as Minister for External Affairs and as Taoiseach.
\textsuperscript{17} Catriona Crowe et al. (eds.), \textit{Documents in Irish Foreign Policy, Volume VIII, 1945–1948} (Dublin: Royal Irish Academy, 2012), x–xi.
\textsuperscript{19} Catriona Crowe et al. (eds.), \textit{Documents in Irish Foreign Policy, Volume VIII, 1945–1948}, 123.
In April 1947, Minister Little announced to the Dáil plans to reorganize orchestral forces at the broadcasting station, and made it clear that the rationale for the proposed development was the inauguration of a foreign short wave service. The existing orchestra would be expanded to a strength of sixty-two, and a second orchestra of twenty-two would be established. The bigger ensemble would be devoted exclusively to art music, while the second would be used for lighter material. Occasionally the forces of the two orchestras would be combined ‘to form a sort of national symphony orchestra capable of giving an adequate performance of the most important works and of works outside the capacity of the largest orchestral combinations we have hitherto been able to assemble.’

Jean Martinon was to be brought from Paris for a period of six months to oversee the transition to the larger orchestra, and, on the expiry of his contract, other continental conductors would be engaged by the broadcaster. Michael Bowles was to be sent abroad to gain experience, and for the first time a separate post of Director of Music would be filled.20

The April 1947 statement to the Dáil on orchestral expansion was made just before the broadcasting station suffered significant losses on public symphony concerts in the following months.21 However, the imperative of gaining access to an American audience trumped any considerations of economy, and plans proceeded for the enlargement. By an ironic twist of fate, in the year following Little’s announcement, just at the point where the orchestra was expanded to sixty-two, there was a change of government, austerity measures were introduced, and the short-wave project was abandoned. However, at that stage the extra musicians had been engaged so there was no possibility of going back on the orchestral reorganisation.22

20 Dáil Debates, 23 April 1947, columns 1295–1297.
21 See table 4.3. below.
22 Gorham, *Forty Years of Irish Broadcasting*, 161–162.
Table 4.2. Increases in Orchestral Strength 1937 to 1948

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<th>Instrument</th>
<th>1937</th>
<th>1943</th>
<th>1948</th>
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<tr>
<td>Total Strength</td>
<td>27</td>
<td>39</td>
<td>62</td>
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</table>

The 1943 strengthening had produced a very significant increase in the number of strings, making for a more appropriate instrumental balance; and some strengthening of the brass, particularly an increase in the number of horns from two to four, to suit the requirements of very many scores from the romantic period. The 1948 additions (See Table 4.2) included yet further increases in all string sections, as well as essential provisions for an extra trumpet, a tuba and two percussion players. Despite the increases in the complement, the orchestra still remained below par in respect of its capability to give, without augmentation, performances, in line with the composer’s intentions, of a broad range of compositions from the nineteenth and twentieth centuries. Augmentation is a normal part of orchestral functioning, and has to be resorted to where the score requires non-standard instruments such as saxophone, guitar or mandolin. It should, nevertheless, be more the exception rather than the rule; the greater part of the canon should be within the scope of any ensemble which claims the designation of symphony.
orchestra. However, the strength of the orchestra after its 1948 expansion still fell far short of what would have been the general norm for such ensembles world-wide.

During the first few weeks of February 1948 the orchestra was very significantly expanded to somewhere near the intended strength of sixty-two. The transition was marked by the return, after a four-month absence in Montreal, of Jean Martinon to the podium. And Nancie Lord, who had led the radio orchestra since 1946, gave way to Renzo Marchionni.23

Once outside the strictly classical repertoire, the orchestra, both at 1943 and 1948 levels, was deficient. As illustrated in Appendix E, at 1943 strength the orchestra could not give a score-compliant performance, without augmentation, of any of the symphonies of Brahms or Tchaikovsky; and could perform only six of the Beethoven works and three of the Dvořák set. Moreover, even with the expansion of the orchestra in 1948, the situation in relation to the selected symphonies was not dramatically altered; only three of the nineteen symphonies featured in Appendix E were brought within the scope of the 1948 orchestral configuration.

Similarly, the minimal complement of percussion players, especially at the 1943 orchestral level, meant that normal programming entailed the ad hoc engagement of extra players. The percussion section seems to have continuously suffered neglect from a lack of appreciation of the importance of these instruments.24 The single percussionist,

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23 On 14 February 1998, the RTÉ National Symphony Orchestra held a concert in the National Concert Hall to commemorate the fiftieth anniversary of the RÉSO. The basis of this celebration was that the concert on 14 February 1948 was the inaugural concert of the new orchestra. There is considerable doubt whether the opening concert of the new ensemble can be pinned down with the exactitude presupposed in the 1998 celebrations; see Chapter Seven. See later sections of this chapter for Martinon’s involvement with the radio orchestra between 1946 and 1948.

24 When the first percussionist was added to the orchestral complement in 1932, reference was made in the relevant correspondence between Posts and Telegraphs and Finance as ‘Drums etc.’, P&T letter to Finance dated 1 March 1932, file 119/55(3) RTÉ. As mentioned previously in Chapter 2, Kiernan, the Director of Radio Éireann, persistently misunderstood the nature of timpani.
dedicated to timpani, employed as a permanent member up to 1943 could not possibly cover all the many instruments required in very many scores.

While the engagement of two additional percussionists (in addition to timpani) in 1948 was an improvement, the ‘kitchen sink department’ was still considerably under strength, especially where twentieth-century scores were scheduled. In June 1949, the inclusion on the concert programme of Hindemith’s *Symphonic Metamorphosis after themes of Weber* 25 obliged the orchestra to engage all available percussionists in Dublin and to co-opt Val Keogh, from the Radio Éireann Light Orchestra, in order to make up the five players required, in addition to timpani.26 That such a situation was not an isolated instance can be inferred from the fact that the scheduling of Ravel’s *Daphnis and Chloe* Suite two months previously would have also required a multiple of the percussionists on the complement of the symphony orchestra.27

Even after the 1948 expansion, the complement of strings did not provide a sufficient guarantee that the orchestra would function optimally in the face of unfavourable contingencies.28 Guest conductor Sten Frykberg conducted a programme in August 1949 which included Sibelius’ first symphony. As noted by the *Irish Times* in an otherwise favourable report the following morning, the orchestral forces available on stage were not up to the task: ‘It was beyond [the conductor’s] powers to produce a good balance in an orchestra which had six first violins, nine seconds, six violas, four cellos and two double-basses. The string tone was inadequate for the symphony.’29 The weak strings sections on the night was the result of an unfortunate combination of circumstances: a missed return flight from America for the sub-leader, absences due to

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25 See program for concert held on 17 June 1949, Appendix A.
26 Note dated 14 September 1949, file 154/53, RTÉ.
28 Unfavourable contingencies were especially problematic in the absence of a manager for the orchestra. A manager would not be appointed until 1951.
sickness and domestic emergencies, and visa difficulties for the incoming leader of the cellos and leader of the basses.30

Jean Martinon
Referring, in September 1946, to the return to Paris of a visiting conductor who had spent several weeks in Ireland, the Irish Independent’s ‘Tatler’ commented that ‘Few visiting musicians can have won their way more surely into the hearts of both players and listeners alike.’31 The musician referred to was Jean Martinon, who was the first foreign conductor to be engaged for a series of concerts by Radio Éireann. Martinon was to make a huge impact on musical life in Dublin in the following years, and was to have a formative influence on the radio orchestra in the late 1940s and early 1950s.

A chance event brought him to Ireland for the first time. Charles Munch had been engaged by Radio Éireann to conduct a concert at the Capitol on 31 March 1946, but could not keep the appointment due to illness.32 Martinon stepped into the gap to conduct a programme of Debussy’s La Mer, Mozart’s ‘Haffner’ Symphony, Beethoven’s Eighth Symphony and Dukas’ L’Apprenti Sorcier.33 Critical reaction was consistently positive.34 The impression he made on that occasion is likely to have been a factor in his being chosen to conduct master classes in orchestral conducting in the Summer School of Music established, with the encouragement of Posts and Telegraphs, by the Department of Education in the following summer. Radio Éireann took the opportunity of his visit to Ireland for the Summer School to engage him to conduct three studio concerts in September 1946.

31 Irish Independent, 4, 25 September 1946.
32 Irish Times, 2, 13 March 1946.
33 Irish Times, 6, 1 April 1946.
34 Irish Press, 2, 1 April 1946; Irish Times, 6, 1 April 1946; Irish Independent, 2, 2 April 1946.
Martinon’s 1947 Contract
León Ó Broin claimed that ‘Continental musicians after the war were to be had almost literally at two a penny; and some conductors who later achieved international fame, like Hans Schmidt-Isserstedt and Jean Martinon, came to Dublin on salaries that in normal times would be regarded as peanuts, which was about as much as we were empowered to pay them’.35

At the end of 1946 and in anticipation of the expansion of the orchestra in the following year, Posts and Telegraphs was anxious to engage Martinon for a period of one year. For this they contemplated paying at the rate of £1,000 annually or £1,200 if pressed. The Irish Legation in Paris was briefed with the Department’s requirements and asked to negotiate immediately with the conductor. It was deemed urgent to contact him in view of the Department’s knowledge that he was considering the offer of a conductorship in Montreal.36 He had in fact been engaged by Montreal from October 1947. Over the following weeks in December and January the details of Martinon’s engagement were worked out. Aware that he would be a prize acquisition, the Department showed considerable flexibility in drawing up his contract—far greater than was typically accorded to their own musicians—within the financial constraints under which it operated. The higher figure of £100 per month (£1,200 per annum) was readily agreed.37 The conductor would be allowed to be absent, without pay, to fulfil some engagements in London. One day per month sick pay would be allowed. Martinon would not accept doing more than four concerts per month as anything in excess would ‘hurt his professional amour propre’. After consideration the Department conceded that Martinon

35 Ó Broin, Just Like Yesterday: An Autobiography, 171.
36 Note of León Ó Broin dated 10 December 1946, file 229/56 (2) RTÉ.
37 Note of León Ó Broin dated 11 December 1946, Ibid.
would be responsible for no more than twenty concerts in the six month term.\(^{38}\) An indication of how keen Radio Éireann was to get Martinon is the fact that, even when these details had been worked out and incorporated into a draft contract for signature by the conductor, the Department was considering the possibility of incorporating further changes required by him in the contract.\(^{39}\)

And indeed, further concessions were made mid-way through the term of the contract. Several factors, relating to either Martinon or the orchestra, would have made it extremely difficult for him to give the twenty concerts envisaged in the contract: these included the conductor’s obligation to fulfil certain London engagements, the necessity to allow the orchestra rehearse and perform for two concerts in the Theatre Royal in mid-September for which Vincenzo Bellezza had been engaged, the period for which the orchestra would be working in the Summer School for Conductors, and the customary three-week period of annual leave in August.\(^{40}\) At a meeting between Martinon and senior Departmental officials and the Minister, Patrick Little, the latter took the conductor’s side about the number of concerts to be given.\(^{41}\)

**Summer 1947 Concerts Conducted by Martinon**

Since October 1943, the Radio Éireann public symphony concerts had been held in the Capitol Theatre, which had a greater seat capacity than either the Gaiety theatre or the Mansion House.\(^{42}\) As the Capitol operated as a cinema, with evening screenings on seven days a week, Sunday concerts at that venue had to be held in the afternoon. In February 1947, Director of Broadcasting Seamus O Braonáin expressed reservations about the

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\(^{38}\) Series of notes made by Ó Broin between 10 December 1946, and 19 December 1946, file 229/56(2) RTÉ.

\(^{39}\) Letter from Ó Broin to Minister in Paris dated 23 December 1946, file 229/56(2) RTÉ.

\(^{40}\) Memo dated January (no specific date) 1947 on file 229/56(2) RTÉ.

\(^{41}\) Note of meeting on 30 June 1947, dated 1 July 1947, file 229/56(2) RTÉ. It is not at all clear that Martinon was legally obliged to give twenty concerts: the terms of the contract provided that he give ‘up to the number of 20 performances’, italics added.

\(^{42}\) *Irish Times*, 3, 18 October 1943, ‘Experiment of transferring to Capitol justified’. 
forthcoming public symphony concerts now scheduled, for the first time, for the summer months to coincide with Martinon’s term. He felt that summer afternoon concerts had several marked disadvantages: they were inherently risky, as those away on holiday would diminish the pool of available patrons, and the possibility of fine weather would have the same affect; the fact that afternoons were not part of the regular broadcasting times imposed extra costs for concerts mounted at such times by way of extension of normal broadcasting hours, and filling in the gap left in the ordinary schedules by the consequent absence of the orchestra; furthermore, provincial listeners who liked symphonic music were more likely to listen in the evening than in the afternoon.43

These factors led O Braonáin to the conclusion that it would be prudent to have no more than one or two Sunday afternoon concerts in the Capitol for the coming summer season; with several more staged in the Mansion House or the Metropolitan Hall as part of the Sunday evening schedules. He felt that it would be preferable to have people ‘fighting for seats’ rather than to have a surplus number of seats left unfilled. He was apprehensive that a failure to fill the theatre would have a bad psychological effect, and that such a failure would hang over the winter season which they would certainly want to plan for with the expanded orchestra. Past experience demonstrated that Capitol attendances seem to have ‘steadied down to about 1400 [85% occupancy]’, even with star attractions such as Leon Goosens and Denis Noble, and that there was no hope of improving on that.44

The Director’s reservations were acknowledged by Ó Broin who insisted however that there was no alternative to having the summer concerts in the Gaiety.45 Clearly the rationale for the provision of the summer public concerts was the desire to show off the

43 Note dated 5 February 1947, file 62/59(1) RTÉ. Ó Braonáin was appointed Director of Broadcasting in 1941 on Kiernan’s departure.
44 Ibid.
45 Manuscript note of even date inscribed on Ó Braonáin’s note of 5 February 1947, file 62/59(1) RTÉ.
new star acquisition, Jean Martinon, in a venue with a capacity much greater than the Mansion House.

The selection of concert dates for the summer season had to take account of the station’s commitment to relay significant GAA games, all on Sunday afternoons, and also the dates of celebrity concerts planned for the Theatre Royal. The GAA factor ruled out the entire month of August, and two concerts were planned for 8 and 22 June, and a further two on 6 and 20 July. It was known that the Liverpool Philharmonic under Malcolm Sargent was to appear in the Theatre Royal on 28 June and the following day, but this was seen as a complication that could not be avoided in the context of other constraints.

A Musical Success but a Financial Failure
The June and July concerts went ahead as planned. The response of the critics to each of the concerts in the summer series was uniformly positive. Following the first concert on 8 June, Joseph O’Neill in the Irish Independent wrote of Martinon’s ‘ability to bring forth the best possible playing from the orchestra.’ An equally enthusiastic review of that concert in the Irish Press declared that ‘The rich tone and the splendid animation of the orchestra […] distinguished the entire concert under Jean Martinon’s baton.’ The conductor’s skill in bringing out the best in the orchestra was referred to again in a review in the same paper of the concert on 6 July. Of the performance of Symphony No. 40 in G Minor by Mozart, the reviewer wrote that ‘Jean Martinon secured a performance of remarkable delicacy; the orchestra played with a vitality, sensitivity and perfection of phrasing such as they never achieve under any other command.’

Martinon’s interpretation of one work in particular drew especial praise. Beethoven’s Fifth Symphony was featured in the programme for the second concert on

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46 Director of Broadcasting to Ó Broin, 24 February 1947, file 62/59(1).
47 Ibid.
48 Irish Independent, 6, 9 June 1947.
50 Irish Press, 5, 7 July 1947.

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22 June and the critical response was superlative. The critic in the *Irish Times* claimed that ‘Even if one had heard [Beethoven’s] Fifth Symphony a thousand times, yesterday’s performance would have been worth coming to, so great were the vitality and breadth of the interpretation, and so full of beauty was the playing.’ It was ‘a performance that will remain in the memory and will bear comparison with performances by orchestras considerably higher both in numbers and reputation than our own.’

Commenting on a ‘notable performance’, Joseph O’Neill in the *Irish Independent* wrote that ‘From the dominating opening phrase to the triumphant ending of the symphony, this epic work was given with a dramatic intensity, an attention to detail, and an expressive feeling that marked it as an outstanding performance by this orchestra.’

### Table 4.3. Losses on Concerts Summer 1947

<table>
<thead>
<tr>
<th>Date of Concert</th>
<th>Station Share of Receipts</th>
<th>Station Share of Soloist’s Fee</th>
<th>Augmentation</th>
<th>Refreshments</th>
<th>Advertising</th>
<th>Loss on Concert</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 June</td>
<td>£39.11.8</td>
<td>£48.5.0</td>
<td>£73.13.6</td>
<td>£1.10.0</td>
<td>£44.14.3</td>
<td>£128.11.1</td>
</tr>
<tr>
<td>22 June</td>
<td>£21.4.6</td>
<td>£48.5.0</td>
<td>£66.15.0</td>
<td>£1.10.0</td>
<td>£31.1.11</td>
<td>£126.7.5</td>
</tr>
<tr>
<td>6 July</td>
<td>£35.7.4</td>
<td>£48.5.0</td>
<td>£78.12.6</td>
<td>£1.10.0</td>
<td>£28.15.2</td>
<td>£121.15.4</td>
</tr>
<tr>
<td>20 July</td>
<td>£43.13.7</td>
<td>£48.5.0</td>
<td>£69.17.6</td>
<td>£1.10.0</td>
<td>£31.18.11</td>
<td>£107.17.10</td>
</tr>
<tr>
<td>Totals</td>
<td>£139.17.1</td>
<td>£193.0.0</td>
<td>£288.18.6</td>
<td>£6.0.0</td>
<td>£136.10.3</td>
<td>£484.11.8</td>
</tr>
</tbody>
</table>

While the broadcasting authorities must have felt gratified that the summer series was such a musical success, from the financial perspective the series was a catastrophe. As indicated on table 4.3, each concert imposed a loss on the station.

Table 4.4. on seat occupancy, using data extracted from the relevant file, clearly demonstrates the failure to attract persons to the four concerts. Ó Braonáin’s fears of empty seats were fully borne out. Occupancy rates did not go anywhere near the 85%
Table 4. 4. Seat Occupancy in Summer 1947 Concerts

<table>
<thead>
<tr>
<th>Concert</th>
<th>8 June</th>
<th>22 June</th>
<th>6 July</th>
<th>20 July</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balcony</strong> (One Shilling)</td>
<td>Seats Available</td>
<td>419</td>
<td>419</td>
<td>419</td>
</tr>
<tr>
<td></td>
<td>Seats Sold</td>
<td>329</td>
<td>177</td>
<td>289</td>
</tr>
<tr>
<td></td>
<td>Occupancy</td>
<td>78.5%</td>
<td>42.2%</td>
<td>69.0%</td>
</tr>
<tr>
<td><strong>Back Parterre</strong> (Two Shillings)</td>
<td>Seats Available</td>
<td>355</td>
<td>355</td>
<td>355</td>
</tr>
<tr>
<td></td>
<td>Seats Sold</td>
<td>270</td>
<td>145</td>
<td>239</td>
</tr>
<tr>
<td></td>
<td>Occupancy</td>
<td>76.1%</td>
<td>40.8%</td>
<td>67.3%</td>
</tr>
<tr>
<td><strong>Front Parterre</strong> (Three Shillings)</td>
<td>Seats Available</td>
<td>572</td>
<td>572</td>
<td>572</td>
</tr>
<tr>
<td></td>
<td>Seats Sold</td>
<td>271</td>
<td>130</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td>Occupancy</td>
<td>47.4%</td>
<td>22.7%</td>
<td>38.8%</td>
</tr>
<tr>
<td><strong>Dress Circle</strong> (Four Shillings)</td>
<td>Seats Available</td>
<td>305</td>
<td>293</td>
<td>292</td>
</tr>
<tr>
<td></td>
<td>Seats Sold</td>
<td>145</td>
<td>89</td>
<td>147</td>
</tr>
<tr>
<td></td>
<td>Occupancy</td>
<td>47.5%</td>
<td>30.4%</td>
<td>50.3%</td>
</tr>
<tr>
<td><strong>All Seats</strong></td>
<td>Seats Available</td>
<td>1651</td>
<td>1639</td>
<td>1638</td>
</tr>
<tr>
<td></td>
<td>Seats Sold</td>
<td>1015</td>
<td>541</td>
<td>897</td>
</tr>
<tr>
<td></td>
<td>Occupancy</td>
<td>61.5%</td>
<td>33.0%</td>
<td>54.8%</td>
</tr>
</tbody>
</table>

level that he had considered as a best-case scenario. And it is likely that even he did not contemplate that demand for seats would reach the abysmal depth of 33% occupancy at the last June concert. The late June and early July concerts were especially disappointing. The poor uptake of seats on 22 June and 6 July can probably be partly explained by a factor which had been anticipated as problematic: that is, the Liverpool Philharmonic Orchestra’s concerts in the Theatre Royal on 28 June and the following day. Such concerts at a venue with twice the capacity of the Capitol probably attracted many who would have otherwise gone to the Martinon concerts on 22 June and 6 July. The Sunday concert given by the Liverpool orchestra included the popular ‘New World’ symphony, and also Rachmaninoff’s second piano concerto. The latter was a particularly strong attraction, as it would have been known to a wider range of people than those familiar with the classical or romantic canon from its use in the film soundtrack of David Lean’s very popular *Brief Encounter* screened in Dublin cinemas two years previously.
Departure of Bowles

In the context of the reorganisation of orchestral forces at Radio Éireann it was decided that Michael Bowles, who had acted as Director of Music and Principal Conductor since 1941, should be given paid leave of absence for two years. The original intention seems to have been that he would be ‘available for exchange with Continental Radio Organisations’; the foreign station sending a conductor to Dublin to direct the Radio Éireann Symphony Orchestra while Bowles served the lender broadcaster in place of the foreign conductor. These swap arrangements were envisaged as lasting for several months at a time. Bowles would thus, it was suggested, get wider experience which would equip him to conduct the enlarged Symphony Orchestra on his return. Initially Bowles accepted the offer, which, given the history of penny-pinching in the radio station, seemed remarkably generous.

However, there are indications in the official letter seeking approval from the Department of Finance that the broadcasting authority had not thought through the proposed arrangement: while Bowles would be required to refund net earnings from conducting at foreign venues up to the maximum of his salary (£800) it was ‘not expected that his earnings [would] be large’; approval was sought for travelling expenses for the conductor ‘on the outward and inward journey’ to the Continent without any provision for travelling expenses within Europe; and no mention whatever was made for travelling expenses for Bowles’ wife. Furthermore, there was no provision made for a ‘local allowance’ for serving on the Continent, as was usual for people serving in the Irish diplomatic service abroad.

55 Letter from Ó Broin, dated 10 January 1947, to Gian Franco Zaffranì, file 229/56(3), RTÉ.
56 A separate conductor would be recruited at home for the newly established Light Orchestra.
57 Posts and Telegraphs to Finance 28 January 1947, file 229/56(2), RTÉ.
And it soon became clear that it would not work. Between January and February 1947 León Ó Broin was corresponding with Gian Franco Zaffrani, of Radio Italiana in Turin, asking for a conductor to swap with Bowles for a six month period. The relative proximity of Dublin to London and Paris by air was stressed, as was the Irish broadcaster’s willingness to allow any conductor that was loaned to fulfil occasional engagements at these centres.\footnote{Letter from Ó Broin, dated 10 January 1947, file 229/56(3), RTÉ.} Three weeks later, in the absence of any response, and anxious to strike a deal, Ó Broin again wrote to the Italian station: ‘Are financial considerations at issue in effecting an exchange? If so we might be willing to make a contribution to effect a satisfactory arrangement.’\footnote{Letter from Ó Broin, dated 1 February 1947, file 229/56(3), RTÉ.}

Zaffrani replied that all three conductors under his jurisdiction were fully committed and could not be made available for any swap arrangement. There was a vague reference to giving Bowles an opportunity to conduct the Italian Radio Symphony Orchestra on some occasion.\footnote{Letter from Zaffrani dated 21 February 1947, file 229/56(3), RTÉ.} From the available evidence on the relevant files it seems that no further efforts were made to effect an exchange of conductors. However, Bowles did play an important part in recruiting for the expanded orchestra. Between June and November 1947, he visited Paris, Lisbon, Rome, Brussels, Zurich, and Berne to audition and select foreign players for the symphony orchestra, there being a scarcity of trained and competent personnel in Ireland.\footnote{Michael Bowles ‘The Birth of the RÉSO’, \textit{Irish Times}, 10, 6 February 1973.}

By November Bowles was back home, and, in the absence of any definite arrangements for conducting engagements, was having misgivings about his European excursion:

My attractive sabbatical began to appear to be not so much a recognition of work done as a suggestion of my inadequacy for projected developments […] It then
emerged that no arrangements were being made, or would be made, to exchange me with conductors invited to Radio Éireann […] In Dublin for the Christmas of 1947, my requests for information produced a brief note from the Secretary of the Department of Posts and Telegraphs: if I did not go abroad immediately I would be deemed to have resigned.  

In a precipitate move which he would later regret, Bowles submitted to the Department a note of his resignation, which was accepted with immediate effect, and, with unseemly haste, the broadcasting station ensured that the resignation was publicised in the Dublin dailies on the following morning.

A few weeks later the Fianna Fáil administration was replaced by the first Inter-Party government, and Bowles approached the new Minister, James Everett, in an attempt to improve his position. He was offered an arrangement to conduct the orchestra for six months when existing engagements with foreign conductors had expired. However further difficulties got in the way of carrying out this proposal.

The eventual upshot was that among seventy-one applicants, Bowles applied for the position of conductor of the New Zealand Orchestra, and, with a recommendation from Sir Adrian Boult, was successful. He took up duty in the new position in April 1950. Summing up his musical career in Ireland shortly after he had emigrated to New Zealand, Michael Bowles, alluding to his army background, would later wryly observe that he ‘[did] not recall any training manual that covers infighting with a Cabinet Minister and the Secretary of a Department’, Michael Bowles, ‘The Birth of the RESO (2)’, Irish Times, 10, 14 February 1973. Pine claims that there was an exchange between Bowles and the Swedish radio conductor Sixten Eckerberg (Richard Pine, Music and Broadcasting in Ireland, 137). There was, in fact, no such exchange. Bowles had resigned from Radio Éireann in January 1948, six months before Eckerberg first came to Dublin to conduct the orchestra. Bowles did visit Gothenburg in December 1947 to conduct a concert (Irish Press, 4, 9 December 1947), but this single engagement obviously was not part of any concurrent exchange such as had been envisaged by Radio Éireann.

Gorham, Forty Years of Irish Broadcasting, 170. Later that year Patrick McCartan suggested in the Senate that Bowles would have accepted such an engagement for six months only on condition that public concerts would be resumed. This was not acceptable to the Minister; Senate Debates, 27 July 1949, column 1852.

Tanya Buchdahl Tintner, Out of Time: The Vexed Life of Georg Tintner (Crawley: University of Western Australia Press, 2011) 90.
Zealand, Seamus O Braonáin, former Director of Broadcasting at Radio Éireann, concluded that his departure was a great loss to the country. In an article in The Leader in December 1950 he quoted several laudatory reviews from the New Zealand press of the Irishman’s conducting: a critic assessing his inaugural concert wrote that Bowles ‘took Wellington’s concert-going public by storm’; in Auckland the conductor was deemed to have given the audience ‘one of the most inspiring evenings of orchestral music we have had in years’; and a reviewer after a concert in Hastings wrote that ‘by musicianship and personality he is very equipped [to build up both the orchestra and its audiences].’65 Joy Tonks suggests that Bowles was responsible for several improvements: under his leadership discipline had improved, repertoire had expanded, subscription concerts were introduced, and finances were eased by insisting that musicians live in Wellington and not be paid travelling expenses.66

Bowles’ treatment by his employer was less than edifying, especially given what he had contributed to the broadcasting station. And it is not surprising that he refused to comply with the Departmental diktat. He was being asked to return to the Continent, with no prospect of the kind of involvement in music making that had become the central focus of his life in Dublin. After such an active career it is unlikely that he would have been happy to loaf around, without purpose, in some European location. As there was no provision for a ‘foreign allowance’ in addition to his remuneration, such as was a standard

65 The Leader (19) 16 December 1950, 17–19, ‘Michael Bowles’. O Braonain does not identify the relevant newspapers. O Braonain’s assessment may be skewed in Bowles’s favour. It is quite likely that the newspaper cuttings were sent to him by Bowles who was unlikely to have forwarded any negative comment.

66 Joy Tonks, The New Zealand Symphony Orchestra: The First Forty Years (Auckland: Reed Methuen, 1986), 41–55. A very much less favourable assessment of Bowles’ conducting career in New Zealand is provided by Tanya Buchdahl Tintner. She quotes violinist Ruth Pearl to the effect that ‘Bowles was a hopeless conductor […] One of those wretched people one wants to get rid of and sends to the colonies’. Buchdahl Tintner however cannot be regarded as a disinterested observer. She was the wife of Georg Tintner who had been passed over in favour of Bowles when the latter was appointed conductor of the New Zealand National Orchestra in 1950. Even if striving to be impartial, and accepting that her quotation of Pearl is accurate, the author would, perhaps unconsciously, tend to seek out, and display, opinions that supported her view that her husband had suffered an injustice. Buchdahl Tintner, Out of Time, 92.
feature for other public servants serving abroad, the purchasing power of his salary, in the context of a medium term stay of eighteen months, might have been considerably less than at home. It seems that Radio Éireann was, in effect, directing him to take on the part of a flâneur, without providing him with the financial means necessary to sustain that role. Given these considerations, a plausible case can be made that the broadcaster’s treatment of Bowles amounted to what would now constitute constructive dismissal.67

**Concert Programmes 1939 to 1947**

An analysis of programme content for this period shows that there is a significant shift to the major genres, in that a greater proportion of the works performed in this period, compared to previous years, are symphonies and solo concertos.

James Doyle, who had been seconded to Radio Éireann from the Army School of Music in 1936, conducted twenty concerts between 1939 and 1940. While symphonies by Haydn, Mozart, Beethoven, Mendelssohn and Dvořák appeared on these programmes on fourteen occasions, there were only eight complete performances of symphonies; this was a retrograde step when compared with previous concerts. Solo concertos also featured in these events: Piano Concerto No. 1 by Liszt, and the Schumann Piano Concerto (twice); Violin Concerto No. 5 by Mozart, the Mendelssohn and Bruch Violin Concertos and *Kol Nidrei* by the latter composer.

Michael Bowles, who joined Radio Éireann in January 1941, and conducted one hundred and two concerts up to 1947, is the dominant presence for this period. Bowles suggests that, prior to his arrival in Radio Éireann, musicians in the orchestra were condemned to perform hackneyed music.68 This is certainly an exaggeration. However, it does seem to be the case that, prior to 1941, the majority of the orchestra’s performances

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67 The relevant legal remedy would not have been available to Bowles at the time, as it was introduced only in 1977: Section 1(b), Unfair Dismissals Act, 1977.
68 See Section above on Appointment of Michael Bowles.
in the weekly schedule did not warrant a detailed listing in the daily newspapers and probably consisted of short pieces of the ‘lollipop’ type. Certainly, on the arrival of Bowles, concerts meriting a detailed programme specification in the radio listings were given much more frequently than had been the case hitherto. In 1941 there were thirty-three concerts including nineteen symphonies and fourteen solo concertos, compared to the previous year’s seventeen concerts involving performances of seven complete symphonies and six solo concertos.\textsuperscript{69} A significant change from the Doyle era was that whenever symphonies appeared on programmes complete performance were almost always given.

Under Bowles’s direction many of the major works in the Austro-Germanic canon were broadcast: Mozart symphonies Nos. 30, 35, 36, 39 and 40, but not No. 41 (the ‘Jupiter’); Violin concertos Nos. 3 and 4; and Piano Concerto No. 15. All of the Beethoven symphonies were broadcast, as well as the Violin Concerto, and Piano Concertos Nos. 1, 3, 4 and 5. All of the Brahms Symphonies except No. 3 were performed, and there were repeated performances of Nos. 2 and 4, and the two Brahms piano concertos and the violin concerto also appeared on concert programmes.

Under Bowles there were seven performances of the later Haydn symphonies. As in previous years all the symphonies chosen for performance were those which have acquired nicknames (‘London’, ‘Oxford’, ‘Clock’, ‘Surprise’ and ‘Miracle’).\textsuperscript{70} Other composers in the canon fared very much less well. Mendelssohn appears on only three occasions, with two performances of the ‘Italian’ symphony, and one performance of the Violin Concerto. Schubert’s Symphonic output was represented just once, with the ‘Unfinished’ performed in March 1942.

\textsuperscript{69} See Appendix A.
\textsuperscript{70} The concert given on 20 February 1947 included a performance of a ‘Symphony in D Major’. This may refer to No. 96 (‘The Miracle’), No 101 (‘The Clock’), or No. 104 (‘London’). It may also refer to No. 93, or several other earlier symphonies in the key of D which have not acquired nicknames.
Prior to Bowles’ arrival at Radio Éireann performances of the major orchestral works of Tchaikovsky were rare, and were mostly featured in concerts given by visiting conductors. Under Bowles the orchestra gave a significant number of performances of the last three symphonies, and the Piano Concerto No. 1 and the Violin Concerto were also presented.

In the 1930s Vincent O’Brien and visiting conductors had, between them, performed the first three symphonies of Sibelius. Bowles expanded the range by including in programmes symphonies Nos. 1, 4, 5 and 7, as well as the Violin Concerto. The Karelia Suite and the tone poems *En Saga* and *The Swan of Tuonela* were also performed. The inclusion of Sibelius symphonies, including the austere Symphony No. 4, perhaps reflects what was happening in England around this time when the composer had gained significant champions in the persons of, for example, Thomas Beecham, and composer Constant Lambert; according to the latter’s assessment Sibelius was ‘the most important symphonic writer since Beethoven’.71

As early as his second concert, on 10 January 1941, Bowles showed his commitment to contemporary Irish Music by the inclusion of Rhoda Coghill’s *Out of the Cradle Endlessly Rocking* (1923), an orchestral and vocal work based on a Walt Whitman text. Following the concert on 2 October 1941 devoted to the works of Harold R. White, concerts frequently included a work by an Irish composer, although this trend seemed to be less evident in the later years of Bowles’s tenure. Composers with Irish connections and sympathies such as Moeran, Bax and Maconchy were occasionally presented.

In his concerts in 1946 and 1947 Jean Martinon injected a marked French flavour to programmes. As well as works from the Austro-Germanic canon by Mozart, Beethoven and Brahms, there were frequent performances of Debussy and Ravel, together with

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French contemporary composers Manuel Rosenthal, Marcel Landowski, Olivier Messiaen and the conductor’s composition teacher Albert Roussel. In June 1947 an entire programme was devoted to the works of Manuel de Falla, and Arnold Bax was similarly honoured the following month. Martinon included some of his own compositions in programmes including *Stalag Nine*, inspired by his experiences as a prisoner of war. The conductor introduced Stravinsky’s *Petrushka* to Dublin listeners in August 1947. This was only the second airing of that composer over Radio Éireann; the Swiss conductor Robert Denzler had included a performance of *Firebird* in a concert in the Capitol Theatre the previous April.

Bartók entered the repertoire of the orchestra in December 1947, with a performance in the Capitol Theatre, under Edmond Appia, of the Concerto for Orchestra, composed just four years previously and one of the composer’s most accessible orchestral compositions. It is interesting to note the critical reaction to this work. ‘B’ in the *Irish Times* suggested that the orchestra ‘succeeded in finding a little music in what is, in the main, merely sound.’ He likened the work to a film score and found it ‘difficult to imagine it finding a permanent place in the repertory.’72 ‘Weird and puzzling’ was Grace O’Brien’s response in the *Irish Press*, and she agreed with Frederick May’s use of the term ‘baffling’ in the programme notes for the concert.73 Joseph O’Neill in the *Irish Independent* suggested that ‘capable playing did not make the concerto take on a charm that would make one anxious to hear it soon again.’74 The consistently negative reaction to the work is ironic given the currency, over several recent decades, of the trope of the ‘Irish Bartók’. The Hungarian composer was seen by some as an exemplar for Irish

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72 *Irish Times*, 3, 8 December 1947.
73 *Irish Press*, 12, 8 December 1947.
74 *Irish Independent*, 4, 8 December 1947.
composers who might creatively use ethnic musical language to produce works participating in the aesthetic matrix of the European art music tradition.\textsuperscript{75}

Historically, conditions of war can affect music programmes as concert organizers, reflecting public or official antipathy, purge programmes of what could be seen as ‘enemy music’. The period 1939 to 1947 included the years of World War II.\textsuperscript{76} During that war the BBC in the United Kingdom covertly adopted a policy of music censorship.\textsuperscript{77}

In Ireland during the war years a stringent regime was imposed on the cinema, theatre, the press and postal communications in order that the state’s neutrality in the conflict was upheld. Radio Éireann was expected to manage its programmes in line with overall government policy. Unscripted programmes were reduced to a minimum and programme scripts were examined for suitability.\textsuperscript{78} That musical works could be subject to censorship is evident from the fact that Frederick May’s \textit{Songs from Prison} for baritone and orchestra, composed in 1941, and broadcast on the BBC in December 1942,\textsuperscript{79} was denied a broadcast performance on Radio Éireann until the end of the war.\textsuperscript{80} The reason for the Irish wartime ban on the composition can be seen in the text of the work, a poem by Ernst Toller \textit{Das Schwalbenbuch (The Swallow Book)}, inspired by Toller’s own prison experience, with additions by Erich Stadlen. Both Toller and Stadlen were of Jewish extraction, and the additional text has allusions to the Holocaust, with reference to ‘a state

\textsuperscript{76} The war in Europe lasted from September 1939 to May 1945.
\textsuperscript{78} Léon Ó Broin, \textit{Just Like Yesterday} (Dublin: Gill and MacMillan, 1986), 190. Such was the official obsession on the matter that even weather forecasts were completely eliminated for fear of giving information that could aid either of the combatant parties.
\textsuperscript{79} \textit{The Times} (London), 8, 14 December 1942.
\textsuperscript{80} \textit{EMIR} 638–640 (639) Entry on May, Frederick, by Philip Graydon.
[built] out of torment and treachery’. The wartime ban on the performance of the Songs raises questions of the extent to which the programmes for concerts performed by the Radio Éireann orchestra were subject to a censorship regime.

Part of the rationale for the stringent film censorship which was enforced during the war was the suppression of material which might provoke a public demonstration in favour or against either side in the conflict. The physical devastation, in May 1941, of the North Strand area of Dublin city by German bombs, involving thirty-four deaths and injuries to ninety persons, caused the government to issue an immediate protest ‘in the strongest terms’ to Berlin. However, in an atmosphere where anti-German feeling might have been expected, it is significant that, as programmes for the Radio Éireann symphony concerts in following weeks show, there was no ban on German music. Symphony No. 4 by Beethoven was included in the programme for 6 June and was repeated with the Egmont overture two weeks later, and that composer’s Fifth Symphony was played on 11 July.

83 Irish Independent, 3, 2 June 1941.
Chapter Five: Consolidation

With sixty-two players, the 1948 Orchestra was a huge advance on the scratch bands of earlier years. However, as to instrumental configuration and numbers it still had severe weaknesses. As shown in Chapter Four, because of wind deficits, it could not, without augmentation, perform much of the repertoire which would normally be associated with a symphony orchestra. The casual engagement of additional wind players to satisfy score requirements undoubtedly contributed to the problem of poor intonation frequently noted by critics.\(^1\) String complements, at 10, 10, 8, 8, and 2, were well below what was desirable, resulting in a very thin sound, especially in *divisi* passages.\(^2\) Horns presented a specific problem, even when the number of instruments matched that indicated in the score: as noted by the Music Director, demands on a first horn, without a substitute or ‘bumper’, could lead to sore lips and consequent incapacity to play.\(^3\) In addition, an orchestra with so many new members needed, as a unifying agent, a permanent conductor rather than a succession of guest conductors with contracts limited to weeks or months. In the years up to 1954 all of these problems would be addressed, a significant number of

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\(^1\) See, for example, review of performance of Haydn’s ‘Surprise’ symphony in the *Irish Press*, 4, 15 Sept 1952: ‘the intonation and precision of the wind generally leave a good deal to be desired’. However, Aloys Fleischmann was critical of reviewers who did not take into account the difficulties created by the introduction of new wind players to the orchestra. He suggests, moreover, that the problem may have been caused by instruments manufactured to different pitch standards, *Irish Times*, 4, 26 Feb 1954.

\(^2\) See review in *Irish Times*, 5, on 14 October 1946 of a performance of Symphony No. 5 by Sibelius. Around that time the Liverpool Philharmonic had ‘a wealth of strings’ compared with the Dublin orchestra, in the proportions 14, 11, 10, 8, and 6, Joseph O’Neill, *Irish Independent*, 8, 14 August 1950. The Nordwestdeutscher Rundfunk Symphony Orchestra from Hamburg had even greater string resources, with 18 first violins and other string departments in proportion, *Irish Times*, 5, 26 November 1951.

\(^3\) Extract from note dated 14 October 1953, file 285/53(1): ‘The Horn section of the symphony orchestra should be increased from four to five players. The Horn is a most strenuous instrument to play and Laurent (our present first Horn) has got sore lips several times from playing too much, with a result that we frequently found ourselves without him for important concerts.’ For the need for a ‘bumper’ to support the first horn, see Norman Del Mar, *A Companion to the Orchestra* (London: Faber and Faber, 1987), 43–44.
foreign musicians joined the ensemble, and new audiences were reached. There was less progress on other fronts. As to gender balance, the ensemble became progressively more male dominated.\(^4\) And in 1953 an opportunity was missed when a suggestion to form a chamber orchestra from among the members was turned down.

**Performing Standards in the Orchestra**

In the early years of the Radio Éireann Symphony Orchestra, recruiting and retaining good musicians, and letting go those deemed inadequate, were continuing problems. In late October 1948, at the end of a two-month engagement as guest conductor, Hans Schmidt-Isserstedt presented a very negative overall judgment on the orchestra. Some years later, conductor Otto Matzerath made his expression of interest in coming to Dublin as Principal Conductor subject to the proviso that he would have some authority in eliminating unsatisfactory personnel from the ensemble.\(^5\) Likewise, in November 1952, Milan Horvat, in the year before he took up the post of Principal Conductor, noted the weakness of the second violin section, and stated that in total up to ten musicians should be replaced to make the orchestra ‘a reasonably good’ one.\(^6\)

Schmidt-Isserstedt’s October 1948 report contained an assessment of the ability of each member of the orchestra. Noting that he ‘would not expect the same standard of performance from this orchestra as [he] would from one of the major continental orchestras’, he graded each player under three possible ratings: ‘satisfactory’, ‘doubtful’ and ‘completely inadequate’. It is perhaps significant that in his assessment scheme the highest rating was the rather mediocre ‘satisfactory’, rather than say, ‘good’, or ‘excellent’. Thirty-one players in all were regarded as satisfactory, and all twelve foreign

\(^4\) Most symphony orchestras at the time were male dominated.

\(^5\) Note of Director of Music dated 20 Feb 1952 on file 119/54 RTÉ.

\(^6\) Note dated 14 November 1952 of meeting between Horvat, Ó Broin and Matt Doherty on 11 November 1952, file 119/54 RTÉ.
musicians fell into this category; eleven members were deemed doubtful, and fifteen were assessed as completely inadequate.

Schmidt-Isserstedt noted that strings were affected by vacancies, of which there were five in the second violins; in the cellos a recently recruited leader had left; and in the double-basses only one ‘weak’ substitute could be secured for three vacancies. Age was also considered to be a problem. The former leader of the cellos, Clyde Twelvetrees, retained in a subordinate position, was seventy-four years of age, and others past retirement age remained in the viola, double-bass, and flute sections. The report notes that ‘in all of the string sections apart from first violins, there are more unsatisfactory and doubtful players than satisfactory ones.’

The view from the podium and from the critic’s seat in the audience need not be the same. Around the time that the conductor was pointing out the deficiencies in the orchestra, critics in the press were giving high praise for performances. The differences undoubtedly reflected different bases of comparison: Schmidt-Isserstedt was making a judgment influenced by what he knew of orchestras on the continent, whereas the Dublin-based critics had a more limited experience, confined mostly to whatever was available in the city.

One performance illustrates the different perspectives of conductor and critic. Given the conductor’s assessment of the string sections it is surprising to read reviews in the Dublin papers of the orchestra’s performance under the same conductor, in October 1948, of Vaughan Williams’s Tallis Fantasia. This work is entirely for strings, and, due to the fact that many of the string players perform in extremely exposed positions, requires a very high standard of performance. The *Irish Times* review, noting the work’s fullness
of effect as a piece of string writing, declared that ‘last night’s performance brought out this quality, for there was a fine unanimity in the playing, and the tone was excellent throughout.’ In a similar vein Robert Johnson in the *Irish Independent* wrote of ‘a very fine performance’.

There were significant difficulties in terminating the employment of musicians who were deemed to be below standard. Second violins Chapman, Dowse and Kiernan, who were regarded as ‘completely unsatisfactory’ in October 1948, were still seated, in that order of ranking, up to 1953, with Kiernan still holding the third position in 1954. Viola Walter Hall, horn Harry Wood and timpanist Stanislaus Stack (all ‘doubtful’), and Thomas Collins (‘completely inadequate’) were still in place up to 1953. ‘Doubtful’ cellist Kathleen Pollaky was retained up to 1954, as was ‘unsatisfactory’ bassoon Richard Persse.

In his report Schmidt-Isserstedt pointed out two factors that inhibited progress in making improvements: as ‘facilities for music education and training here are not well developed it is essential to bring in foreign players. And in order to retain them they must be paid well.’ Levels of pay were indeed a problem in attracting and retaining good players.

The situation regarding a vacancy in June 1948 demonstrates the difficulties in recruiting good players and retaining them at the levels of pay then available. A foreign double-bassist had left and a player then working as a clerical officer in the civil service was taken on. While transfer to the orchestra did mean an increase in pay for the new musician, a comparison of the maximum of the salary scale for clerical officer with the

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8 *Irish Times*, 3, 9 October 1948.
9 *Irish Independent*, 7, 9 October 1948.
10 Appendix F.
pay rate for orchestral musicians demonstrates how poorly the latter were being paid for the job they were required to do.

The official in question was not on the maximum of the relevant salary scale and, for that reason only, a temporary move to the orchestra would have been attractive. However nobody of that grade then working in the civil service could have contemplated joining the orchestra as a good long-term career move.

A married clerical officer at the top of the pay scale would expect to earn a basic salary of £440 annually and further payments for children’s allowances of up to £107 annually. The members of the orchestra were paid £443 annually, marginally above the maximum basic pay for the civil servant, but well below what the married civil servant with children would be paid. This pay comparison is strikingly at odds with the duties of the two positions. On one side the musicians were required to bring to the job a very high level of skill and musicality, the product of years of intensive training, and in performance were expected to exercise a high degree of second-to-second concentration, and, in many cases, to sustain physical exertion over extended periods. By contrast the clerical worker needed merely a background educational attainment of Intermediate Certificate level, and an ability to perform relatively routine clerical tasks.

The appointment of foreign musicians was seen as a threat to the livelihoods of native players. In the days coming up to the General Election of 1948 the Irish Federation

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11 Letter of 30 June 1948, Posts and Telegraphs to Finance, file 202/57/60 NAI.
12 Recruitment advertisement for clerical officers in Irish Press 3 June 1948, 4.
13 In a newspaper item on recruitment to the Radio Éireann Orchestra in the Irish Independent 5, 26 May 1947, it was noted that ‘prospects of a career, or even a satisfactory livelihood, for the professional musician have been so poor that many promising artists were dissuaded from continuing their studies and sought other avocations.’
of Musicians placed an advertisement in the *Irish Press* asking, ‘Why are foreigners being imported to make an ‘Irish’ Orchestra?’\(^\text{14}\) This was the context for a note penned by Ó Broin some months later where he outlined the difficulties faced by Radio Éireann:

> Indeed, the position is that there are a number of native players in the Orchestra at the moment who for one reason or another are inefficient and should not be there; we are, however, persevering with them from mixed motives of charity and a desire to avoid criticism.\(^\text{15}\)

As a temporary measure, charity was extended to over-age musicians whose employment was prolonged for a short time even though it was felt that they had fallen below a satisfactory standard.\(^\text{16}\) The players themselves may well have felt that justice, rather than charity, would dictate that, after a long period of loyal service, they should receive some element of compensation on termination of employment. Eventually the law trumped both charity and justice: being non-established civil servants, they were not covered by the Superannuation Acts, and therefore had to be let go without any pension or gratuity.

**Émigré Musicians**

The effects of the re-bordering of the map of Europe, during and after the war, were immense, with individuals and families who felt themselves to be, or were perceived by others to be, on the ‘wrong’ side of a border, being forced to leave their homes and go elsewhere. This, together with post-war unsettled conditions in continental countries, led

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\(^{15}\) Letter, Ó Broin to the Minister for Education, 31 May 1948, on unnumbered file ‘Royal Irish Academy of Music cooperation with broadcasting service’, RTÉ.

\(^{16}\) Note, dated 22 February 1947, of meeting with Minister who stated that retirement of those over sixty-five put off for a year, file 95/55(1) RTE.
to a mass movement of people across borders, and the symphony orchestra, in circumstances where there was a dearth of Irish musicians trained to the requisite standard, benefitted from this migration. Those coming to Dublin had benefitted from the rigorous training provided by front rank European conservatoires.

Although the musicians who came to Ireland left behind adverse material circumstances, their life stories suggest that they brought with them memories of the horrors of war, terror, hunger and oppression. The careers of Arthur Nachstern, Novemo Salvadori, Teddy Pritzel, Alfonso Evangelisti, Victor Malir and Domenico Galassi illustrate this, and it is reasonable to assume that other foreign musicians who came to the Radio Éireann Orchestra from abroad were similarly burdened with recollections of ghastly experiences.

First to join the orchestra from continental Europe was Arthur Nachstern whose entire life was shaped by the cataclysmic events of the twentieth century. Born in Odessa in the Ukraine in 1911, he lived through the Russian Revolution and two World Wars. With fellow students David Oistrakh and Nathan Milstein, Nachstern studied violin under Pyotr Stolyarski at the Odessa Conservatory. While in Odessa he played the violin concerto by Glazunov with the composer conducting. His family endured the initial years of the Stalinist terror, until, in 1933, they were allowed to move to Poland. The communist regime at the time was in dire need of hard currency, and those of non-Russian origin were permitted to leave the USSR if they could get relatives abroad to come up with the extortionate passport fees, which in the case of Nachstern and his parents came to US $9000. Relatives in Poland loaned the sum required, and the family moved to Warsaw. He there befriended composers Witold Lutosławski and Andrzej Panufnik, and also virtuoso pianist Witold Małcużyński. While in Poland Arthur played with the Warsaw Philharmonic Orchestra, and later with the Kraców Philharmonic. Having experienced
the communist regime in the Ukraine, the family were not willing to remain in Poland for the liberation of the country by Russian forces in 1945, and they joined the mass evacuation of refugees out of the country. Moving to Vienna and then to Rome, where he joined the Orchestra of Santa Cecilia, he eventually ended up in a displaced persons’ camp in Doddington in England. Like many middle-class Poles in his situation he was offered only manual labour as an employment opportunity. He joined the Radio Éireann Orchestra in 1947 at the point when that orchestra was undergoing a transition to a greatly expanded ensemble. Taking out Irish citizenship in 1952, he married in the following year. Nachstern performed with the orchestra until the 1990s, often acting as Leader or Deputy Leader.17

Novemo Salvadori was born in Florence in 1911. He studied voice and trombone at the Conservatorio di Musica Luigi Cherubini. During World War II he fought with the Axis forces on the Russian front, a traumatic experience which cast a shadow over his later life. He joined the Orchestra as principal trombone in 1948 when he moved to Dublin with his wife and two young children. He returned to Italy in the late 1950s.18

Of German extraction, Teddy (Hartmut) Pritzel was born in the Free City of Gdansk in 1932, just a few years before Nazi claims on the city became the spark which ignited World War II. As a child he experienced the bombing and destruction of his family home. In the chaotic condition towards the end of the War he was forced with his siblings to scavenge for food. His mother and aunt were raped, following the takeover of Gdansk by Russian forces in 1945, and he was part of the mass evacuation of ethnic Germans in that year. Settling in East Berlin in accommodation provided by the Catholic Salesian

17 Interview with Evelyn Nachstern, widow of Arthur, on 19 October 2012; Memoir by Arthur Nachstern, Music and Memories: Fifty Years of the Symphony Orchestra, RTÉ.
18 Interview with Professor Corinna Salvadori Lonergan, daughter of Novemo Salvadori, on 25 July 2013.
Order, he learned to play the euphonium through lessons from a family friend. He qualified for entry to the Hochschule für Musik where he studied tuba and double bass. A phone call from Katrin Pöche\[^{19}\] alerted him to the fact that a Dublin orchestra was looking for a tuba player. Pritzel was among the German musicians who were recruited by the broadcasting station in late 1953. He was tubist with the Radio Éireann Symphony Orchestra for very many years, and was part of the brass chamber ensemble Georgian Brass. Like Nachstern, Pritzel became an Irish citizen and settled in this country.\[^{20}\]

Alfonso Evangelisti was born in 1915 in Orbetello in Italy. On moving at the age of twelve with his family to Florence, he studied violin at the Cherubini Conservatory where he won the Gold Medal for performance in November 1932. He joined the Italian Army as a lieutenant in 1939, and he fought in the Italian campaign in Libya in 1940 before being captured by British forces. Evangelisti spent five years in a prisoner of war camp near Mumbai. The heat, boredom and poor conditions of the camp were ameliorated somewhat by opportunities to play music, and together with fellow musician prisoners he would regularly provide musical entertainment for the officers in charge of the camp in exchange for cigarettes and chocolate. The long period of incarceration in a British camp gave him a knowledge of English which would ultimately be advantageous when he moved to Ireland. After the war he returned to Italy, but with little hope of employment in his homeland he replied to a newspaper advertisement from Radio Éireann. He joined the violin desks of the Radio Éireann Symphony Orchestra in 1948 and after serving for a period as leader of the Radio Éireann Light Orchestra he returned to the Symphony Orchestra to lead the second violins.\[^{21}\]

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\[^{19}\] See section below on Prussian State Orchestra for Katrin Pöche.

\[^{20}\] Unpublished autobiographical note supplied by Teddy Pritzel; Interview with Pritzel on 17 June 2013.

\[^{21}\] Interview with Isabella Evangelisti, daughter of Alfonso Evangelisti, 6 December, 2013; biographical notes supplied by Isabella Evangelisti.
Victor Malir (originally Maliř) was born in Maribor in Slovenia in 1928 to a Czech father, who was a horn player in a military band, and a Slovenian mother. During World War II he was involved in the Czech resistance to the Nazis. At the end of the conflict he moved to Prague where he found employment as a horn player in the ceremonial band attached to the court of President Edvard Beneš, and he studied that instrument in the Prague Conservatory of Music. He secured the principal horn position in the Slovenian Philharmonic Orchestra at the age of twenty-one. It was there that he came to the notice of guest conductor Milan Horvat, who was impressed with Malir’s performance in Tchaikovsky’s Fifth Symphony. Horvat, who was about to move to Dublin to take up the position of first permanent conductor suggested to him that he should move to Ireland, but had to give Radio Éireann an assurance that the horn player was not a communist. Malir joined the orchestra as principal horn in 1954.\textsuperscript{22}

Of Jewish extraction, Domenico Galassi was born in Hamelin to musician parents in 1915 but moved at a young age to Hamburg. On the Nazi takeover of Germany, he was incarceratered in a concentration camp. The fact that he was a violinist probably saved his life, as his captors found his skills useful for mealtime entertainment. According to his daughter Timara, he watched a viola player performing with him being shot in the head, but kept playing for fear of meeting the same fate. As part of a medical experiment, he had several ribs removed without anaesthetic. He joined the violin desks of the Radio Éireann Symphony Orchestra in 1954, and was later appointed leader of the Radio Éireann Light Orchestra. \textsuperscript{23}

\textsuperscript{22} Interview with Victor Maliř on 15 November 2013; obituary \textit{Irish Times} 10, 13 August 2016.

\textsuperscript{23} \textit{Sunday Independent} 88, 17 November, 2002; interview with Deirde Ryan Galassi, widow of Domenico Galassi, on 15 November 2013.
Many of the musicians who moved to Ireland must have enjoyed the relief of leaving places associated with horrific memories. Nevertheless, for some of them, immigration produced a severe culture shock. For those who lacked fluency in English, navigating the interactions of daily life would have been extremely difficult. And for those, such as the Italians, with a rich tradition of a native cuisine, and unable to purchase familiar food ingredients, Irish fare must have seemed less than enticing. The restrictions of a puritan society in thrall to Roman Catholic orthodoxy, such as the prohibition on the sale of contraceptives, would have been especially irksome for those unaccustomed to such constraints.24

While many of the immigrant musicians settled down in Dublin, some returned to the country of their origin, either because they felt that life in Ireland was not attractive, or for financial reasons. Indeed, some suggested that their anticipation of living costs, based on what they had been told by the Radio Éireann representatives prior to engagement, had been unrealistically low, and that the price of accommodation in Dublin was very much higher than they had been led to expect. Such costs had risen considerably in the later 1940s so that immigrants’ assessments as to the benefit of the rates of remuneration offered to them were flawed.25 There was also confusion among the incoming musicians around the question of tax, and some had assumed that pay would not be subject to tax.26 A further problem arose for those such as Renzo Marchionni, the new leader, whose family circumstances in Italy obliged them to send remittances home for the benefit of dependents. The value of such transfers was enormously eroded when

24 I am indebted to Professor Corinna Salvadori Lonergan, daughter of Novemo Salvadori, for the points made in this paragraph. Interview with Professor Salvadori Lonergan, on 25 July 2013. A ban on the provision of information on birth control was introduced in Italy in 1926 as part of Mussolini’s pronatalist policy. There was no prohibition on the sale or supply of contraceptive devices. The 1926 ban was overturned by the Constitutional High Court in 1971; New York Times, 17 March 1971.
25 Letter of Ó Broin to Department of Finance dated 2 November 1948, Finance file 2002/57/60 NAI.
26 Ibid.
sterling, with which the Irish pound was set at parity, was devalued by 30% in September 1949.\textsuperscript{27}

\textbf{Prussian State Orchestra}

The significant influx of foreigners to the orchestra in 1953 was a result of the dynamics of Cold War politics. By early 1953, Director of Music Fachtna Ó hAnnracháin had learned, from two sources, of discontent amongst the ranks of the Prussian State Orchestra due to the fraught situation in Berlin at the time. This Orchestra was based in East Berlin which was controlled by the Soviet authorities, and those members of the Orchestra who lived in West Berlin were given a direction that they must live in the Soviet Sector. Rather than submit to this demand, some members made it known to Hans Schmidt Isserstedt and to Arthur Grüber that they would welcome the opportunity to work as orchestral musicians in Ireland. Both musicians conveyed this news to Ó hAnnracháin.\textsuperscript{28}

The background to these approaches was the stark contrast in living conditions between East and West Berlin. Control of the Eastern Sector lay with the Soviet Union and its puppet state the German Democratic Republic (GDR), while the Western sector was administered jointly by the United States, Great Britain, and France. Together with a better material standard of living, those in West Berlin enjoyed something approaching the freedoms associated with liberal democracies. By contrast East Berlin was part of a police state, and the population was under the constant surveillance of the \textit{Stasi} [secret police]. The latter recruited, sometimes through blackmail, huge numbers of informants who were required to report on neighbours, work colleagues and even family members.

\textsuperscript{27} Letter of Ó Broin to Department of Finance dated 12 November 1949, Finance file 2002/57/60 NAI.
\textsuperscript{28} Letter of Arthur Grüber dated 19 January 1953. In a memo dated 29 January 1953 Ó hAnnracháin records that he had received similar information from Hans Schmidt-Isserstedt while in Berlin the previous October; file 285/53(1) RTÉ.
Inhabitants of land-locked West Berlin were constantly reminded of their vulnerability. Although movement and communication between East and West Berlin was allowed, this was at the pleasure of the Eastern authorities, and could, and was, disrupted frequently, with the closure of crossing points and the disconnection of telephone communications. Fear of being permanently trapped in the communist sector led to a mass exodus, and in 1953 more than 330,000 persons moved from East Germany to the West.  

The Director of Music was very keen to take the opportunity to recruit musicians from the Berlin Orchestra. He recognised that many of those who were considering moving to Ireland were ‘of the highest standing in the music profession’ in Germany, and that in normal political and economic circumstances they ‘would not dream of coming to Dublin at the salaries we are offering’. 

The protracted process of engaging the Berlin musicians was facilitated by Frau Katrin Pöche, wife of Herbert Pöche, who would take up the first viola position in 1954. Seeping through the somewhat broken English in her letters to the Music Director is the fact that fear is a constant reality for herself, her husband and his colleagues. The plea in one letter is indicative of the situation in a divided city where the habit of looking over the shoulder had become a protective reflex action: ‘Please Mr Ó hAnnracháin, would you be good enough not to speak about my husbands [sic] signed contract to the orchestra, as he still has to go to the East of Berlin every day and it could be dangerous for him.’ While her concerns might seem to be symptomatic of paranoia, evidently she felt that the Stasi surveillance apparatus might stretch even as far as Dublin, and that a chance remark

30 Note of 14 October 1953 from Music Director to Gorham; file 285/53(1), RTÉ.  
31 Frau Pöche’s help is acknowledged in Ó hAnnracháin’s note dated 14 October 1953 *ibid.*  
32 Letter to Director of Music dated 9 February 1954, file 285/53(2), RTÉ.
uttered in Dublin might alert the secret police about her husband’s intentions to leave his employment in East Berlin.

By June 1953 Ó h’Annracháin had acquired an influential ally in his battle to recruit new musicians. Milan Horvat, who had already been engaged to take up duty as Principal Conductor in late August, was in Dublin for a month’s engagement as guest conductor. The latter demanded that immediate attention be paid to the provision of three players in each woodwind section, as the quality of casual woodwind players was totally inadequate.33 At the same time Ó h’Annracháin wrote that he had failed during the past fortnight to get a clarinet player from England, and, consequently, had been forced to run around from one Dublin jazz band to another in an attempt to remedy the situation. He protested that he should not be ‘expected to carry on from day to day in a state of terror lest the necessary instrumentalists cannot be available for our concerts’.34 Horvat’s note and Ó h’Annracháin’s complaint was enough to overcome the customary inertia, and Director of Broadcasting Gorham recommended the recruitment of the players to the Minister. Ó h’Annracháin and Horvat travelled to West Berlin to audition the musicians of the Prussian State Orchestra in late 1953, and in January of the following year there were significant additions to several sections of the Dublin Orchestra. Most significantly the woodwind deficit was finally solved.

Appointment of Milan Horvat as Principal Conductor
From 1948 on, guest conductors were engaged, usually for periods ranging from one month to three months. However, this system increasingly came in for criticism. In late 1951, Irish Independent columnist Maxwell Sweeney looked for a change in policy:

We now have an orchestra of quality which regularly gives concerts of a high standard under visiting conductors: much as we appreciate these visitors […]

33 Note of Milan Horvat dated 4 June 1953, file 285/53(1), RTÉ.
34 Note of Ó h’Annracháin dated 5 June 1953, ibid.
most listeners who take an interest in the musical side of Radio Éireann’s programmes would appreciate the appointment of a permanent conductor.35

Support for Sweeney’s views came several months later, when the Music Association of Ireland (MAI), which had been formed in 1948, sent a memorandum to the Minister stressing the importance of engaging a long-term conductor:

A really good symphony orchestra must be something more than a collection of individual instrumentalists: it must have a collective personality. In rare cases, this personality has arisen from within certain orchestras; but the RÉSO is made up of so many diverse types that this is unlikely to happen in this case. The mixed personnel of the RÉSO must be welded into a team with both personality and a collective desire to achieve a common goal of perfection. It is the firm conviction of the [Association] that this ideal can only be achieved if the orchestra is given the opportunity of being trained by ONE first-class conductor over a period of at least three years. This conductor must be a personality who can win the respect of the orchestra as a whole, so that he becomes their leader and their inspiration.36

In the same month in which the MAI memorandum was presented, the Music Director wrote to the Department of Finance. He began by acknowledging some benefits of the practice of having guest conductors: ‘It provides variety in interpretation, introduces frequent changes of name to the public, both desirable considerations in broadcasting, as well as making orchestral players more versatile.’37

These points, which may have been made perfunctorily in order for the approach to Finance to appear balanced and even-handed, were not particularly cogent. Variety in

35 Irish Independent, 5, 4 August 1951.
36 Memorandum from Music Association of Ireland dated March 1952, file 119/54, RTÉ; emphasis in original.
37 Letter of 27 March 1952 to Department of Finance, file 119/54 RTÉ.
interpretation might be relevant in a situation where the orchestra frequently performed the same work under different conductors. In fact, examination of the concert programmes for the period preceding March 1952, shows that this did not occur. The suggestion that frequent changes of conductor could stimulate the interest of audiences was purely speculative, as, at that time, there were no surveys of listeners on which to base such a contention. And the point about making orchestral players more versatile might be applicable to a highly disciplined ensemble which had acquired a stable musical personality, rather than an ensemble which had yet to find its own unique voice. However, the Music Director quickly gets down to the real point of the letter:

A Conductor operating on a long-term contract can bring advantages of another kind to an orchestra. He would naturally have a more sustained interest in the particular combination because of his close personal identification with it and would, for that reason, be anxious to grapple with fundamental defects in the orchestra or faults of execution and disciplinary lapses which a Conductor who might be leaving the following week would be inclined simply to note and leave uncorrected. The Radio Éireann Symphony Orchestra is now at a stage where attention by a regular conductor for a period of years would it is felt be of great benefit.\(^{38}\)

The Director anticipated that by the middle of 1953 it would be possible to have the Orchestra up to an adequate strength, thus making appropriate the appointment of a long-term conductor who could make it into ‘a combination of outstanding worth’.\(^{39}\)

While, ideally, Radio Éireann would have liked to engage a conductor such as Jean Martinon or Hans Schmidt-Isserstedt, both of whom had previously acted as guest

\(^{38}\)Ibid.  
\(^{39}\)Ibid.
conductors, it was recognised that such conductors could not be attracted to the understrength Dublin orchestra for the kind of fee that the radio station could afford.\footnote{Ibid.} Initially consideration was given to Otto Matzerath who had received some very positive reviews during a period as guest conductor in early 1952.\footnote{The \textit{Irish Times}, 7, reviewer on 4 February 1952 wrote of his ‘superb qualities as a conductor’ of Haydn; Joseph O’Neill in the \textit{Irish Independent}, 7, of 26 January 1952, referred to his ‘brilliant’ conducting of Hindemith’s \textit{Mathis der Maler}.} However, although negotiations with Matzerath went on for a year, the remuneration sought, at £2000 per annum net of income tax, was deemed by the Department of Finance to be ‘excessive’.\footnote{Letter from Department of Finance dated 23 May 1952, file 119/54 RTÉ.} In late 1952, Joseph O’Neill in the \textit{Irish Independent} awarded guest conductor Milan Horvat a significant accolade:

Milan Horvat […] approaches the nearest the orchestra has got in the past few years to the person of a permanent conductor. He is in his third month as guest conductor. During this period he has secured a disciplinary and artistic control over a heterogeneous group of players, and moulded them into an effective musical force.\footnote{Irish Independent, 4, 17 November 1952.}

Such an endorsement would have been most welcome in Radio Éireann, as some time before O’Neill wrote his review, and well in advance of it becoming clear that the Matzerath option would not work, the management at the station was giving some thought to Horvat and had taken some preliminary steps in assessing the appropriateness of appointing him as a conductor.\footnote{Pine (\textit{Music and Broadcasting in Ireland}, 147) states that Irish audiences were introduced to Horvat in ‘early 1951’. This is incorrect. He had conducted eight concerts with the RÉSO between 4 November 1949 and 2 December 1949.}

Ó Broin wrote to Ian Jacob, Deputy Director of the BBC, on 4 April, 1951:

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\begin{footnotesize}
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  \item \textit{Ibid.}
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\end{enumerate}
\end{footnotesize}
Have you any means of finding out discreetly in Jugo Slavia whether Milan Horvat, a Professor in the Zagreb Conservatoire and an Orchestral Conductor, and his wife, are the sort of people to whom a longish term of employment in this part of the world could be given with safety. In other words, are they Communists (of the Tito type) or tied up in any way with the Communist front?

Within a fortnight, Jacob was able to give the desired reassurance: Horvat could be regarded as a ‘safe bet’; he enjoyed the favour of the Yugoslav authorities because ‘they regarded him as a good cultural ambassador’, but ‘he is not and has never been a communist, and is most unlikely to carry out political activities of any kind.’

Agreement was reached with Horvat on terms of engagement in late 1952. Ó Broin and the conductor signed a contract on 29 November 1952. The contract was to run for three years from 25 August 1953. Horvat would not be required to conduct rehearsals and performances for more than one concert programme each week. The contract could be terminated by either party by 24 August in any year on the provision of three-month’s notice in writing. The conductor would work for eight months in each year; such aggregate periods to be determined by the radio authorities. Remuneration would be at the rate of £250 per month, gross, totalling £2000 per year. Sick leave of a maximum of twenty-four days per year could be taken.

When the contract was signed by both parties it was agreed on both sides that it was provisional only, and would take effect only on later confirmations by both sides: Horvat was to endorse the agreement after he returned to Zagreb, and Radio Éireann was

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45 Letter of 4 April 1951 from Ó Broin to Sir Ian Jacob, and reply dated 17 April, file 119/54 RTÉ.
46 Writing of Horvat at page 156 of Music and Broadcasting in Ireland Richard Pine claims that ‘A series of three concerts in January 1953, typical of the pattern on which concerts by visiting conductors had been based, persuaded Fachtna Ó hAnnracháin that Horvat should be appointed from August 1953 …’ This is certainly incorrect. Discussions with Horvat concluded successfully with the signing of a contract (three years from 25 August 1953) two months earlier on 29 November 1952, file 119/54 RTÉ.
also to re-affirm the contract in the New Year. The need for the latter re-affirmation was that the broadcasting authority had just put in place a new management structure, Comhairle Radio Éireann, and it was felt appropriate to get the approval of this body before taking on the new conductor. Minister Erskine Childers wanted to publicise the appointment immediately the contract was signed, but Horvat opposed such publicity as he felt that it might jeopardise his freedom of movement in Yugoslavia, including freedom to take up the new post.

The Music Director must have been gratified to read Irish Times critic G.A. Olden’s verdict on 22 October 1953, on the occasion of the previous week’s performance of the ‘Eroica’ symphony. He contrasted the standard of performance of the ensemble earlier in the year—‘careless, inaccurate playing, mysterious and disagreeable noises from the brass and woodwind department’—with the ‘brilliant’ performance of the symphony which was ‘a performance to linger in the unconscious mind, and leave the listener well content to be alive.’

A surprising appointment?
It is not at all surprising that Ó Broin would have felt it prudent to enquire from Jacob as to the suitability, on extra-musical grounds, of potential conductors, especially when a long-term appointment was in prospect. Some years previously the radio authorities had made enquiries, through the Department of External Affairs, regarding the general suitability of an Italian conductor, and had got reassurance from a private investigator that

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47 Note dated 2 December 1952, ibid. The legal standing of this oral proviso would have been questionable.
48 Dáil Debates, 10 November 1953, cols. 1769–1770.
49 Note of Director of Broadcasting dated 2 December 1952, file 119/54. It was agreed on both sides that, if necessary, the engagement of Horvat would be denied until he was about to take up duty. The Director of Music wrote to Horvat on 16 January 1953 confirming the contract, and Horvat responded by telegram on 20 February 1953, ibid.
50 Irish Times, 4, 22 October 1953. Several months later, fellow critic Joseph O’Neill reported that the orchestra ‘is gradually blending into a very sensitive, responsive ensemble.’ Irish Independent 8, 17 February 1954.
the person in question was suitable both as to political orientation and moral character.\footnote{Manuscript notes (n.d. but circa April 1947), file 229/56(3), RTÉ.}

What is surprising is that Horvat, as a citizen of Yugoslavia, should, in Ireland \textit{at that time} and given the \textit{mentalité} that pervaded Irish society then, ever have been considered for appointment for such a prestigious post; and it is also surprising that the appointment, once announced, did not attract considerable controversy.

The Ireland of the 1950s was a quasi-theocratic state. Orthodoxy in politics and morals was a necessary requirement for anyone who aspired to any significant place in Irish society.\footnote{See also section on Fleischmann concert in Chapter Three above.} And the arbiters of orthodoxy were the members of the Roman Catholic hierarchy, of which the Archbishop of Dublin, the autocratic John Charles McQuaid, was the most vocal member. He and his fellow bishops had enormous influence, including the power to shape political decisions normally reserved to parliamentary institutions, and to influence administrative decisions of all kinds.

The Archbishop and his colleagues had a Manichean view of a world divided starkly between good and evil: according to this view Ireland was \textit{essentially} a Catholic country, and therefore had resources of virtue and truth denied to others; alien influences such as foreign games, newspapers, films, music and dance could be sources of contagion; and, in particular, any contact with communist states, such as Yugoslavia, was anathema. Contemporaneous news stories demonstrate how much sway McQuaid and his fellow bishops had in all areas of Irish public life in the mid-twentieth century.\footnote{Such was the power of McQuaid, that John Cooney could plausibly describe him, in the subtitle of his 1999 biography of the prelate, as the 'Ruler of Catholic Ireland'.} Just eight days after Ó Broin wrote to Jacob, news headlines were dominated by the abandonment, due to episcopal opposition, of government plans for a modest scheme for maternity services.\footnote{\textit{Irish Times}, 1, 12 April 1951.}
Radio Éireann itself was subject to very strong clerical and episcopal influence. In the late 1940s the administrator of the Pro-Cathedral in Dublin could, against the wishes of conductor Michael Bowles, effectively commandeer the services of the radio orchestra on a specific date for a performance with the newly established Our Lady’s Choral Society. Bowles’ initial refusal, based on a prior commitment to the Dublin Oratorio Society, collapsed when Minister Little agreed to the cleric’s demand.55 In 1952 the radio station agreed to broadcast, twice-daily, the tolling of the Roman Catholic call to prayer, the Angelus Bell.

The Titoist regime in Yugoslavia became an especial source of controversy in Ireland due to the perceived persecution, on religious grounds, of Archbishop Stepinac. Just weeks before the contract was signed. Hubert Butler, who dared to suggest that the court prosecution of the prelate should not be seen solely in terms of hostility to religion, but rather as an outcome of the Archbishop’s former approval of the pro-Nazi Ustaše regime, was vilified and ostracised.56

Even the most cursory reading of Ó Broin’s autobiography, Just Like Yesterday, shows that he was an extremely devout Catholic. However, by the standards of the time he was quite liberal, advocating dialogue between his co-religionists on the one hand, and Protestants, Jews and even atheists, on the other.57 Such attitudes brought him into conflict with McQuaid, to whom, as a layman, he had to defer, although, as the latter’s intellectual equal, he must have found this a grating experience.

In these circumstances it is remarkable that Ó Broin should consider proceeding with this appointment. However, considerations other than the necessity to defer to the Catholic hierarchy were certainly in play. The evidence suggests that he enjoyed dealing

55 Irish Times, 8, 3 January 1967.
56 Butler was a writer and Review Editor of the monthly periodical The Bell, see DIB volume 2, 121–123.
57 John Cooney, John Charles McQuaid: Ruler of Catholic Ireland (Dublin: Gill and MacMillan, 2000), 174, 178, 186; León Ó Broin, Just Like Yesterday (Dublin: M. H. Gill, 1985), 152–156.
with the broadcasting side of his department, and donning, in the phrase used by Joe Cremins, his predecessor at Posts and Telegraphs, ‘the mantle of culture’. At the time Finance officials noted, with extreme irritation, that for Ó Broin ‘matters relating to the orchestra’ had become ‘an obsession’. Given that Horvat’s salary demands had been modest, Ó Broin probably felt that it would be highly undesirable to let the opportunity to engage Horvat be lost, especially when there was no question of any communist allegiance on the part of the latter, and that it would be worth the risk of provoking episcopal anger given his commitment to the future of Ireland’s first professional symphony orchestra.

Moreover, one factor which must have given him considerable comfort was that the Yugoslav musician had been acting as guest conductor for almost three months since the beginning of September, and had, indeed, served in that role on two previous occasions before 1952—for one month in 1949, and for two months in 1951. Although his state of origin had been flagged from the outset, his presence in Dublin had not provoked any negative reaction on account of his roots.

The announcement of the appointment of Horvat as principal conductor did not arouse controversy, just as his earlier engagements as guest conductor had not attracted any adverse comment. Given the general antipathy to Yugoslavia, and anyone that could, even remotely, be seen to represent that state, the lack of a negative reaction is certainly puzzling. The Catholic perspective was holistic, and no significant area of life could be regarded as outside its remit. For this reason, McQuaid had intervened successfully to block the Yugoslav soccer team from coming to Dublin in 1952. The puzzle then is why

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58 Just Like Yesterday, 166.
59 Note dated 16 September 1949, Malone to O Muimhneacháin, file Fin/2002/57/60, NAI.
60 Irish Independent, 4, 7 November 1949.
61 McQuaid was less successful in 1955. In October of that year the Yugoslav team played the Irish team in Dalymount Park. Though the Archbishop’s opposition ensured that there was no radio coverage of the game, and no ministerial presence thereat, in a significant rebuff to the prelate over 21,000 followers turned out to see the event; Irish Independent, 7, 20 October 1955.
would Horvat be exempt from similar, or even greater, disfavour. If the football players on a fleeting visit to the country were *persona non grata* because they represented a communist state, should not the appointment of the conductor—regarded by the Yugoslav government as a ‘good cultural ambassador’—deserve even greater disapproval, given that he was awarded a contract for three years? Yet neither McQuaid nor any other member of the hierarchy uttered a word in protest.

One can only speculate at this stage, but it is just possible that the marginal position of art music in Ireland at the time insulated it from the contagion feared by the church in the case of soccer. The latter, enjoyed by the *hoi polloi*, must be of concern as the fate of a multitude of souls was at stake. By contrast, the orchestra was at the periphery of Irish life. In the words of former Minister for Posts and Telegraphs, James Everett, it was of interest to just ‘a few old fogies in Rathmines’. Perhaps the ‘few’ and their interests need not concern the religious authorities. The reference to the south Dublin district may also be telling; this area was historically associated with protestants, and persons of such a persuasion would, perhaps, not be of primary concern to the Catholic bishops. The abstract nature of symphonic music may also have been a factor in making it immune from the kind of interference to which other kinds of art such as literature, cinema, drama and painting—at least in its representational forms—were subject.

**Appointment of Assistant Conductor**

As Horvat’s contract would require him to be in charge of the Orchestra for only eight months in each year, it was felt that the appointment of an Assistant Conductor would be appropriate, and consideration was being given to this matter in parallel with consideration of the appointment of the principal conductor. The broadcasting authority’s
ultimate objective was to have an Irish-born principal conductor for the Symphony Orchestra, and the creation of the post of Assistant Conductor, for which it was hoped an Irishman could be engaged, was seen as a means towards that end. 66 This was also felt by the MAI to be a reason for such an appointment. 67

The salary for the Assistant was set at £70 per month, equivalent to £630 annually as the appointee would be obliged to work for nine months only in each year, and for the remaining three months he would be free to take engagements elsewhere. His duties would include assisting the principal conductors of both the Symphony Orchestra and the Light Orchestra. 68 The Assistant would also be obliged ‘to foster the recruitment and advanced training of Irish musicians’. 69

The Radio Éireann authorities would have known well in advance that Éimear Ó Broin, son of Departmental Secretary León Ó Broin, would be a candidate for the post. And, no doubt, they could also anticipate the kind of unfavourable reaction, involving accusations of patronage, which might be caused by his appointment, however fully merited. 70 The radio management would have been acutely aware of the necessity to be fair and impartial, and to be seen to be so. In this context it is interesting to examine the involvement of Irish conductors in the proposed schedule of symphony concerts in the weeks coming up to the competition for Assistant Conductor, which was held at the end of June 1953.

66 Note of O hAnnracháin dated 4 March 1953, file 200/53 (2), RTÉ.
67 MAI memorandum of March 1952, file 119/54 RTÉ. The MAI memorandum proposed the appointment of ‘a number of Assistant Conductors’.
68 Advertisement in Irish Times, 11, 2 May 1953.
69 Answer given by Childers on 25 June 1953 to parliamentary question put down by Deputy Rooney; Dáil Debates, Vol. 139, No. 14, Col. 2104.
70 During the tenure of the state’s first Minister for Posts and Telegraphs, James J. Walsh, a joke was doing the rounds involving an interview for a job in the Post Office. Asked whether he knew Irish—the first official language of the republic—the applicant responds ‘No, but I do know Walsh.’, a punning reference to both the Minister and the language of Wales; Tony Farmar, Ordinary Lives: The private lives of three generations of Ireland’s professional classes (Dublin: A. & A. Farmar, 1995), 90.
Within the fifteen-day period between 26 May and 9 June, four Irish conductors, Sydney Bryans, Lt. Col. James Doyle, Óinear Ó Broin, and Brian Boydell, each of whom had conducted the orchestra on previous occasions, had a concert. It can hardly be a coincidence that such a quick succession of four different Irish conductors—unprecedented in the history of the Orchestra—was planned within a month of the competition. It is likely that the management had in mind possible contenders for the post and it is plausible to speculate that the four individuals were being offered a trial run in advance of the formal interview and conducting test to be held at the end of June. This might have been proposed as a public demonstration of the broadcasting authority’s intention to be fair to all concerned.

A complicating issue, however, and one which undermines any supposed demonstration of impartiality, is the fact that Ó Broin had conducted a public concert with the Radio Éireann Symphony Orchestra, in the Capitol Theatre, several weeks before, on 11 April.\(^{71}\) This concert was part of the Tóstal Festival, and was planned as a showcase for Irish artistes including soprano Veronica Dunne, baritone Austin Gaffney, pianist Charles Lynch, and violinists Geraldine O’Grady and Mary O’Brien. The concert was ‘sponsored by Our Lady’s Choral Society’ with the cooperation of Radio Éireann’.\(^{72}\) The programme was ideal for any conductor who would have wished to make an impression: there was a wide variety of genres—operatic arias, lieder with orchestra, solo concerto and double concerto; while the specific works exemplified different periods—the baroque (Bach’s Double Violin Concerto in D Minor), classical (Mozart’s ‘Haffner’ symphony), romantic (Franck’s Variations Symphoniques), and early twentieth century (Ravel’s song cycle Shéhérazade). Ó Broin obviously gained a considerable advantage.

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\(^{71}\) See Appendix A.

\(^{72}\) *Irish Independent*, 4, 13 April 1953.
over his fellow competitors from being featured in a public symphony concert longer in duration than any of the four concerts that would be given weeks later by the four Irish conductors, including himself, prior to the selection competition. In view of that it would, in the interests of fairness, have been more appropriate for Radio Éireann to have omitted Ó Broin from the schedule of broadcast concerts in late May and early June, or, perhaps even better, not to have engaged him for the public concert in April.

The competition was advertised in the Irish daily newspapers on 2 May, 1953 and the post was also publicised in radio broadcasts. The fact that publicity for the post was confined to media within the State is significant; the intention was to recruit an Irish musician.73

The selection board consisted of Director of Broadcasting Maurice Gorham, Conductor Designate Milan Horvat, Music Director Fachtna Ó hAnnracháin, and Arthur Grüber, an eminent German Conductor, who had been engaged as guest conductor to the Orchestra for several weeks in 1951. It was considered important to have Horvat on the board as his presence was felt necessary to silence ‘disappointed elements’.74

There were twelve applicants and of these seven were shortlisted for audition: Stanley Bowyer, Brian Townsend, Walter Beckett, Gerard Victory, Sydney Bryans, Éimear Ó Broin and Lt. Col. James Doyle, who had conducted the radio orchestra from 1939 to 1940, and was at that time Director of the Army School of Music. However, prior to the audition, Doyle withdrew from the competition.75 It is, perhaps, surprising that he would have considered a move from the army, as it would have involved a very considerable reduction in pay from his salary of £1128 per annum.

73 This was made explicit in Minister Childers’ statement to the Dáil on 25 June 1953, where a reference is made to an ‘Irish assistant conductor’, Dáil Debates, 25 June 1953, Vol. 139, No. 14, page 10.
74 Note of Music Director dated 17 April 17, 1953, file 200/53(2) RTÉ.
75 A note prepared for the Minister in relation to a parliamentary question (for reply on July 30, 1953) relating to the appointments of both Ó Broin and Horvat merely notes that Doyle withdrew from the competition ‘for personal reasons’, note (n.d.), file 119/54, RTÉ.
The formal competition was held over two days and involved an initial interview on 28 June, followed by a practical conducting test on the following day. For the practical test each of the candidates chose a specific symphony, and each was also asked to conduct an excerpt from a piano concerto. Candidates were assigned marks out of a total of thirty, and, on this basis, were ranked in the following order: Ó Broin, Bryans, Victory, Beckett, Bowyer, and Townsend. Although the Board was not entirely satisfied with any of the candidates, Ó Broin was recommended for appointment, with Bryans as second preference. Ó Broin was, accordingly, appointed for a trial period of six months from August 25, 1953.

Ó Broin’s curriculum vitae was impressive. As detailed in the Dáil on 30 July 1953, after graduating from UCD he had studied conducting for two years at the Paris Conservatoire under Eugène Bigot, and was awarded first place in the final conducting examinations there. He then went on to study opera and ballet conducting at the Munich State Opera. In a competition for a Harvard research fellowship, he had been placed second among fourteen international competitors.

Sydney Bryans, the runner-up at the competition, had begun to study medicine in Trinity College but eventually turned to music. He was choirmaster and organist at North Strand Church and he taught music at Mountjoy School. Bryans had conducted the Radio Éireann Symphony Orchestra on several occasions and was a prize winner at Feiseanna Ceoil for piano and choral conducting.

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76 Conducting of the piano concerto is not mentioned in the notes on the selection process; however it is clear that it was part of the competition as Florence Ryan was engaged in that context to play the piano with the Orchestra on July 1. Letter to Ryan dated 11 June 1953 on file 200/53(2), RTÉ.
77 Report of Selection Board dated 30 June 1953, file 200/53 (2), RTÉ.
78 Answer to parliamentary question put down by Deputy Sean MacBride, Dáil Debates, 30 July 1953, cols. 1036–1038.
79 Ibid.
80 Irish Times, 19, 19 January 1952.
81 Irish Times, 3, 12 May 1948; Irish Times, 5, 10 May 1950.
Interestingly, the question of whether Ó Broin or Bryans was the better conductor would come to the fore several years later. Within the space of a few weeks in 1958, Charles Acton, music critic for the *Irish Times*, reviewed concerts conducted by each of the two conductors. Following a concert in May 1958, Acton declared that he was ‘convinced that Sydney Bryans [had] it in him to be a really good native conductor.’ Eighty-two Two months later he wrote that Bryans got ‘significantly better results from the RESO than our other native conductors.’ However, of Ó Broin’s conducting, he would write that ‘his gestures on the rostrum are rather limited . . .’, and he referred to his ‘inability to communicate what he wants at rehearsal.’ He concluded that it was imperative for him to solve the problem of communication with the orchestra.

**Women in the Orchestra 1948–1954**
While all of the members of the proto-orchestra established on the inauguration of Irish broadcasting in 1926 were women, by 1948 by far the great part of the players were men. Examination of the programmes for the Wexford Festival shows that of the sixty-two members listed for the 1952 concert, twenty were women. The same source shows that while the orchestra had expanded by 1954, the number of female musicians had fallen, so that, of the total of 71, only sixteen were women. Apart from harpist Sheila Larchet, women occupied only string positions. Two women principal string players were demoted: in 1948 Nancie Lord went to the No. 2 position in the first violins to make way for the new leader Renzo Marchionni; and in 1954 Máire Larchet, in similar fashion, gave way to Herbert Pöche on the viola desks.

In line with the entire public sector at the time, women members of the orchestra were paid at a lower rate than their male counterparts. While the pay differential during

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83 *Irish Times*, 4, 26 July 1958.
85 Appendix F.
the late 1940s and early 1950s was not as marked as it was in earlier decades, it was still substantial. In 1952 the weekly pay for women players was £9 or 10% less than male players who were paid £10.\textsuperscript{86}

The tendency to displace women with men may have been the result of general perceptions about their different capabilities and roles. Departmental Secretary León Ó Broin had strong views on the subject and had no hesitation about airing his opinions before the newly appointed Minister Erskine Childers in 1951: ‘there [are] too many women in the Orchestras.\textsuperscript{87} Women [are] not physically capable of playing symphony music effectively.’\textsuperscript{88} Apart from the question of women’s abilities there were, in Ó Broin’s opinion, other relevant factors. Referring obliquely to ‘a somewhat undesirable feature of the employment of married women’, he proposed as a principle that married women should not be in the Orchestra.\textsuperscript{89} If Ó Broin expected to get the Minister’s agreement he was disappointed. Childers would not agree to any move to get rid of married women as ‘he had strong views about the desirability of keeping married women in professions like teaching and the arts.’\textsuperscript{90}

Despite Childers’ strong stance as expressed to Ó Broin, there is a hint of less enlightened views in a letter to the Minister for Finance signed by Childers at about that time. The following sentence occurs in that letter:

We are compelled to employ comparatively young married women in the Radio Éireann Orchestra and if we did not do so we would be unable to appoint a

\textsuperscript{86} Estimates for the Public Services 1952–1953, 325. The pay differential ten years earlier was 20%, with weekly pay for men at £5 and for women at £4, Estimates for the Public Services 1942–1943, 312.

\textsuperscript{87} He was referring to both the Radio Éireann Light Orchestra and the Radio Éireann Symphony Orchestra.

\textsuperscript{88} Report of meeting between Ó Broin and Childers on 9 July 1951, file ‘Royal Irish Academy of Music—Improvements in Teaching Facilities, RTÉ.

\textsuperscript{89} The ‘undesirable feature’ was described in a memorandum written by Ó hÁnraíocháin to which Ó Broin refers. As the memorandum was not on any of the files seen by the author of this thesis, the nature of the supposed problem is unclear.

\textsuperscript{90} Ibid.
sufficient number of unmarried persons or older married people to maintain the Orchestra at its present strength.\textsuperscript{91}

The clear implication of this is that in an ideal situation ‘comparatively young married women’ (whatever that phrase means) should not be employed in the orchestra. It is likely that the letter, and the sentence in question, was drafted not by Childers, but by Ó Broin or one of his subordinates. However, it must also be assumed that it was read by Childers before he signed it, and it is surprising that he would endorse such patriarchal and paternalistic sentiments which were so at odds with views that he had gone out of his way to express earlier in the month.

Ó Broin’s views were merely reflective of contemporaneous prejudices about women musicians.\textsuperscript{92} Sir Thomas Beecham declared that ‘women in symphony orchestras constitute a disturbing element’.\textsuperscript{93} Oboist Evelyn Rothwell, when first engaged by the London Symphony Orchestra in 1936, felt acutely her male colleagues observing her ‘critically and unkindly’.\textsuperscript{94} All-women orchestras were established in the United States in response to an effective bar on the employment of women in the major orchestras. This position changed only on the entry of that country into the war in 1941, and the consequent depletion of the ranks of male musicians; within the following decade women, although still in the minority, were employed by most of the major orchestras in that country.

\textsuperscript{91} Letter from Childers to Minister for Finance MacEntee dated 30 July 1951, file 86/56(3), RTÉ.

\textsuperscript{92} In the United States up to the 1970s many of those responsible for hiring decisions publicly expressed the opinion that female orchestral musicians were less talented than their male colleagues; Claudia Goldin and Cecilia Rouse: ‘Orchestrating Impartiality; The Impact of ‘Blind’ Auditions on Female Musicians’, Working Paper No. 5903 of the National Bureau of Economic Research (Cambridge, Mass. Jan 1997) 25.


\textsuperscript{94} Richard Morrison, Orchestra—The LSO: A Century of Triumph and Turbulence (London: Faber and Faber, 2004), 186.
Despite the objective evidence as to the decline in the numbers of women in the Orchestra, there are indications that at least some of the male members of the orchestra felt that women were preferred in competitions for engagement. At a meeting of the Annual Delegate Conference of the Institute of Professional Civil Servants, a male member of the Orchestra claimed that preference was given to female applicants for membership to the Orchestra because of the lesser cost involved.\(^{95}\)

**Reaching New Audiences: Provincial Concerts and Belfast**

Since the establishment of 2RN in 1926, music lovers in Dublin had had the advantage of enjoying live orchestral concerts under the auspices of the broadcasting authority. While in the early years these concerts were infrequent, in the 1940s they became a regular feature of the musical calendar. With the expansion of the orchestra in 1948, and the decision to have it dedicated to art music solely, there were demands from provincial centres for visits by the Radio Éireann orchestra.

During the 1942 negotiations on the musicians’ agreement the orchestra members had pressed for a clause confining service to the Metropolitan Area of Dublin. Management at the time would not concede this point, insisting that such a provision would not be necessary.\(^{96}\)

The assurance previously given to the musicians reflected the Department’s view that orchestral visits to the provinces were not practicable at the time. In 1943, in a reference to the need to develop the art of music outside Dublin, the Minister at the time, Patrick Little, recognised that ‘Music making in the country is of as great importance as music making in Dublin.’ Significantly however, he made no mention of the possibility of the orchestra—with a complement at the time of thirty-nine musicians—visiting

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\(^{95}\) Minutes of the annual delegate conference of the Institute of Professional Civil Servants held on 24 January 1953, file 999/45/23, NAI.

\(^{96}\) See Chapter Four.
provincial centres. His emphasis then was on the desirability of financially supporting and relaying concerts staged by local musical groups such as the Waterford Music Club and the Sligo Operatic Society.\textsuperscript{97} The entirely changed situation of the orchestra after its enlargement meant that a confinement of concerts to the city of Dublin could not be maintained.

In July 1948 Minister James Everett told the Dáil ‘I hope in time it will be possible to send the orchestra out to visit at least some of the larger provincial centres in order that the benefit of the only professional symphony combination in Ireland will be more widely diffused. It is necessary that people should see orchestras as well as hear them as part of the process of musical education.’\textsuperscript{98} In the following year’s debate on the estimates for broadcasting, there was criticism of the concentration of cultural activities in Dublin to the detriment of the provinces. Citing Cork and Sligo as examples of centres with strong musical traditions, Deputy O’Liatháin suggested that the symphony orchestra should travel outside Dublin to stimulate interest in music.\textsuperscript{99}

Ó Broin, the Departmental Secretary, was quite clear about the role of the recently expanded ensemble and about the obligations of the broadcasting station in seeking to facilitate wider access to it. In December 1949 he wrote that ‘The Orchestra has become […] a national institution of equal importance, in its own sphere, with say the National Museum, the National Art Gallery or the National Library. It is something that belongs to the people and must be taken to them.’\textsuperscript{100} Ó Broin obviously had in mind that provincial visits would become a normal part of the business of the orchestra.

\textsuperscript{97} Despite the fact that Radio Éireann had an orchestra which was the only professional ensemble in the State capable of performing (some) of the art music repertoire, the Minister stated that ‘The country [that is, provincial centres] clearly should make its own effort’. Dáil Debates, 9 November 1943, columns 1754–1755
\textsuperscript{98} Dáil Debates, 20 July 1948; column 817.
\textsuperscript{99} Dáil Debates, 12 July 1949, column 605.
\textsuperscript{100} Extract from letter from Ó Broin to Minister for Education dated 5 December 1949, file 98/59 RTÉ.
Cork was the first provincial centre to benefit, but not without some initial opposition. When the proposed visit was put to the members of the orchestra in August 1949 it was voted down. While Ó Broin felt that the Department had the legal authority to direct the musicians to go to Cork as part of their normal duties, he had reservations about insisting on a visit in the face of opposition. In the event, the musicians’ reluctance evaporated when the Cork Orchestral Society, which was sponsoring the concert, agreed to make a payment of one guinea per person to cover incidental expenses such as drinks.\textsuperscript{101}

The concert was held in the City Hall, Cork on 18 September 1949. Hans Schmidt Isserstedt conducted Beethoven’s ‘Eroica’ Symphony, the entr’acte from \textit{Rosamunde} by Schubert, and Rachmaninoff’s Rhapsody on a Theme of Paganini. Very appropriately, the soloist on this occasion was the Cork pianist, Charles Lynch.\textsuperscript{102}

The new experience of travelling to provincial centres could cause difficulties for the orchestra members and management. Touring together could lead to interpersonal problems. And a later trip to Cork provides an example of how enforced contact with fellow musicians could lead to tensions between players. On the occasion of the visit of the orchestra to Cork in February 1951, the local Orchestral Society, under whose auspices the concert was being held, had arranged accommodation for the musicians in various private houses in the city. The intention was to have pairs of musicians assigned to the hosts. In the knowledge that previous such arrangements in Belfast had led to some difficulty, the orchestra management had given some thought to which members should be paired. A list of pairings which had been used for the Belfast trip two weeks previously had to be hurriedly amended to take account of problems experienced on the Northern

\textsuperscript{101} Note of 2 August 1949, file 63/59(1b), RTÉ.

\textsuperscript{102} \textit{Irish Press}, 6, 19 September 1949.
trip. However, on the trip to the ‘southern capital’ there was a repetition of previous difficulties. A number of the musicians refused to take up accommodation arranged in advance for them, as it would have involved sharing with someone with whom they felt they had reason to feel aggrieved. For example, one woman took umbrage at something she overheard from a colleague on the journey down, and then refused to be in the same accommodation as the offending musician.\textsuperscript{103}

In this connection, writing after years of experience as orchestral musicians, Clive Gillinson and Jonathan Vaughan quote with approval Mark Twain’s dictum that ‘there a’int no surer way to find out whether you like people or hate them, than [to] travel with them’. They note that ‘anyone who does not fit in musically and socially is likely to create problems later when it comes to the very high degree of team co-operation required of orchestral players.’\textsuperscript{104} In the early years of the orchestra it is likely that members had not yet developed the required \textit{esprit de corps} that would facilitate the necessary degree of ease in each other’s company.

The visits of the orchestra to St Patrick’s College Maynooth, a seminary for those preparing for the Roman Catholic priesthood, were unusual in that the concerts were not open to the public. The President of the College at the time, Edward J. Kissane, was a man of some culture, with a particular interest in music.\textsuperscript{105} He would have welcomed the concerts which became a regular feature in the college calendar from 1950, and these events undoubtedly did something to ameliorate the monastic austerity of life in the enclosed institution.

A question that might arise today would scarcely have been conceivable in the Ireland of the 1950s, that is, what rationale could be given for a public institution, such

\textsuperscript{103} Note to Director of Broadcasting (n.d) file 63/59 (1b), RTÉ.
as Radio Éireann benefitting a private organisation such as Maynooth College? This was akin to the broadcasting authorities giving the orchestra to the Royal Dublin Society or the Cork Orchestral Society for a concert exclusively for members of those institutions. However, there was a possible justification for the Maynooth concerts in that the seminarians would eventually, as priests, be very influential in the communities to which they would be assigned. In particular, priests would become managers of a majority of primary and secondary schools. This consideration would have been in the minds of those planning at the time for the series of concerts for children initiated in the early 1950s. León Ó Broin noted that procuring the attendance of children at such concerts crucially would involve the cooperation of schools which ‘were more or less under the thumbs’ of the local school managers, and not under the control of the Department of Education. The continued success of the scheme was therefore conditional on the support of people such as those who would eventually graduate from Maynooth. An additional consideration was that, as noted by the Irish Times critic, the acoustic of the Aula Maxima on the Maynooth campus provided a far more favourable venue for the orchestra than the Phoenix Hall in Dublin.

The concerts in Maynooth in 1950 and 1951 were planned to fit into the calendar for the ecclesiastical year. Easter Saturday marks the end of the Lenten penitential fasting season, and to mark this event the Orchestra gave concerts in the seminary on 8 April 1950 and on 24 March 1951. The 1950 programme included the ‘Clock’ symphony by Haydn, together with works by Rossini, Brahms, Harty, Ravel and Dukas. Rossini also

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106 Then, as now, article 44.2 of Bunreacht na hÉireann enjoined the State ‘not to endow any religion.’
107 Letter dated 1 December 1949 from Ó Broin to William Watt of the Waterford Musical Society, file 98/59, RTÉ.
108 Irish Times, 5, 10 April 1950.
109 Referring to Matteo Glinsky’s concert on 25 July 1950, Pine (Music and Broadcasting in Ireland, 138) states that ‘The almost obligatory Haydn symphony (no. 104, ‘London’) also featured …’ As a comment on the typical concert programme at the time this is completely misleading. For example, of sixty-eight concerts in 1950 there were only four which included Haydn symphonies (three Haydn symphonies in 1951; somewhat more, five, in 1952).
featured in the 1951 concert with the overture to *The Thieving Magpie*, and Beethoven’s Pastoral Symphony together with works by Mendelssohn and Rimsky-Korsakov were also included.

In May 1950, Ó Broin discussed a visit by the orchestra to Belfast with the Minister for External Affairs, Seán MacBride. The Minister was fully supportive of the Northern trip but both men foresaw a particular problem: on going north would the orchestra be expected to play the British national anthem, ‘God Save the King’? MacBride was insistent that the orchestra could not play the anthem in Belfast. The problem was solved by the choice of venue, the Ulster Hall, where the standing convention was that the anthem was not played.

On getting the External Affairs imprimatur, Ó Broin made contact, through an intermediary Dr John Harrington, with a representative of the Roman Catholic organisation The Young Philanthropists which had a record of organising concerts in Belfast. The Chairman of this society travelled to Dublin to discuss arrangements with Ó Broin, and the outcome was a concert on 1 February 1951 in the Ulster Hall, followed by a concert for children at the same venue. The programme for the main concert included Tchaikovsky’s ‘Pathétique’ Symphony, and works by Harty, Weber and Smetana, together with arias by Meyerbeer, Puccini, Verdi and Massenet sung by tenor James Johnston.

Ó Broin looked on the Belfast venture as a public relations exercise, and the services of the orchestra were given free. However, the promoters covered the accommodations costs and the travelling and subsistence expenses of the orchestra, and

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110 The rationale for the prohibition was based on the claim in *Bunreacht na hÉireann* (Article 2 since amended), that the six northern counties were an integral part of the Irish State.
while they took all the receipts from sales of tickets, they were exposed to the financial risks of the failure. As it happened the concert about broke even.\textsuperscript{111}

Minister Erskine Childers felt that the Belfast concert was significant enough to merit mention in the Dáil Debate on the Estimates for Posts and Telegraphs on 20 June, 1951. Obviously referring to the main evening concert he claimed that the Ulster Hall was ‘filled to capacity’.\textsuperscript{112} This was gilding the lily; the Hall was only about three quarters full. The level of attendance was probably adversely affected by the occurrence on the same night of a concert promoted by the Council for the Encouragement of Music and the Arts.\textsuperscript{113}

\textbf{Reaching New Audiences: Children}

Music was not a significant element in the Irish educational system during the period.\textsuperscript{114} Only a tiny proportion of students, between one and two percent, studied music for the leaving certificate, and the overwhelming majority of those who did so were girls.\textsuperscript{115} The vast majority of schoolchildren had never seen or heard a symphony orchestra, and classical music would have been as alien to them as the Japanese Noh Theatre. A major initiative was needed to get primary and secondary students interested in art music. A scheme in the United Kingdom provided a model for Ireland. Specially organised classical concerts for children had been a feature of musical life there for several decades. The moving forces behind these concerts were Sir Robert Mayer and Lady Dorothy Mayer. Sir Robert was a German industrialist of Jewish origin and his wife was a noted soprano who had been an exponent of contemporary music.\textsuperscript{116} The expansion of the

\textsuperscript{111} Note of Staff Administration Officer (n.d.) \textit{Ibid.}
\textsuperscript{112} Dáil Debate, 20 June 1951; column 306.
\textsuperscript{113} The capacity of the Hall was 1,657, while attendance was approximately 1,250. See internal memo. dated 5 February 1951, on file 63/59(7), RTE.
\textsuperscript{114} See section on ‘Deficiencies in Education’ in Chapter Six below.
\textsuperscript{115} See Appendix G.
\textsuperscript{116} Stanley Sadie, ‘Sir Robert Mayer at 100,’ \textit{Musical Times} 120/1636 (June 1979): 457 and 474–475.
orchestra now presented Radio Éireann with an opportunity to do something on similar lines to what had been established in the United Kingdom.

While in London in late 1949, Ó Broin was introduced, by Hubert Clifford, to the Mayers who expressed interest in establishing a scheme of concerts for children in Ireland, and they promised assistance both in the form of advice and financial support. Ó Broin felt uneasy about the latter possibility; he later worried that ‘some over-sensitive nationally minded people might be inclined to decry our association with English or Jewish plutocrats.’ In order to nullify any such supposedly tainted association Ó Broin suggested, in an internal Departmental memorandum, that the proposed series of concerts should be given a Gaelic designation such as ‘Ceol do’n Óige’, although due acknowledgement would be given to the Mayers’ assistance.\(^{117}\)

At the London meeting Ó Broin had been given a memorandum suggesting how concerts for young people could be established in Ireland. This document was informed by almost a quarter of a century’s experience of organising such events. Most of the elements outlined in it were followed in organising the Irish concerts in coming years. The Mayers felt that the concerts should be specially devised, taking into account the capacities and limitations of the students, and that they should be of no more than an hour-and-a-quarter in duration. They also felt that there should be a very careful selection of works to be performed, and that these should offer a basis for education and explanation. The conductor should be capable of inspiring the students. Pupils should be adequately prepared in advance using gramophone records, piano, or other suitable means, to enable them to arrive at the concerts in a receptive mood. And attendees should be required to

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\(^{117}\) Ó Broin’s memorandum dated 11 November 1949, file No. 98/59, RTÉ. The reference to ‘Jewish plutocrats’ should not be taken as an expression of anti-semitism on O’Broin’s part. On the basis that ‘we are all Semites’, O’Broin, together with Frank Duff, was involved in the establishment of the short-lived Pillar of Fire Society, with the purpose of encouraging dialogue between Jews and Catholics; Ó Broin, Just Like Yesterday: An Autobiography, 147–148.
make a token payment for admission to the concerts, so that they would later be prepared, as adults, to pay for such events. It was felt that the success of the venture would depend crucially on the cooperation of relevant educational agencies, and that coordination would have to be the responsibility of a central committee representative of such bodies.118

As it happened, preparations for a children’s concert in Waterford were already in train at the time of Ó Broin’s meeting in London. The first visit of the orchestra to the city was scheduled for the evening of 25 January 1950, followed the next morning with a concert for children. The two concerts were planned as a result of an invitation from the Waterford Music Society. Ó Broin was very excited by the prospect of a concert specially devised for children, and he wrote to the Minister for Education, Richard Mulcahy, asking for the support of his Department in allowing the local schools to release pupils on the occasion of the musical event. Ó Broin felt that ‘Contact with a professional orchestra such as ours can [...] be a great emotional experience for young people and can open their minds to a world which many of them otherwise would never learn exists.’119

If Dorothy Mayer’s account of the concert is anything to go by, the event confirmed the expectation that experiencing orchestral music for the first time would be ‘a great emotional experience’ for the children:

On January 25 [1950], I went as an invited guest of the Waterford Music Society to hear the first Orchestral Concert for Children ever given by the orchestra of Radio Eirann [sic]. It was a great day for music in Eire, for the Society, for the orchestra, but greatest of all for the children. There were nearly 2000 of them,

118 Memorandum on the Proposition to Innovate in Eire Orchestral Concerts for Young Children (n.d.), file 98/59, RTE.
119 Letter of Ó Broin to Richard Mulcahy dated 5 December 1949; file 98/59 RTÉ: ‘So far as young people are concerned I believe, and my family experience proves it, that symphonic music can be a first-rate educational factor and that without it the educational make-up of our people is defective.’ The reference to Ó Broin’s family experience is probably an allusion to his son, Éimear Ó Broin, who would, within a few years, be appointed to the position of Assistant Conductor of the Radio Éireann Symphony Orchestra.
some from the big schools of the city, where they had been prepared for the concert, as children are here [in England], but many hundreds more from little country towns and tiny villages; they had walked miles with their teachers before they could take the buses which brought them in. How they gazed at the instruments they had never seen before, what a gasp went up when they heard the sweet sound of the harp, and how the little boys near me imitated the trombones in the overture to ‘William Tell’.¹²⁰

A concert on the lines of the Waterford event was held when the Orchestra visited Belfast in the following year. Following the evening concert in the Ulster Hall for adults on 1 February 1951, a concert for children was held on the following afternoon at the same venue. Despite the fact that the Ministry of Education did not co-operate with The Young Philanthropists, who organised the concert locally, some 2,700 children attended, of which approximately 27% came from Protestant schools.¹²¹

The fact that the orchestra had provided concerts for children in Waterford and Belfast but not in Dublin led to some criticism of Radio Éireann.¹²² Ó Broin had insisted from the beginning that the initiative for any scheme of concerts should not lie with the broadcasting station; Radio Éireann would gladly cooperate by providing the orchestra and conductor, but it could not be expected to take the initiative in gaining the support of the schools. In order to nudge others to move on this two children’s concerts were given

¹²⁰ Crescendo: A Magazine devoted to young Concert-goers; Number 28 March 1950; edited by Dorothy and Robert Mayer (copy on file 98/59, RTÉ). The date given in the Crescendo account is incorrect: the children’s concert was given on 26 January, rather than 25. Dorothy Mayer’s account cannot be regarded as completely objective; undoubtedly she would have looked forward to the success of the Waterford event. Nevertheless, her somewhat effusive report probably does capture much of the atmosphere of the Waterford concert. In a private conversation with me, the late Etaín O’Siocháin described the electrifying effect that a performance of Glinka’s overture to Ruslan and Ludmilla had on her as a child at a similar occasion in Waterford about ten years after the event described by Mayer.

¹²¹ Letter dated 23 February 1951, from Mr Frank Donnelly, Chairman of The Young Philanthropists; file 63/59(7), RTÉ.

¹²² Irish Independent, 8, 4 April 1951. Joseph O’Neill ‘Dublin Concert for Children,’
in the Phoenix Hall on 3 April 1951, in lieu of the usual Tuesday evening event. Dr Hubert Clifford, who was in Dublin in the course of his duties as adjudicator at the Father Mathew Feis, conducted, and, in accordance with the Mayer formula, gave a ‘conducted tour’ of the orchestra with leaders of sections playing a few bars. The first programme consisted of Percy Grainger’s arrangement of the ‘Londonderry Air’ and his Shepherd’s Hey, Weber’s overture to Oberon, the first movement of Schubert’s ‘Unfinished’ Symphony, and Brahms’ Hungarian Dance No. 6. The second concert had Grieg’s Peer Gynt Suite No. 1, the Hebrides Overture by Mendelssohn, the prelude to Act 3 of Lohengrin, and Massenet’s ‘Méditation’ from Thaïs, with Renzo Marchionni playing the solo part. The pattern for each of these concerts was to be followed in years to come; the duration would be little more than an hour, and the individual items would be of relatively short duration. Where symphonies or similar multi-movement works were featured, only a single movement rather than the entire work was played.

The April 1951 concert seems to have started a process of gestation for a new organisation. In January 1952 the newly established Schools Concerts Association held a meeting in Dublin attended by teachers from primary, secondary, and vocational schools in the Dublin area. The Department of Education and Radio Éireann were represented at the event, and Dorothy Mayer was also present. Michael McNamara, Assistant Director of the Municipal School of Music, who chaired the meeting, announced that a series of concerts for children was to be held in the Phoenix Hall beginning in February with a concert conducted by Hubert Clifford. He hoped that two concerts per month would

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123 *Evening Mail*, 4 April 1951, 7, ‘Radio Orchestra in New Role’. Dr Hubert Clifford was an Irish-Australian composer based in London. He was Music Director to Alexander Korda, the film magnate.

124 *Evening Mail*, 4 April 1951.

125 *Irish Independent*, 3, 18 January 1952. Following Ó Broin’s suggestion the School Concerts Association would later be given a Gaelic title ‘Ceol-Chumann na nÓg’.
be held thereafter. It was proposed to charge sixpence for each concert programme which would serve as an admission ticket.

Within the first year (by February 1953) nineteen concerts for children had been held in Dublin, with aggregate attendances of some 10,000. This was a creditable achievement; the Mayer Concerts in the UK achieved an attendance of merely 2,000 in their first year.\footnote{126 Hubert Foss: ‘The Robert Mayer Concerts for Children’ in Crescendo, March 1950.} The conductors involved in the concerts were Dr Hubert Clifford, Dr Arthur Duff, Peter Killian, Brian Boydell, Lt. Col. James Doyle, and Brendan Dunne.\footnote{127 Irish Times, 5, 4 February 1953.} Childrens’ Concerts would continue with the involvement of the Radio Éireann Symphony Orchestra for another two decades.

Surprisingly, the institution of the concerts for children was not adverted to by the Minister, or by any of the Deputies, in the Dáil Debate on the Estimates for the Department of Posts and Telegraphs in 1953 by which time there had been a full year of such concerts. However, in the following year’s debate the concerts were praised by several deputies In particular, Cork Deputy Anthony Barry, commenting on their significance and impact, claimed that ‘All the pleasure that an adult gets out of listening to good music is nothing compared with the marvellous opening up of a new world to the child when he first hears good music.’\footnote{128 Dáil Debates, 23 June 1954, column 436.}

**Proposal to Establish a Chamber Orchestra**

When the establishment of the Radio Éireann Symphony Orchestra was first proposed in 1947, it was announced that occasionally, the group could be augmented by members of the Light Orchestra to perform works which required larger instrumental resources than were available in the former ensemble.\footnote{129 Dáil Debates, 23 April 1947; Column 1296. The Radio Éireann Light Orchestra was established at around the same time as the Symphony Orchestra.} What was not mentioned at that stage was the possibility of a scaling down to a chamber orchestra composed of members of the
Symphony Orchestra. The establishment of such a combination could have led to the exploration, in a systematic way, of the pre-classical repertoire.

In February 1953, Brian Boydell, following an approach by Leopold Laurent, first horn in the orchestra, put such a proposal to Director of Music Fachtna Ó hAnnracháin. Boydell had conducted the RÉSO from time to time, and also regularly conducted the Dublin Orchestral Players, an amateur group. As a composer he was making a name for himself with such pieces as *In Memoriam Mahatma Ghandi* and his Violin Concerto which would, in 1954, win the Radio Éireann Carolan Prize. He gave regular talks on classical music on the radio station.\(^\text{130}\)

Zola Cirulli was proposed as Leader of the new group, with Walter Beckett on harpsichord. The string proportions were envisaged as 4,3,2,2,1. Woodwind—typically two oboes, two horns, and bassoon—would be used as required. As repertoire for the proposed group Boydell mentioned the rarely heard Haydn and Mozart symphonies, and the works of Bach and Vivaldi. He suggested that concerti grossi and solo concerti could be a frequent feature of programmes. Monthly concerts of approximately one hour’s duration would be staged. The conductor’s fee would be £15, and players would be willing to accept £5 per concert to include four rehearsals. On that basis the total cost of a concert would be about £100.\(^\text{131}\)

The Director promptly responded to Boydell’s proposal: while he would like to include chamber orchestra concerts in the radio schedules, financial considerations and the limited programme hours available made such a venture impossible. A second radio

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\(^{130}\) Between conducting engagements and talks for Radio Éireann, Boydell earned £560 for the period between April 1951 to March 1952, note (n.d) on unnumbered file entitled ‘Brian Boydell’, RTÉ.

\(^{131}\) Letter from Boydell to Director of Music dated 20 February 1953, unnumbered file ‘Brian Boydell’, RTÉ.
programme was being envisaged and when it came on the air the proposal might be re-
considered.¹³²

Boydell again corresponded with the Director with a non-binding proposal: would
Radio Éireann be prepared, without commitment on its part, to give the venture a trial by
means of occasional concerts; such an experiment would allow for the radio station to
assess the worth of the new ensemble? Ó hAnnracháin replied that he would keep the
suggestion in mind if circumstances changed.¹³³ There the matter ended for the time
being; it would be another ten years before János Furst established the type of ensemble
envisaged by Boydell, in the form of the Irish Chamber Orchestra.¹³⁴

Concert Programmes 1948–1954
During the period 1948 to 1954 the RESO had a succession of visiting continental
conductors, and, as was to be expected, the most significant determinant of the content of
concert programmes during that period was the personal taste, sometimes influenced by
nationality, of the man on the podium. Director of Music Fachtna Ó hAnnracháin allowed
visiting conductors a great deal of latitude in framing their programmes, subject to certain
minor qualifications. A letter from Ó hAnnracháin to Edmond Appia, who was to take up
the baton in late 1947, is probably typical of the non-prescriptive briefs that were given
to conductors. The latter was asked for suggestions for the programmes for the
forthcoming public concerts and for the first three studio concerts. Soloists had been
engaged for two public concerts in November and December, to perform the Brahms
Violin Concerto, and a Beethoven Piano Concerto, and the conductor was asked to build
his programmes around these two commitments, with the further qualification that Appia

¹³⁴ Michael Dervan, ‘RTÉSO conductor and violinist Janos Furst dies aged 71’, Irish Times 5 January
2007.
should ‘refrain from including too many obscure modern works in these [public concert] programmes’ as ‘it would be better to retain them for studio performances.’ The impact of Radio Éireann’s laissez-faire policy did not please everybody. According to John O’Donovan,

There was a period in the 1950s when the orchestra was playing far too much music of the French and Scandinavian schools and not enough of the classic and romantic repertoire. This was not because a gay spirit of adventure had seized the RTÉ [sic] Music Department but because it allowed certain conductors to draw up programmes which served their own ulterior motives.

Apart from French music, chosen by Martinon and others, and Scandinavian works chosen by Sten Frykberg and Sixten Eckerberg, other nationalities were represented in concert programmes. Particularly interesting examples of nationalist-influenced programmes were those of Milan Horvat who chose many contemporary composers from his home state Yugoslavia, a multi-ethnic federation. However, with one exception, all of the Yugoslav composers chosen by Horvat were from his native Croatia, manifesting a nationalist rather than a state allegiance.

An analysis of concert programme content for the years 1948 to 1954 belies the contention, conveyed in O’Donovan’s remarks, about the relative paucity of music from the classical and romantic repertoire. Mozart, Beethoven, Brahms, Wagner, Tchaikovsky and Schubert, in that order, topped the frequency of performance rankings for those years.

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135 Letter of Ó hAnnracháin to Appia, 26 September 1947, file 229/56(5), RTÉ. Appia included Messiaen’s *Les offrandes oubliées* (1930) for the concert on 9 November, and the Bartók Concerto for Orchestra (an Irish premiere performance of a work composed just four years previously) in the concert for the Capitol Theatre on 7 December 1947).


137 The Croatian composers were Papandupolo, Devčic, Gotovac, Šulek, Lhotka, Cipra, Bjelinski, Kelemen and Stanko Horvat. The sole Slovenian exception was Škerjanc.

138 See Table B3 in Appendix B.
However, the outcome of the choices of visiting conductors was that, apart from music from the classical and romantic canon, there were indeed frequent performances of contemporary music (although less frequently in 1953 and 1954) from the country of the conductor in charge.\textsuperscript{139}

Typical of the programmes for the years up to 1952 was what was on offer in 1948. Concerts for that year featured Messiaen’s \textit{L’Ascension} (1933), Hindemith’s \textit{Mathis der Maler} Symphony (1934), Dallapiccola’s \textit{Piccolo Concerto} (1939), Rawsthorne’s Piano Concerto No. 1 (1942), Maconchy’s \textit{Puck Fair} (1943), Frank Martin’s \textit{Petite Symphonie Concertante} (1945), and Honegger’s Symphonies Nos. 3 (1945) and 4 (1946).

While Vaughan Williams appears on programmes on fourteen occasions, including repeated performances of the \textit{Wasps} Overture and the Tallis Fantasia, there were no performances of his symphonies. \textit{The Dream of Gerontius} and the ‘Enigma’ Variations are among thirteen Elgar performances. The twelve Delius performances include \textit{Brigg Fair} and \textit{A Song before Sunrise}, as well as operatic excerpts. Britten’s oeuvre is represented by seasonal performances of the Cantata \textit{Saint Nicholas}, and also orchestral excerpts from \textit{Peter Grimes}, both recently composed works.

Among British composers some of those with Irish connections and sympathies do relatively well. Moeran, then residing in Kenmare, enjoyed fourteen performances including two performances of the Symphony in G Minor. Bax gets thirteen performances, including the Symphony No. 3 and the Cello Concerto. Elizabeth Maconchy is less in evidence with only three performances.

While Irish composers such as Boydell, Fleischmann and Duff do appear on concert programmes, native composers fare somewhat less well than in previous years,\textsuperscript{139}

\textsuperscript{139} See Appendix C for details of contemporary works performed during the period 1948–1954.
especially when compared to the early years of Bowles’s tenure. Sometimes such composers appear on programmes devoted exclusively to Irish music, such as the concert devoted to Stanford in September 1952, and the choral and orchestral concert of Fleischmann’s works on the following November.

Almost absent were the works of Soviet composers: Shostakovich symphonies are listed on three occasions (No. 1 twice, No. 9 once); Prokofiev fares much better with fourteen performances, of which five are of his first (‘Classical’) symphony, and two are of the Piano Concerto No. 3; while Khachaturian appears on only three occasions.

Stravinsky appeared on programmes on thirteen occasions. There were performances of Firebird and Petrushka, but none of The Rite of Spring; and compositions from his later neo-classical period such as Jeu de Cartes, Pulcinella and the Divertimento from Fairy’s Kiss.

There were three performances of Bartók’s Concerto for Orchestra. There were twenty-two performances in all of Sibelius works, of which twelve were performances of symphonies, excluding Nos. 3 and 6. Carl Nielsen, the other great Nordic composer, whose works were only beginning to become known in the 1950s, appears on only three occasions, including one performance of his Symphony No. 4 (‘The Inextinguishable’).

After an almost ten-year gap, Symphony No 4 (‘The Romantic’) by Bruckner appears on a programme in May 1949, and gets three further performances in the period up to 1954. Mahler featured in six programmes, with Kindertotenlieder on three occasions, Symphony No. 4 once, as well as performances of single movements from Symphonies Nos. 2 and 5.

While most contemporary works performed during the period were tonal, with an almost complete absence of music of the Second Viennese School, the concert given by Winfried Zillig on 27 March 1953 was atypical in this regard. The conductor, a pupil of
Schoenberg, included in the programme Berg’s *Drei Bruchstücke aus ‘Wozzeck’*, Schoenberg’s Kammersinfonie No. 1, and Zillig’s own Six Lieder for Soprano and Orchestra. Also included, probably as a sweetener to allay the austerity of the rest of the programme, was, as already mentioned, the Divertimento from Stravinsky’s *Fairy’s Kiss*, written as an homage to Tchaikovsky. The appearance on programmes of works by Bruckner, Mahler, Schoenberg and Berg is an indication of the distance travelled since the original augmented orchestra first began to give concerts in the 1920s.

There is a significant difference, especially in later years, between the content of programmes of studio concerts and those of public concerts for which payment was required for admission. The necessity to make a profit, or at least to break even financially (hinted at by Ó hAnnracháin in his brief for Appia), meant that programmes for public concerts would not usually contain unfamiliar composers or works. Such concerts included mostly classical, romantic or neo-romantic works, with many relatively short items or text-based works, such as songs or arias.\footnote{See Appendix B for performance frequency analyses of works by composer and genre for this period.}

Handel is the most frequently performed baroque composer in this period: his *Messiah* gets three performances between 1951 and 1952, and *Alexander’s Feast* is performed in the latter year. That composer’s concerti grossi and solo concerti also feature in programmes, as well as arrangements of the *Water Music* and *Fireworks Music*. Johann Sebastian Bach appears less frequently on programmes: all of the Brandenburg Concertos, apart from No. 2 are played; the Christmas Oratorio is broadcast, over three nights in December 1948; and, to mark the bi-centenary of the composer’s death, the Mass in B Minor is broadcast in September 1950. There are also occasional performances of the works of Vivaldi, Delalande and Corelli.
Chapter Six: The Radio Orchestra and its Environment

Evolution, whether biological or cultural, is shaped by the environment in which it occurs. This chapter looks at the evolution of the orchestra in 2RN/Radio Éireann from several perspectives: that of the individual who might contribute to the cost of maintaining an ensemble capable of performing a wide range of symphonic works; that of a young man or woman who might decide to follow a career as an orchestral musician; that of someone who might, or might not, choose to attend a symphony concert; and that of the civil servant in the Department of Posts and Telegraphs or the Department of Finance dealing with issues about the radio orchestra, who brings to his job individual attitudes to, and levels of knowledge of, music, but who is also swayed by corporate values and attitudes.

Deficiencies in Education
A major determinant of how art music was received generally in early twentieth century Ireland was the quality of education. In 1923, John Larchet, Professor of Music at UCD, published ‘A Plea for Music’. In it he claimed that ‘it is not possible to foster a real love for music in our children and an ever-developing taste, from a musical education that never aims at producing either.¹ The nature of the education received would affect general attitudes to music, which in turn could influence how a career as a musician would be regarded, how attendance at a concert might be seen, and how music generally might be valued by officials, or by potential beneficiaries of a symphony orchestra.

Joseph Lee notes that in the early decades of independence the stress on Gaelicization did much to demean education: Irish was elevated to the detriment of

standards in other subjects; financial penalties were imposed on schools which lacked competency in the teaching of the language, irrespective of how well the school fared in other areas—with the result that pupils were fitted only for their future roles, when they emigrated, as ‘hewers of wood and drawers of water’.\textsuperscript{2}

In 1952, Donnchadh Ua Braoin, an inspector of music for primary education, claimed that ‘from 1922 on, the concentration on Irish created [such] dislocation [that] music almost disappeared from the curriculum—in practice at least.’\textsuperscript{3} Whatever attention music did receive was dominated by other concerns.

Music was regarded as merely instrumentally valuable by both state and church:\textsuperscript{4} for the state, music, through appropriate singing classes, could be used as a tool for the consolidation of the nation.\textsuperscript{5} The singing class, introduced in national schools in 1900, but totally realigned as to purpose on the achievement of independence, was, according to Mullaney Dignam,

intended to have less musical and more ‘national’ value in the restoration of a ‘Gaelic heritage’ [and] was merely intended to serve the Irish language through song, a measure that was due in no small way to the particular, and often musically ill-advised, zealotry of the language revivalist Gaelic League in the shaping of educational policy.\textsuperscript{6}

On the other side of the alliance, the Catholic Church, in pursuit of its salvific mission to save souls, elevated religion to a primary place in the school day, and sought

\textsuperscript{4} Although financed from state funds, the national schools were under church control, in that the local managers of the schools were clerergymen, the vast majority of which were Catholic.
\textsuperscript{5} According to Mullaney Dignam music and musical activity was seen by the state as ‘a useful agent in the task of nation-building.’; Karol Ann Mullaney Dignam, \textit{State, Nation and Music in Independent Ireland, 1922–51} (PhD thesis, National University of Ireland Maynooth, 2008), 415.
\textsuperscript{6} \textit{Ibid.}, 292–293.
the reinforcement of the religious ethos through programmes for teaching plainchant. The
plainchant movement was prominent in national school up to the 1950s in such locations
as Ennis, Tuam, Limerick, Kilkenny and Wexford. However, plainchant (monophonic,
unpulsed music), while both historically and aesthetically significant, is not a genre which
could facilitate an appreciation of the kind of homophonic, metred, Western art music
which was the typical fare of the Radio Éireann Orchestra.

For the most part music was not seen by either party as intrinsically valuable in
itself, or as an important part of a broad humane programme of education. In relation to
the use of music in education by both church and state, Mullaney Dignam points out the
subordination of music to other purposes:

The teaching of hymns and plainchant in national schools, the majority of which
were under Catholic boards of management, was intended to connect children with
the Catholic spirit and outlook, in the way that Irish songwords [sic] were intended
to connect children with the ‘Gaelic spirit and outlook’, both at the expense,
though, of the development of musical literacy and musicality.8

The disregard for music in education would last for many decades. In 1947 the
INTO, in its report A Plan for Education, criticized official government policy for its
neglect of music. Seven years later, the authors of the Report of the Council for Education
in 1954 would find it necessary to state, in relation to the subject, that national schools
should be providing ‘the elements of cultural and aesthetic education.’9

7 The author of this thesis remembers preparing for, and taking part in, an ‘ecclesiastical festival’ in the
latter town in the mid-1950s. This involved singing plainchant for the ‘Ordinary’ of the Mass, that is the
texts of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.
8 Ibid., 325.
9 Marie McCarthy, Passing it on: The Transmission of Music in Irish Culture (Cork: Cork University Press,
1999), 126.
Potential Donors
Symphonic performance is labour intensive, typically requiring, at the very minimum, an ensemble of at least seventy or eighty musicians, together with a conductor. In addition, the requirement of multiple rehearsals for each concert performance (in Ireland usually given only once), with a very high ratio of rehearsal hours to concert performance hours, adds significantly to the cost. To function properly a symphony orchestra needs benefactors to cover the high costs incurred in the rehearsal/performance cycle.

On this point, Terence Brown notes that on the achievement of Irish independence ‘there was no self-confident bourgeoisie with control over substantial wealth, and little chance that such a social class might develop’.10 In the early twentieth century in countries such as England and the United States individual donors, motivated either by a disinterested love of music or by the desire to burnish their credentials as public benefactors, gave generously to fund symphony orchestras. In England, Sir Thomas Beecham, with inherited wealth from his family business, gave financial backing to several orchestras; the Courtauld family, owners of one of England’s major textile businesses, were also supportive of that sector; as was financier Sir Robert Mayer.11 The situation was similar in the United States where, for example, the initiative for establishing the Chicago Symphony Orchestra in 1890 came from businessman Charles Norman Fay. Later, in New York, Mary Sheldon and Minnie Untermyer recruited guarantors for the Philharmonic Orchestra from amongst their wealthy friends.

In Ireland during the same period there was no significant population of merchant princes who could effortlessly give substantial sums to support a symphony orchestra. The failure of Esposito’s Dublin Orchestral Society at the beginning of the last century,

11 Mayer, together with his wife Dorothy, encouraged the establishment of concerts for children in this jurisdiction; see Chapter Five above.
followed by the collapse of Brase’s Dublin Philharmonic Society in the 1930s, suggests that private efforts to support an orchestra could not be sustained in the long term, and that only a national symphony orchestra, in the sense of an institution financially supported by a state agency, could survive for long in twentieth century Ireland.

**Career Prospects for Orchestral Musicians**

How would a musician in Ireland in the early decades of independence assess the prospects of a career as a member of the radio orchestra? John Armstrong’s first job as a clerk in a London insurance company obliged him to search for correspondence relating to difficult claims. The relevant files were at ninth floor level overlooking a magnificent spire designed by Sir Christopher Wren. Armstrong uses two elements of his experience to symbolise two different kinds of lives: the office ‘represented an income, security … and a step in a financially healthy career’; by contrast ‘the spire spoke of physical grace, richness of meaning, serenity and seriousness.’ Both the office and the spire had strong attractions, but there was a dilemma:

> Were the office and the spire, and all that they symbolized for me, mutually exclusive? Could I embrace beauty, truth and goodness only by embracing poverty and accepting that the pursuit of these ideals was folly by the economic standards of the world? I was depressed; my situation seemed hopeless.¹²

A young musician who contemplated a career with the Radio Éireann orchestra in the early twentieth century would be faced with a similar dilemma, having to weigh the incommensurable values of financial security against aesthetic fulfilment and job satisfaction. As was noted in Chapter Five, pay for orchestral musicians was anything but generous. Even a clerical worker in the civil service in the late 1940s could anticipate

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¹² John Armstrong *In Search of Civilization: remaking a tarnished idea* (London: Allen Lane, 2009), 48. Armstrong’s dilemma was resolved for him when, after his boss found him looking out the window instead of attending to his duties, he was sacked.
earning substantially more than a musician employed by the radio station. In 1948 a member of the orchestra would expect to earn an annual salary of £443 whereas a clerical officer if married could earn up to £547 inclusive of children’s allowances. Those who were recruited to the civil service at the higher grades of Executive Officer (Leaving Certificate standard), or Administrative Officer (Primary degree standard) levels, would have even higher pay expectations, and consequently would find the position of orchestral musician even less enticing, at least from the monetary perspective.

The official lack of understanding of the nature of the orchestra got in the way of some members getting a fair deal or obtaining due recognition for their functions in, and importance to, the ensemble. An example of this is revealed in a note on a Department of Finance file in 1949. The subject is the application by several members of the orchestra for leader’s allowances, and the writer gives the following verdict on such an application on behalf of the timpanist: ‘Stack (Timpanist) […] has nobody under his control and if we grant [a leader’s allowance to him] we are almost certain to be faced with similar application for the Tuba player […] who […] is not in receipt of leader allowance either.’ There was probably a tendency by those in the Department of Finance to assimilate members of the orchestra to civil servants working in a bureaucracy such as a government department, where the number of subordinates a person was responsible for would be a strong factor in determining remuneration. Completely lacking was any appreciation of the differing roles within the orchestra; the relationships between members of the orchestra, and the importance of the timpanist.\(^{13}\)

There was also the question of security of employment and superannuation benefits. During the greater part of the period covered by this thesis members of the

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\(^{13}\) Note to McHenry dated 5 July, 1949, file Fin/2002/57/60: Broadcasting Station Orchestra: Revision of pay and conditions of service; March 1946 to March 1954.
orchestra could be dismissed at a week’s notice. Unlike jobs in the civil service
superannuation benefits were not available, and this led in the early 1950s to the
termination of the employment of elderly players such as cellist Clyde Twelvetrees
without any compensation whatever.

A career as a musician, especially for one who intends to join a professional
orchestra, requires a long period of relatively intensive training. In the early decades of
the last century parents’ options in aiming at such an occupation for a child was much
constrained by various factors, such as the availability of teaching, the cost of musical
instruments, and perhaps even—it was suggested at the time—the tolerance of the parent
for significant periods of not entirely melodious sounds.

Music teachers who could bring students to a high level of proficiency on
instruments were very rare in the state in the early decades of the twentieth century. Even
in the Royal Irish Academy of Music, the range of instrumental teaching outside the
piano—largely irrelevant for the orchestral repertoire—and the violin was non-existent.
Indeed, it was only from the early 1950s, because of the influx of foreign musicians to
join the RÉSO, that Academy could provide advanced tuition on brass or woodwind. And
even in the string sections of the orchestra had to be populated by foreign players when
the decision was made to move towards full symphonic strength.

The cost of buying a musical instrument could be an impediment to a child first
getting on the path of a musical career. Such a career could be out of the question for
children whose parents’ means did not allow for the purchase of a musical instrument. In
the first decades of independence, under both Cumann na nGaedheal and Fianna Fail
regimes, the importation of such items—there was little or no production of musical
instruments in the Free State at the time—was subject to a punitive import duty of 33⅓
%. The difference between a cost of, say £60, before tax, and £80 with tax added, in a
situation of low average earnings and severely limited discretionary incomes, could be a determining factor in any decision to buy or not to buy an instrument for a promising pupil.\footnote{Karol Ann Mullaney Dignam, \textit{State, Nation and Music in Independent Ireland, 1922–51} (PhD thesis, Maynooth University, 2008), 148–172.}

When Minister for Finance Ernest Blythe in 1924 justified import duties on the basis that such items were ‘luxuries’, Deputy Bryan Cooper, in an unsuccessful attempt to have the duty on musical instruments abolished, pointed out that no duty was being charged on the importation on tennis rackets. He continued:

Sport is good and exercise is good. So also music is good and there is no justification for a tax on musical instruments which does not exist in respect of instruments of sport produced outside this country… Those who are fond of music and who are deprived of it know that it is as great a deprivation as being deprived of food or drink.\footnote{Dáil debates, 17 June 1924, columns 2463–4.}

Cooper had a point about the respective liability of sports goods and musical instruments to punitive import duties. However, even though his plea fell on deaf ears, it would be rash to conclude that the differences in taxation between the manner in which the two categories were being treated was some grand statement of public policy as to the respective merits of sport and music as constituents of a good life, rather than an unintended effect of administrative and political inertia; the tax was a carryover from the British regime.

Mastery of a musical instrument requires a long period of training and practice from an early age, and a path to a musical career would normally begin with a parental decision to send a child for music lessons. The availability of native string players, the backbone of the orchestra, could be adversely affected by decisions to enrol a child for
tuition on piano rather than a string instrument. Statistics contained in the Report of the Royal Irish Academy of Music for the year 1950 indicate the relative unpopularity of the violin or other string instrument compared to the piano. Of those attending classes at the RIAM for the year 1949, 325 were enrolled for piano, as opposed to only forty-six for violin, and fifteen for other string instruments; for the following year 1950, the figures were 299 for piano, fifty-seven for violin, and nineteen for other strings.  

One explanation provided at the time for why the piano would be favoured over the violin or other string instruments points to basic differences between keyboard and string instruments. The unlimited range of pitches available on the violin with its unfretted fingerboard, as opposed to the limited number of discrete semi-tone pitches represented on the piano keyboard, almost inevitably results—so this theory goes—in disagreeable practice outcomes and sonic torture for those within hearing of the practicing student. According to Terry O’Connor who served as leader of the radio orchestra in the 1940s:

In the first few years, and until pure tone has been achieved, the results [of practice on violin or other string instrument] are relatively excruciating for both the young performer and his family, so that a prejudice against the stringed instrument must first be overcome such as does not exist in the case of the piano.  

Obviously, O’Sullivan had an acute ear for correct intonation, not necessarily shared in the same degree with others, and her explanation of the relative unpopularity of the violin may be based on an inappropriate projection to the general population of her discomfort with discord. However, there is a possible alternative explanation of the relative unpopularity of the violin, which does not depend on any supposed irritation felt by those who had to listen pupils practicing on that instrument. Parents’ preference for a

16 Copy on file 86/56(3), RTÉ.
piano in the home may have been based on the fact that it, rather than a violin or other string instrument, could serve as a visible demonstration of a family’s social standing, and its presence in the parlour could provide a conspicuous proof of middle-class respectability. If this factor was operative at the time, the relatively greater cost of the piano over the violin or other string instrument would, rather than acting as a disincentive, motivate a decision to purchase the instrument, as the presence of a piano in the home would demonstrate a family’s ability to shoulder the considerable purchase cost.18

Whatever the reason, the number of piano teachers in the Free State in the early twentieth century significantly outnumbered the number of violin teachers. And teachers of viola, cello or double-bass were extremely rare. This factor obviously restricted the pool of potential string players for the orchestra, and may partially explain why, on Schmidt-Isserstedt’s assessment in October 1948, there were so many unsatisfactory string players in the orchestra.19

Potential Audiences
To function properly a symphony orchestra needs patrons who, by attending concerts, supply an appropriate environment to motivate the players. Lack of understanding of the very idea of a symphony orchestra and of the nature of symphonic music probably impeded many from going to concerts. The education given to most Irish school children did not equip them to appreciate art music.20 Outside Ireland in the early twentieth century the habit of attending concerts of art music was well established, especially in countries

19 See section on ‘Performing Standards in the Orchestra’ in Chapter Five above.
20 Music education in England may have been just as inadequate as in Ireland. Academic and novelist David Lodge notes of his own secondary education during the 1950s: ‘There was no music … apart from occasional lessons called Singing; so though appreciative of music and possessed of a good ear, I never acquired even an elementary understanding of its structural principles.’ David Lodge, Quite a Good Time to Be Born: A Memoir 1935–1975 (London: Vintage, 2015) 75.
such as Germany, but such events in Ireland were patronised by only a minuscule minority. While those scanning the radio listings in the newspapers would fairly frequently encounter the terms ‘symphony orchestra’ or ‘symphony concert’, these phrases would have had little meaning for the majority of such readers. Certainly, during the 1920s visiting ensembles such as the Hallé or the London Symphony Orchestra gave public concerts in Dublin, but such events were rare and were attended mostly by middle class patrons on account of the relatively expensive seat prices.

However, during the 1930s and 1940s the cinema, accessible to all classes, introduced many to the appearance and sounds of the orchestra. In 1937 the film *One Hundred Men and a Girl*, with conductor Leopold Stokowski, ran for six weeks in Dublin. Three years later Walt Disney’s *Fantasia*, featuring Beethoven’s Pastoral symphony and Stravinsky’s *The Rite of Spring* was similarly successful in drawing crowds. Rachmaninoff’s Second Piano Concerto was used in the sound track of David Lean’s very popular *Brief Encounter* in 1945. Such screenings helped to dissipate the mystique surrounding symphonic music, and provided a positive context for the introduction of the Bowles concerts in the 1940s. These concerts were a major advance in the process of wooing individuals to an art form which hitherto had been a closed mystery. The introduction by Radio Éireann, in the 1950s, of concerts specially staged for children did much to demystify further the symphony orchestra, and must have helped in the future consolidation of audiences.

The importance of the cinema in music appreciation was not confined to the use, just outlined, of canonic works, mostly from the classical and romantic periods. As documented in Appendices A, B and C, contemporary music was a constant element of the radio orchestra’s concert programmes from the 1940s onward. Those attending a concert given by the orchestra would bring with them memories of past sonic encounters,
including experiences of what was heard in the cinema. While many film scores from that period, such as those composed by Alfred Newman, Max Steiner and Eric Korngold, avoided any hint of the modern, other film composers were more adventurous. Bernard Herrman’s score for Orson Welles’ *Citizen Kane* (1941) features tone clusters in the first few minutes,21 and Miklós Ródza uses the electronic theremin in his music for Hitchcock’s *Spellbound* (1945). As a consequence, some were exposed to ‘the shock of the new’ in music from their attendance at the cinema, and such exposure might have made attendees at symphony concerts more receptive to works in the contemporary idiom. Indeed, in a discussion in 1947 of Hugo Friedhofer’s scores for George Sherman’s *The Bandit of Sherwood Forest*, and William Wyler’s *The Best Years of Our Lives* (both released in 1946), Frederick Sternfeld suggested that that some film scores could act as ‘a wedge of modernity in our musty concert life’.22 The fact that someone going to a concert had already been exposed to aspects of the contemporary musical idiom could ensure that the presence of a contemporary work on the programme was not an alienating experience.

Programmes on the appreciation of art music were regularly broadcast from both the Dublin Station, and from BBC Northern Ireland and England. For those with little or no musical education such programmes stimulated interest in, and removed barriers to the comprehension of, the symphonic repertoire.

From December 1938, wireless owners in the Free State could tune in to BBC Northern Ireland for a series of weekly half-hour programmes under the title ‘This Symphony Business’. These programmes were aimed at ‘listeners who switch off their

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21 Tone clusters, associated especially with the American composer Henry Cowell (1897–1965), are highly dissonant chords, constituted of blocks of adjacent notes.

sets at the mere mention of serious music’. The latter group was represented by George Nash, a self-confessed ‘lowbrow’ sceptical of the highfaluting claims made for symphonic music’. James Denny, Music Assistant at the Belfast station, engaged with Nash and aimed to win him over to the classical side. Works such as Mendelssohn’s Violin Concerto and Dvořák’s ‘New World’ Symphony were discussed, and the BBC Northern Ireland Orchestra performed passages to illustrate points under debate.\textsuperscript{23}

Radio Éireann also made a significant contribution to musical education. During the 1940s and 1950s, composer Brian Boydell frequently visited the Dublin studios to present programmes aimed at explaining the structure and characteristics of art music, including symphonic music. Between September and December of 1946, he gave a series of seven broadcast talks lasting forty minutes each on ‘The Sounds of Music’. Each talk was devoted to one family of musical instruments, and the series ended with a discussion of ‘The Development of the Orchestra as a Whole’. In other programmes symphonic works which were about to be performed got attention; in the weeks preceding a 1946 performance under Martinon of Symphony No. 2 by Brahms—the work which was deemed to be above the heads of Irish listeners by some Dublin critics in 1936\textsuperscript{24}—Boydell presented a series of three programmes, each of forty-five minutes duration. While these talks were probably intended to prepare listeners for the performance of the symphony due to be broadcast on 18 September, the scheduling, on successive Fridays the latest of which occurred almost seven weeks before the concert performance, cannot have been ideal. It would probably have been far more effective to have broadcast Boydell’s talks in the week or so before the concert. However, programming constraints including the absence of the orchestra on annual leave during the month of August, and the heavy


\textsuperscript{24} See section on ‘Boult concert’ in Chapter Three above.
commitment of the ensemble to performing four symphonies and works new to the orchestra by Roussel and Martinon in early September, got in the way of ideal and timely programming.

Boydell’s programmes also catered for schoolchildren. Between 26 April 1950, and 28 June 1950, he gave a series of eight illustrated talks entitled ‘Symphonic Music for Young Listeners’ covering, inter alia, Haydn’s ‘Clock’ Symphony and Beethoven’s Seventh Symphony. On occasion Radio Éireann programmes went further afield than the classical or romantic repertoire, as when Denis Donoghue discussed the work of Charles Ives in a thirty-minute broadcast in August 1954.

Operatic arias were occasionally featured in concerts, especially public concerts. In a series of talks on Radio Éireann, ‘Your Choice and Mine’, Tommy O’Brien—his demotic accent contrasting markedly with the more patrician voice of Boydell—conveyed, in a down to earth manner, his passion for opera. This series which ran from 1951 became one of the longest and most popular programmes on Irish radio.25

Irish listeners could also tune in to informative music programmes broadcast from England. From 1954 Anthony Hopkins, who would become known to English listeners as ‘the voice of classical music’, presented his ‘Talking about Music’ series on BBC radio. Each programme, using piano and records for illustration, analysed a work to be broadcast in the coming week. Many of the programmes featured orchestral works such as Beethoven’s Fifth Symphony, Rachmaninoff’s Second Piano Concerto and Shostakovich’s Tenth Symphony.26

For many listeners programmes such as these did much to inform and educate, and would have made them much more likely to attend a symphony concert or to listen

to a broadcast of such an event, and to form the habit of going to hear a live concert, or tuning in to a broadcast of a concert.

The cost of admission and the frequency and regularity with which concerts were held could be factors in attracting potential patrons. Although the decision in 1948 to abandon the Capitol public symphony concerts was widely condemned in Dublin musical circles, the provision of concerts in the Phoenix Hall was not without merit. While the Capitol concerts were staged approximately ten times annually, those at the Phoenix Hall were presented much more frequently, on a twice-weekly basis normally. Such frequency and regularity facilitated the formation of a habit of going to concerts. Although the number which could be accommodated in the Hall was quite limited (three hundred initially, increased to four hundred eventually), the fact that concerts were free, and were given on a frequent and regular Tuesday and Friday basis, was certainly an inducement to persons to form a habit of attending symphony concerts, or listening in to broadcasts. As noted at the time by the *Irish Independent*, ‘on the whole the concerts are catering more extensively for the music-loving public than the former eleven public concerts a year.’

**Two Kinds of Authority**

How Irish civil service bureaucracies functioned in the early twentieth century has impinged hugely on the history of the orchestra at Radio Éireann. A problem faced by all societies, once they have progressed beyond the most primitive stage, is how to benefit from knowledge which is no longer diffuse throughout the population, but has become increasingly concentrated in specific individuals, professions, trades and institutions. One characteristic feature of this in recent history is the separation of those with

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27 *Irish Independent*, 5, 9 June 1948. It is significant that music lovers in Dublin in 1948 could attend symphony concerts more frequently than their counterparts currently.
specialised expertise from those who make decisions, which if they are to be apt, need to be appropriately informed.

It will be useful, in this context, to make a distinction between two kinds of authority. *Epistemic authority* is based on the specific expertise that a person possesses (‘an authority’ in his or her field), while *executive authority* is based on the fact that a person is entitled by certain norms (‘in authority’ or ‘authorised’) to make or advise on a decision in a particular case, or in a particular field.

Epistemic and executive authority may be possessed by the same individual. Human medicine provides one such example. The surgeon in the course of an operation has both kinds of authority; he has the expertise appropriate to his profession, and by virtue of the patient’s consent he is deemed to be authorised to conduct the operation taking into account the welfare of the patient and relevant professional and ethical constraints. More relevant for the purposes of this study are cases where executive and epistemic authority reside in different individuals, for example where a research scientist (with epistemic authority) working in a pharmaceutical firm, has to defer to the Chief Executive Officer (with executive authority) who is entitled to make major decisions, subject to the Board’s approval, on the conduct of research programmes.

Cases of the separation of epistemic and executive authority arise typically in bureaucratic and organisational settings, such as the Department of Posts & Telegraphs and the Department of Finance, and this situation is encountered frequently in the early history of the Radio Éireann orchestras. In this connection it is interesting to look at the environment within which decisions were made about the orchestra and the interaction between various officials in the two departments. One narrative thread of significant interest running through this thesis is the manner in which officials having executive authority by virtue of their position in the bureaucratic hierarchy dealt with those having
musical expertise with accompanying epistemic authority. Frequently the interplay between the two kinds of authority is dysfunctional.

Again and again we find pronouncements being made that betray the ignorance of those near the locus of decision-making, a lack of awareness of such ignorance, and, even in circumstances where there is some remedy for the want of knowledge, an apparent unwillingness to resort to such a remedy. Examples involve, inter alios, Henry Boland, Chief Establishment Officer in the Department of Finance, and Director of Broadcasting Thomas Kiernan. These men by no means lacked intelligence: Boland had so impressed his masters at Whitehall that he was awarded an OBE, and Kiernan would later represent Ireland at the Holy See, and in Canberra and Washington. However, despite their intelligence and ability they seemed to have a blind spot in relation to music. It appears that Ireland at the time had an almost irremediable incapacity in relation to the understanding of music, or at least art music.

**Misconceptions about the Orchestra**

In the first decades of independence music in the Irish state had not achieved any secure place in education either in the primary, secondary or university sectors, and, in consequence, the level of music appreciation in the population was very low. It was not to be expected that, overall, musical knowledge or appreciation would be any greater in the civil service—given its generalist rather than specialist composition—than in the populace at large. In these circumstances we should not be surprised that civil servants who dealt with the broadcasting service often exhibited a lack of appreciation of the nature of an orchestra or how it functioned. On the other hand, we would expect that officials who were in charge of making important decisions or recommendations would make serious efforts to inform themselves properly, so as to be in a position to have some understanding of the matters for which they were responsible.
As we have seen in Chapter Two, Henry Boland, in Finance, was pressed in 1930 for an increase in the minuscule 2RN ensemble to reduce the need for ad hoc augmentation of the group. In response he confidently invoked his Minister’s authority to assert that ‘the appointment of permanent members of the Orchestra should not be encouraged as it makes it difficult to maintain the freshness and variety in production which is essential, if public interest in performances is to be retained.’ Two years later when O’Hegarty in Posts and Telegraphs pointed out that the current arrangements were unsatisfactory as ‘the personnel of the Orchestra is constantly changing’, Boland made a marginal annotation to the effect that ‘this is a merit—not a demerit.’

The basis for this persistent misconception is unclear, and totally at odds with the reality that an orchestra must be a relatively stable group, and not constantly changing from week to week, if an adequate standard of performance is to be achieved. It is surprising that Boland would not have had a greater awareness of the limits of his expertise, and that he would not have made some efforts to remedy his lack of knowledge of matters on which he presumed to pronounce. He could, for example, have asked to attend a performance or rehearsal of the orchestra, and there is little doubt that the Department of Posts and Telegraphs would have acceded to any such request.

As has been seen in Chapter Three, within weeks of taking up office as Director of Broadcasting Kiernan was asked, in June 1935, to furnish his observations on the Station Orchestra, ‘its constitution, personnel, working, programme value, etc.’, and to explore the possibility of a reduction in the costs of the nineteen-strong ensemble, then amounting to £5000 per annum.

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28 Note dated 11 March 1932, file 2002/41/207, NAI.
29 Boland was not shy about visiting the Department of Post and Telegraphs to check on the working hours of the leader of the orchestra and the accompanist; see Chapter Two.
30 Note of 21 June 1935 to Kiernan, file 119/55(11) RTÉ.
The resultant document submitted to his superiors in October of that year, together with supplementary ‘second thoughts’ notes tendered shortly afterwards, demonstrate an astonishing ignorance of the orchestra: a mistaken classification of timpani among the wind instrument; the bizarre notion that every member of the orchestra should be required to conduct, when required, without extra remuneration, demonstrating his complete lack of appreciation of the role of the conductor; the equally bizarre idea that the role of leader should be constantly rotated amongst the first violins; and a total lack of awareness of how wind and string instruments should be arranged so as to achieve a balance of dynamic levels.\(^{31}\)

In lacking the relevant knowledge Kiernan mirrored the situation of the vast majority of the population. However, Kiernan was responsible for the broadcasting orchestra, which took up about 30% of his broadcasting budget, and was also in a position to obtain advice from the Director of Music in 2RN, Vincent O’Brien. Kiernan was both in a privileged position to gain such knowledge as would have prevented him from falling into such errors as he actually made, and was, by virtue of his employment, especially obliged to gain at least a minimal appreciation of the realities of the orchestra. The content of Kiernan’s contributions to the official files confirm that, as noted by James Doyle at the time, he had little interest in music.\(^{32}\)

There were fairly obvious steps that he could have taken to remedy his ignorance, including passing a preliminary draft of his report, or part of it, to Vincent O’Brien, before submitting it to his superiors, and attending a performance, or better still a rehearsal, of

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\(^{31}\) Richard Pine describes Kiernan’s October 1935 report in the following terms: ‘His proposals were far-reaching, utterly realistic and completely professional, and can be regarded as the founding document of orchestral policy in R(T)É. It was the first occasion on which the nature and status of the orchestra—which would grow into Ireland’s NSO—had been given such clear-sighted consideration.’; Richard Pine *Music and Broadcasting in Ireland*, 69. It is difficult to reconcile Pine’s claim with the content of Kiernan’s documents.

\(^{32}\) See footnote 9, Chapter Three.
the orchestra. Given the blatant mistakes that he made in his report and postscripts we can almost certainly conclude that no such steps were taken. In the circumstances the lack of intellectual curiosity on the part of Kiernan is most surprising. It is of course quite possible that the Director felt that to reveal his ignorance to a subordinate would be showing a weakness which would undermine his authority.

In October 1936, as a consequence of representations being made on the matter, the Department of the President of the Executive Council wrote to the Department of Finance on the question of the establishment of a Symphony Orchestra and a Concert Hall for Dublin.\textsuperscript{33} The latter Department was asked to appoint an inter-departmental committee to consider the issues on the basis that the exchequer would not be unduly burdened. Henry Boland, who was approaching retirement, took the lead in the matter. He chaired the committee which also had representatives from the Departments of Education, and Posts and Telegraphs, including Kiernan, Director of Broadcasting at Radio Éireann. Preparation of the Report was swift: a couple of meetings of the committee were held in February 1937 and the report of the group was finalised and signed off on 27 February, Boland’s last day in office. It is likely that the content of the report was almost exclusively shaped by Boland, who was, in terms of civil service hierarchy, the most senior person on the committee, and probably the most dominant in terms of personality.

On the question of the orchestra the committee’s conclusion was complacent:

The main difficulty in providing and maintaining a symphony orchestra in every country is the same—money. That difficulty has already been overcome in the Free State, the Government through the medium of the Broadcasting Station having made provision for a full orchestra capable of undertaking symphonic

\textsuperscript{33} The equivalent, in present constitutional terms, of the President of the Executive Council is the Taoiseach.
works. The existing official authorities provide for a station orchestra of 27 members permanently employed in Dublin for the day to day requirements of broadcast orchestral music and this orchestra is available also for the symphony concerts given by the station. The cost of these instrumentalists, £6,800 per annum, is paid out of the Broadcasting Vote. When full symphony concerts are undertaken the Department of Posts and Telegraphs - supplement the permanent orchestra by borrowing from the Army Band, and by engaging additional instrumentalists, from outside, up to the total number of performers necessary […] As matters stand, therefore, it may be said that the State has already provided for 12 symphony concerts in each season to perform which an orchestra specially engaged in the normal way would cost about £1,500 a year. Nothing more, in our opinion, is necessary to enable public performances of symphonic music to be given in Dublin so far as the orchestral side is concerned.

It is significant that none of the members of the committee had any musical expertise. Kiernan, as Director of Broadcasting, was involved, but as we have seen previously he had, just one year before, demonstrated his lack of appreciation on matters relating to the orchestra. Boland, who professed to have an interest in music, also was severely lacking in the requisite expertise. As mentioned above, he confidently but ignorantly rejected the suggestion that long-term employment in an orchestra was better than a constantly changing membership. Vincent O’Brien, who was Director of Music, albeit in a part-time capacity, and who on a fairly regular basis had conducted symphony concerts at the station, was an obvious candidate for inclusion in the committee, yet he was omitted. This has to be regarded as a wilful decision to exclude a person with relevant expertise.
In these circumstances it is not at all surprising that the report does not in any way come to grips with the relevant issues. The assertion that the problem of ‘providing and maintaining a symphony orchestra’ in the Free State had been solved by the establishment of a full orchestra capable of performing symphonic works flew in the face of the reality that the augmented orchestra used for Radio Éireann concerts at the time was a far cry from the type of orchestras – eighty to one hundred strong with a stable membership – which were present in most European capitals.

There was little appreciation in the Department of Finance of the nature of the work of an orchestral musician, or the demands that it made on the members of the orchestra; the second-by-second attention to the music being performed, and the unflagging claims on mental alertness and, for some, physical exertion. For Finance the only measure of value was the time spent in performing and rehearsing. In February 1945, we find the Director of Broadcasting complaining about the Department of Finance’s insistence that in any one week the members of the orchestra could not be allowed to play less than the twenty-eight hours provided for in standing arrangements:

[T]he only consideration that [Finance] appeared to have was to get value in the shape of additional hours for any increase of pay given […] It didn’t matter apparently whether the orchestra rehearsed for and played the poorest stuff or whether they sweated and laboured in four rehearsals and a public performance of Brahms, Beethoven, Tchaikowsky, etc. ‘Hours was hours’ and that was that. With this attitude expressed so much the whole question seems to have got out of focus.\(^\text{34}\)

\(^{34}\) Note dated 9 February 1945, Director of Broadcasting to Cremins, file 154/54 RTÉ. Weekly hours had recently increased to twenty-eight.
In confirmation of this rigid regime imposed by Finance Gorham points out that ‘the orchestra was kept rehearsing, not so much because rehearsal was necessary but because the hours of attendance must be filled in.’

A particularly interesting example of how communication between specialist and generalist could misfire occurs in 1953. The context is the longstanding problem of the woodwind deficit in the orchestra. Although described since 1948 as a ‘symphony orchestra’ the fact that the ensemble had only two each of flute, oboe, clarinet and bassoon, thus requiring augmentation for very many of the works from the classical and romantic canon, rendered that term something of a misnomer.

Director of Music Fachtna Ó hAnnracháin, frustrated at the lack of progress in getting approval to secure triple woodwind for the orchestra, wrote to his boss, Roibeárd Ó Faracháin, on the matter. Knowing that the latter was a Director of the Abbey Theatre he included in his arguments what he thought was an apt theatrical metaphor. ‘A drama’, he wrote, ‘should not be put on stage with some of the characters missing, but this is what we are expected to do when arranging concerts.’ Unfortunately the significance of this point seems to have completely escaped Ó Faracháin. In passing the Music Director’s note to Gorham he sneeringly dismissed the application for an enlargement of the orchestra as ‘one more instance of the Gorham Law of the inevitable expansion of orchestras.’

In February 1936, the Department of Finance was considering its response to an approach from Posts and Telegraphs for extra wind positions in the orchestra on the basis of Kiernan’s misconception that ‘six wind instruments are not sufficient to balance twelve

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35 Gorham, *Forty Years of Irish Broadcasting*, 128.
36 Ó hAnnracháin’s note of 17 April 1953, file 285/53(1), RTÉ.
37 Ó Faracháin’s note of 17 April 1953, file 285/53(1).
string instruments’. In an internal memo addressed to Nally on 12 February 1936, the writer reveals his lack of appreciation of the relevant issues:

There is no doubt that if the money was to spare it would be a great thing to have an orchestra of 50 or 100, or even 150 performers. It will be noticed, however, that the whole proposal for increasing the size of the orchestra is based on the desirability of balancing the present number of strings. If the present combination is unbalanced, the position can surely be remedied by increasing the wind instruments at the expense of the strings, leaving unchanged the present rate of expenditure [...]39

The writer seems to be under the impression that orchestral improvement is a uni-dimensional matter merely of numbers of musicians; that those who sought changes in the composition would agree that an orchestra of one hundred was, ipso facto, better than one of fifty, and an orchestra of 150 was even better than a hundred-strong ensemble. Completely lacking is any appreciation of the fact that the symphony orchestra is composed of different instrumental voices representing different registers, different timbres, different dynamic capabilities and different modes of sound production. Absent also is any understanding of the relationship between the symphony orchestra and the performing canon of works, deemed to be of high aesthetic merit, each of which requires a particular configuration of instruments. Had the writer appreciated that point he would have recognised that very few works in the canon required anything near 150 players, and that no one with any knowledge of the matter would look for an orchestra with a standing complement of that figure.

38 See Chapter Three.
39 Finance file 2002/47/274, NAI.
The Finance official’s remedy for the imbalance between wind and strings by the reduction of strings compounds Kiernan’s initial confusion.\textsuperscript{40} Strings at 4,3,2,2,1 were at absolutely minimum levels, and a reduction from these levels would jeopardise the kind of sonority required for an orchestra as opposed to a chamber group. Furthermore, reducing the violin, viola or cello complement (the single double-bass could not be further reduced without eliminating an essential voice) would render the performance of a significant part of the orchestral repertoire completely unplayable, given the need for \textit{divisi} and solo playing.

**The Missing Report**

It is noteworthy that over the entire time-span covered by this thesis, no comprehensive and authoritative report was prepared, setting out a medium and long-term strategy for the development of the orchestra. Instead, we have a process of incremental increase of the orchestral complement, uninformed by any clear view of what functions the orchestra could serve, how radio and live audiences could be created and maintained, and how musicians of the required levels of performance could be trained, recruited, and retained in the long term.

Such a report would have had to deal with the concept of the symphony orchestra as an institution that had evolved over several centuries, its relationship with a corpus of orchestral works deemed to be of high aesthetic merit, and how that relationship determines the composition, organisation and size of the orchestra. It would describe an entity which is not merely an aggregation of undifferentiated elements, measurable only in the dimension of how many elements it contains, but a multidimensional reality, with instruments and players, representing different voices, in different registers, with different timbres, and different dynamic characteristics. Such a report would also deal with the

\textsuperscript{40} As set out in Chapter Three, Kiernan had looked for extra wind on the basis that ‘Six wind instruments are not sufficient to balance twelve string instruments.’
importance of the conductor as the agent who brings the score to life by his interpretation of the work, and the importance of adequate rehearsal during which the conductor can communicate his interpretation to the musicians.

It is perhaps unlikely that the production of such a report would have accelerated progress towards the establishment of an adequately staffed symphony orchestra. However, such a document, if read and understood by those responsible for policy, would probably have minimized the kind of inane claims that were commonplace in the files over several decades. It might also have facilitated the presentation of a stronger, more robust case, to the Department of Finance for the establishment of a symphony orchestra by sympathetic figures such as León Ó Broin.
Chapter Seven: Conclusion

The Government is pleased to announce that the inaugural performance of the Radio Éireann Symphony Orchestra will take place in the Capitol Theatre on 14 February, 1948. The new ensemble will be conducted by Jean Martinon in a programme which will include Symphony No. 9 in D Minor (The Choral Symphony) by Beethoven, for which the Orchestra will be joined by Our Lady’s Choral Society, together with Soloists Sylvia Fisher (Soprano), Veronica Mansfield (Contralto), Denis Stephenson (Tenor) and Michel Roux (Bass). A specially commissioned Celebratory Fanfare, composed by Brian Boydell, will be the opening item of the concert, and the programme will also include the Mathis der Maler Symphony by Hindemith and Fauré’s Masques et Bergamasques. His Eminence Cardinal Dalton and Most Reverend Dr McQuaid, Archbishop of Dublin, will attend this gala event, as will the Taoiseach, Mr De Valera, together with members of his cabinet, and members of the Diplomatic Corps.¹

These are the words of a notice that was never drafted—not surprisingly as the kind of concert referred to was never even conceived—in the Department of Posts and Telegraphs in early 1948; accordingly, it never appeared in any Dublin newspaper in the first weeks of that year, and the event mentioned, as defined by the venue, programme and attendance references, never occurred. A concert did indeed take place on 14 February of that year, including some of the works listed, but it was a rather low key affair: in the 300-seater Phoenix Hall rather than in the Capitol Theatre with over seven times that capacity; of about one hour’s duration rather than longer concerts by the radio orchestra which had been held around that time; without any specially commissioned work featured; with no iconic composition from the canon such as Beethoven’s Choral Symphony;² and, so far as the relevant press coverage shows, with no attendance of dignitaries of Church and State.

Saint Valentine’s Day Concert of 1948

The Saint Valentine’s Day concert of 1948 with the Mathis der Maler Symphony, Brahms’ Academic Festival Overture, and Fauré’s Masques et Bergamasques, has been

¹ Caveat lector: narratives, and narrators, are not always reliable: the significance and truth value of this epigraph will become clear only after a reading of the following paragraphs.
² This is not to deny the status of Hindemith’s Symphony Mathis der Maler, as a significant twentieth century work.
described by Fachtna Ó hAnnracháin, former Director of Music at Radio Éireann, as ‘the first concert to be given by the new Radio Éireann Symphony Orchestra’. It is by no means clear that this was the case and, in fact, the designation of that specific occasion as the inaugural event of the new ensemble may be a post hoc construction made to pin down what is essentially unclear, and to facilitate, after fifty years, the commemoration of a dated event, rather than that of a process occurring over several weeks.

Scrutiny of the evidence suggests the following sequence of events around the relevant time. On 30 January 1948 Edmond Appia was conductor of the Radio Orchestra for a programme which included, inter alia, the Grieg Piano Concerto; this event has been described by Pat O’Kelly as ‘the last concert by the old Radio Éireann Orchestra’. On that basis the next radio concert, which was conducted by Martinon on 6 February, must be regarded as the first concert of the new orchestra. However, the number of players at that concert seems to have been merely in the high forties, and thus nowhere near the target complement of sixty-two envisaged for the expanded ensemble. The ensemble performing four days later, on 10 February, had a complement of some fifty-five musicians led by Renzo Marchionni, and therefore, on the basis of having almost the intended full quota of sixty-two and having the newly recruited leader, had some claim to be the ‘new orchestra’. While the orchestra deployed for Martinon’s concert on Saint

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4 Ó hAnnracháin would seem to be relying on his memory of events which occurred fifty years previously; and from other statements that he made in the cited document his recollection may not be entirely reliable; he mentions that Martinon ‘conducted the main RESO concerts between that first one on 14 February and the end of March’; when, in fact, Martinon conducted concerts up to the end of April 1948.


6 Irish Times 3, 11 February 1948; in a review of the Hardebeck concert on the previous evening it is stated that ‘Eight foreign instrumentalists, who arrived in Dublin on Monday [9 Feb], assisted the orchestra for the first time, bringing its strength to 55.’ Among the new arrivals for the Hardebeck concert was Renzo Marchionni, who displaced Nancie Lord as Leader.
Valentine’s Day may have had more musicians than that which was in place four days previously on the 10 February, this is not at all certain.\(^7\)

It is very significant that there seems to have been no prior publicity for the concert on 14 February, and no special reference to it as an inaugural concert either in radio listings or in the newspaper reviews.\(^8\) Indeed it is striking that the official opening of the refurbished Phoenix Hall, just twelve days previously, attracted significantly more publicity. The reviews of the concert on 2 February in all three Dublin daily newspapers contained a report on the address, after the performance, of the Director of Broadcasting Robert Brennan, the fact that 300 invitations had been issued for the event, the significant improvements made to the venue to upgrade it for the purpose of a broadcasting studio, and the attendance of foreign diplomats.\(^9\)

It is also interesting that, on the question of nomenclature, there was no dramatic change in the manner in which the newly expanded orchestra was referred to (as would almost certainly now happen in similar circumstances as an exercise in re-branding) in contrast to the smaller pre-1948 ensemble. The term ‘Radio Éireann Symphony Orchestra’, which became the preferred manner of reference to the orchestra in the years following 1948, had in fact been used as early as May 1947,\(^10\) and was used interchangeably with ‘Radio Éireann Orchestra’ in the months following the expansion of the group in February 1948.

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\(^7\) On the occasion of the Hardebeck concert it was envisaged that eight more instrumentalists would arrive in Radio Éireann ‘soon’, *Ibid*. It is not clear how many of that number, if any, had arrived in time to be part of the concert on 14 February. Furthermore, some of the eight may have been intended for the Light Orchestra, which was being established at around the same time.

\(^8\) On the day of the concert, Eamonn Andrews, in his weekly radio column in the *Irish Independent*, makes no mention of the event although there is a bare reference in the radio listings on the same page to the concert (‘7.30 – Studio Symphony Concert. Conductor: Jean Martinon.’); *Irish Independent* 5, 14 February, 1948.

\(^9\) *Irish Independent* 4, 2 February 1948; *Irish Press* 6, 2 February 1948; *Irish Times* 3, 2 February 1948.

\(^10\) The longer designation had been used for the series of four concerts conducted by Martinon in June and July 1947; *Irish Press* 4, 19 May 1947.
The brief foray into alternative history represented by the epigraph to this Chapter is, I hope, not entirely whimsical or frivolous, as it raises questions which are, perhaps, worth considering: firstly, in relation to the immediate circumstances of the inaugural concert (or concerts) of the RÉSO, and secondly, in relation to the twenty-two years long—from 1926 to 1947—gestation of the art-music orchestra in Radio Éireann.

**Why No Celebration?**

So, why was the inaugural concert of the new orchestra, whenever it occurred in February 1948, not marked publicly at the time? The circumstances were certainly less than propitious. The resignation of Michael Bowles just weeks before, even if engineered by the radio station, must have cast a cloud over the achievement of bringing the orchestra up to the intended complement. Furthermore, the first two months of 1948 was a period of political uncertainty in Ireland: the Dáil had been dissolved on 14 January and a general election campaign was in full swing. The world of politics intruded into plans for the orchestra when, as mentioned in Chapter Five, the Irish Federation of Musicians placed an advertisement in the Dublin newspapers decrying plans to import foreign musicians. Playing on nativist sentiments the Federation pointed out that while the Minister for Industry and Commerce had adopted full employment as a goal, his colleague Patrick Little, Minister for Posts and Telegraphs planned to import foreign musicians, thus displacing Irish players.

On the day that the Federation advertisement appeared Minister Little, who was campaigning in Waterford to retain his Dáil seat, issued a statement, which also invoked nationalist sentiments. Little pointed out that the move to import foreign musicians was made in circumstances where no Irish musician with the necessary competence had been turned down for employment, and that the importation of foreign musicians was a

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11 See Chapter four above for the resignation of Captain Bowles from Radio Éireann.
12 *Irish Times* 4, 2 February 1948.
necessity to ensure that the orchestra would be a showpiece for the state. Echoing the sentiments of the 1916 Proclamation, the Minister declared, implausibly, that ‘there was very definite evidence that our orchestra was capable of ranking with the best, and winning for Ireland esteem and honour among the nations of the world.’

The outcome of the election, which was held on 4 February 1948, was a Dáil composition which stripped the Government of its majority, and which would lead, on the resumption of the House on 18 February, to the establishment of the state’s first coalition administration, and the displacement of the Fianna Fáil party which had governed for the past sixteen years. (Had De Valera been invited to a concert on 14 February he is unlikely to have accepted; almost certainly his thoughts would have been on the possibilities for the formation of a government four days later.)

At the administrative level Departmental Secretary Joe Cremins was about to retire, and with the ingrained caution resulting from a lifetime’s career in the civil service was unlikely to do anything, in the uncertain political circumstances, to draw attention to the expanded orchestra which had attracted unwelcome attention in the general election campaign.

The fact that the establishment of the RÉSO in 1948 was not the cause of public celebration at the time points to questions wider than those about the circumstances in that specific year, and raises the issue of the marginalised situation of art music resulting in the decades-long delay in establishing a symphony orchestra in the state. It is now appropriate to examine the circumstances of the founding of the Free State and to assess whether state and society provided a fertile ground for the growth of cultural institutions,

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13 *Irish Press* 7, 2 February 1948. The signatories of the 1916 Proclamation had pledged themselves to the cause of Ireland’s ‘exaltation among the nations’.

14 He would retire on 16 April, to be replaced by León Ó Broin; *Irish Times* 1, 16 March 1948.
given the values that pervaded Irish society—among both governers and governed—in that period.

**Ideology, Values and State Projects**

In making choices an individual, or a state, can be moved by different kinds of concerns. In his essay ‘The Fragmentation of Value’ philosopher Thomas Nagel discusses five different kinds of consideration underlying choice, but for the purposes of this thesis, two such values, *utility* and *intrinsic value*, may be helpful in considering the choices faced by the newly independent Irish State.¹⁵ These values are relevant when pondering two very different examples of state ventures entered into in the 1920s, and the obvious lack of commitment to the establishment of a symphony orchestra until the late 1940s.

Utility is a value that underlies a large range of governmental actions and choices. It consists of ‘the effects of what [is done] on everyone’s welfare’.¹⁶ Governments routinely justify projects on the basis of utility. The rationale for state programmes such as policing, income maintenance, and the provision of health care, lies in the benefits afforded to, or the protections from harm secured for, citizens.

A separate basis for choice is ‘the intrinsic value of certain achievements and creations, apart from the value *to* individuals who experience or use them’:

Examples are provided by the intrinsic value of scientific discovery, of artistic creation, of space exploration, perhaps. These pursuits do of course serve the interests of the individuals directly involved in them, and of certain spectators. But typically the pursuit of such ends is not justified solely in terms of such interests. They are thought to have an intrinsic value so that it is important to achieve fundamental advances, for example, in mathematics or astronomy, even

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¹⁶ Ibid., 129.
if very few people come to understand them and they have no practical effects. The mere existence of such understanding, somewhere in the species, is regarded by many as worth substantial sacrifices. Naturally opinions differ as to what has this kind of worth. Not everyone will agree that reaching the moon or Mars has the intrinsic value necessary to justify its current cost, or that the performance of obscure or difficult orchestral works has any value apart from its worth to individuals who enjoy them.\textsuperscript{17}

How does art music in general and the establishment of a symphony orchestra in particular relate to these values? In the 1920s the state committed itself to two defining projects, one looking to the future and the other to the past: on the one hand the Shannon Scheme could be justified in terms of the utility yielded by the venture, and, on the other, the programme for revival of the Gaelic language could, in the eyes of nationalists, be justified on the basis of intrinsic value. Reflection on these initiatives can show the extent and limits of state ambition on the achievement of independence, and may also provide some explanation of why the provision of a symphony orchestra and other elements of an art music infrastructure were neglected for so long.

Both in terms of politics and of engineering the construction of a massively expensive hydroelectric plant on the river Shannon at Ardnacrusha was a bold imaginative venture. State involvement on the scale required to bring this project to completion would not have been expected in the context of the non-interventionist economic orthodoxy of the Cummann na Gael Government, and the Department of Finance strenuously, but unsuccessfully, opposed the scheme. Regarded by many in Ireland as the ‘The Eighth Wonder of the World’, the Shannon Scheme was one of the largest civil engineering projects of its type anywhere at the time it was undertaken.

\textsuperscript{17} Ibid., 130.
Within years of its completion its value in terms of utility yielded by way of improvements in the home and the workplace would become unquestionable.

However, the new state showed that its decisions would not exclusively be determined by considerations of utility. In a speech to the nation in 1943, De Valera expressed the hope that citizens, satisfied with frugal comfort, should ‘devote their leisure to the things of the spirit’.\(^\text{18}\) In the Ireland of the 1920s to the 1950s, such devotion manifested itself more in displays of religiosity, of which the Eucharistic Congress in 1932 was a spectacular example, rather than in involvement in musical or artistic activities. The dominant ideology was the seemingly indissoluble amalgam of Roman Catholicism and Gaelic Nationalism. That set of beliefs was the basis of another major project which was embraced enthusiastically by all major political parties in the state.

The programme for the revival of the Irish language was an ambitious experiment in social engineering. The revival project, which amounted to a cultural revolution with draconian measures including the almost complete orientation of the primary school education system, could not be justified in terms of utility. Indeed, the scheme was pursued zealously, even in the face of evidence that it was educationally misguided and dysfunctional, and was seriously retarding the education of school children.\(^\text{19}\) However for its proponents any disutility was compensated for by the intrinsic value of what was being pursued, the revival of the ancestral language and consequent revivication of the Irish nation.

There is a marked contrast between the speed with which the new state could become involved in the hugely expensive Shannon Scheme and in the programme to revive the Irish language, and the decades-long, limping progress towards the

\(^{18}\) Irish Press, 1, 18 March 1943.

establishment of a symphony orchestra at Radio Éireann. Of course, in the 1920s the advantages for the home and workplace of electrical power must have been patently obvious to most people, and the necessity to revive the ancestral language was seen as a national imperative. On the other hand, the rationale for establishing a symphony orchestra, and the justification for state aid for such an institution, would not at all have been clear, especially in the absence of any significant symphonic tradition among Irish composers. Even as late as the 1950s the case for having a symphony orchestra was contested: as mentioned previously one former Minister responsible for broadcasting, James Everett, complained that the benefits of having a symphony orchestra were confined to ‘a few old fogies in Rathmines’.\textsuperscript{20} The revival project loomed so large in official thinking that any other programme which might be justified by its intrinsic value was completely overshadowed. This applied especially to any attempt to develop an art music infrastructure, seen as ideologically suspect, and connected with the ascendency regime now overthrown.

**Some International Comparisons**

It may be of some interest to outline the situation regarding how some orchestras in Britain and in Europe fared during the period covered by this thesis. The British Broadcasting Corporation (BBC) started radio broadcasting from London in 1922. The initial eight-piece studio ensemble was expanded to around twenty musicians and named the BBC Wireless Orchestra, and this group was augmented for special events. The musical standard of the BBC orchestra was not very high, and it increasingly became subject to unfavourable comparisons with visiting ensembles such as the Berlin Philharmonic and the Royal Concertgebouw Orchestra from Amsterdam. By 1930

\textsuperscript{20} Dáil Debates, 10 November 1953, column 1776.
revenues from radio licences were sufficient to provide for a huge expansion, and the BBC, which, unlike Radio Éireann had significant autonomy under the BBC Charter, adopted a plan to establish an orchestra of 114 musicians which could be divided up in five separate combinations for different purposes, including the use of all players for large-scale symphonic works, and a smaller combination of seventy-eight musicians for symphonic works not requiring the full complement.

The first concert of the BBC Symphony Orchestra, on 22 October 1930, under Adrian Boult in the Queen’s Hall in London was a huge critical success, and under his leadership the group would go on to earn a high reputation internationally, and to attract visiting conductors such as Bruno Walter, Richard Strauss and Felix Weingartner. The Second World War inevitably caused difficulties, including a reduction in the complement of the orchestra, as a consequence of personnel joining the armed forces, and the relocation of the ensemble to Bristol, and following the bombing of that city to Bedford.

The Belfast Wireless Orchestra, a full-time professional ensemble of seventeen musicians, was established in 1924 to serve the Belfast station on the inauguration of BBC radio broadcasting from Northern Ireland. While the BBC in the early years of its operation established several regional orchestras throughout the UK, the Belfast station was especially reliant on its own in-house ensemble as the submarine cable used to relay programmes from the mainland, while suitable for conveying speech, was not capable of adequately transmitting the range of sound frequencies that characterise music.

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23 Ibid., 55.
25 Ibid., 32–33.
relative isolation from the mainland was the basis for the increase in the orchestral complement, and by 1931 this had increased to thirty-one, and by 1939 it had expanded further to thirty-five.\textsuperscript{26}

For symphony concerts the core Wireless Orchestra was augmented by engaging outside musicians, typically up to a strength of thirty-four.\textsuperscript{27} The period from 1929 to 1933 was particularly significant for the number of public concerts given. During those years the Belfast orchestra gave concerts either free, or at minimum cost to patrons, at venues in the such as the Art Gallery, the Ulster Hall and the Wellington Hall.\textsuperscript{28}

Had the Free State not achieved independence in 1922, it is probable that the BBC would have sited its radio station in Dublin, rather than Belfast, and it is probable that a station, so located, would have been at least as well resourced, in relation to orchestral provision, as what was, in fact, provided in the northern site, which up to 1939 had between seventeen and thirty-five personnel. During the entire period from 1926 to 1937 2RN was operating with a mere string quintet plus piano. However, the Belfast orchestra was disbanded in 1939 on the outbreak of war,\textsuperscript{29} just two years after the Dublin orchestra had been expanded to twenty-seven personnel.\textsuperscript{30}

Radio broadcasting was nationalised in 1926 in Denmark and in that year the \textit{Statsradiofonen} took over the small eleven-strong musical ensemble which had previously served the Danish station. Within a year the contract strength of the

\textsuperscript{26} \textit{Ibid.}, 66.  
\textsuperscript{27} \textit{Ibid.}, 67.  
\textsuperscript{28} \textit{Ibid.}, 73.  
\textsuperscript{29} \textit{Ibid.}, 1.  
\textsuperscript{30} In 1949 BBC Northern Ireland established a small ensemble of some nineteen players as the BBC Northern Ireland Light Orchestra. Members of this group formed the core of the City of Belfast Orchestra founded in 1950, which played to capacity audiences in such venues as the Ulster Hall over the next fifteen years. The BBC ensemble was expanded and renamed as the BBC Northern Ireland Orchestra in 1966, by which time it had become more engaged with the classical repertoire; see entry for BBC Northern Ireland Orchestra by Peter Downey, in \textit{EMIR}, 69, and entry for City of Belfast Orchestra by Roy Johnston \textit{Ibid.}, 198.
orchestra—which would eventually become the Danish State Radio Symphony Orchestra—was increased to thirty. The following year, the augmented orchestra, with a total of between eighty and ninety musicians, gave a series of three symphony concerts in Copenhagen. The standing complement of the ensemble was further increased to sixty in 1931, and for public concerts this figure was augmented to ninety musicians. In its early years both Fritz Busch and Nicolai Malko conducted the ensemble. By 1950 the orchestra began to travel internationally and at this stage the orchestral strength had reached a level of ninety-two.\(^{31}\)

Within a year of its establishment in 1926, the Finnish National Broadcasting Company had established a radio orchestra of ten musicians to service its musical needs. In the early years of its existence it was overshadowed by the Helsinki Philharmonic Orchestra which had been founded in 1882. The extremely modest size of the ensemble meant that it could not routinely tackle the standard symphonic repertoire of classical and romantic works, and this factor limited the occasions on which it could present public concerts, of which only ten were given before the outbreak of the Second World War. The orchestra was expanded to fifty players after the war, and, as programme needs dictated it was augmented from a pool of non-contracted musicians. At that stage concert programmes became much more adventurous, featuring works by such composers as Bartók, Britten, Shostakovich, Stravinsky and Hindemith. And in the 1950s, works by Schönberg, Webern and Berg were performed. By 1953 the orchestra had reached a contract strength of sixty-seven.\(^{32}\)

The Estonian national broadcasting service took to the air in December 1926, and the inaugural programme included music supplied by a trio of violin, cello and piano.


The Estonian Radio Orchestra, which was regarded as the country’s national orchestra, was increased to a membership of twelve in the following year, and, by the outbreak of war in 1939, a further expansion to around forty musicians had been achieved. During the early years of its existence the group engaged additional musicians from the Estonian Theatre Orchestra in Tallinn in order to provide an orchestral strength of some sixty musicians. The Soviet forces who occupied the country had a keen appreciation of the propaganda value of radio, and the orchestra was enlarged to a complement of over seventy musicians. However, communist ideology had a significant negative effect on the repertoire of the orchestra in the 1950s.\(^{33}\)

According to Joseph Potts, the high standard of post-war radio orchestras in Western Germany in the 1950s was a new phenomenon, not related to the calibre of pre-war counterpart ensembles.\(^{34}\) One such group, the Nordwestdeutscher Rundfunk Symphony Orchestra arose out of the desire of the occupying British Army authorities to demonstrate a commitment to civilized values. In 1945 Hamburg Radio was the only broadcasting station in Germany which had survived the devastation of the war, and the occupying British Army authorities invited Hans Schmidt-Isserstedt to develop, from the nucleus of the existing radio orchestra, a world-class ensemble. Despite the chaotic post-war conditions—the dire lack of accommodation in the city meant that some recruits to the orchestra were housed in Nissen huts or under canvas—this was achieved quickly, by engaging German musicians from other parts of the country, including Berlin. By November 1945 the orchestra was ready to give its first public concert and within a short time it was recognized as being among the best orchestras in Germany. In 1955 it had a standing complement of 102 including sixty-seven strings. In the early 1950s it visited

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the United Kingdom on several occasions, including an appearance at the Edinburgh Festival.\textsuperscript{35} The orchestra’s visit to Dublin in 1951 was described in the \textit{Irish Times} as ‘the most important musical event in Dublin for many years’.\textsuperscript{36}

\textbf{A National Orchestra}

The RTÉ National Symphony Orchestra can trace its history back to the Radio Éireann Symphony Orchestra established in 1948, and before that to previous ensembles at the radio station. It is significant that the present orchestra includes the word ‘national’ in its official title. I suggest that reflection on that term may, perhaps, give us some clues as to how to make sense of the history of the early music ensembles in Radio Éireann, and the slow progress towards the establishment of a professional orchestra with the capacity to perform works from the great European canon.

The word ‘national’ can have two meanings, the one elevated and metaphysical, the other prosaic and mundane: first, the word can mean ‘relating to or characteristic of a nation’; and secondly, it can mean ‘owned, controlled, or financially supported by the state’.\textsuperscript{37} The second of these meanings invites consideration as to why private efforts to establish a symphony orchestra in Dublin failed—the question addressed in Chapter Six—while the first meaning suggests that in a newly independent state, the product of a nationalist ideology, there might be some antipathy towards the establishment of a state-funded symphony orchestra.

The Radio Éireann Symphony Orchestra became, in time, the RTÉ National Symphony Orchestra, it did not become the ‘RTÉ Nationalist Symphony Orchestra’, and indeed it is unclear what the latter designation could possibly refer to or what type of

\textsuperscript{35} \textit{Ibid.}
\textsuperscript{36} \textit{Irish Times}, 3, 26 November 1951.
ensemble could possibly answer to such a designation. However, it was nationalist sentiments that were the motivating force behind the decision to bring the radio orchestra up to symphonic dimensions. As discussed in Chapter Four, in 1946 the expansion of the orchestra was felt to be necessary in the context of a short-wave service broadcasting to North America, and the rationale for such a service was the need to have a medium through which Ireland’s case for the political unification the island could be propagated.

Obviously not all decisions regarding the orchestra were manifestations of a nationalist ideology. The very significant move in the early 1950s to initiate a programme of concerts specially devised for children, despite the Gaelic title accorded to the organising committee, could not be explained on the basis of such ideas. Furthermore, it is plausible to assume that the rationale for the programme was based not only on the numbers of children who might be ‘converted’ to and enjoy classical music, a measure which is connected to utility, but also on the intrinsic value of ensuring that symphonic music would not, for want of an audience, cease to be available in the capital. Those who were behind the programme were likely to recognise that only a minority of children would be induced to form a habit of listening to symphonic music.

Just as the Shannon scheme required the support of those in a position to overrule the objections of the Department of Finance, the establishment of a symphony orchestra would have required strongly positioned supporters who could disarm those who held insular nationalist views on the merits of cultural projects. A robust expression of such views appeared in an editorial in the Catholic Bulletin in 1924 which asserted that ‘The Irish nation is the Gaelic nation; its language and literature is the Gaelic language; its history is the history of the Gael. All other elements have no place in Irish national life.
Such sentiments could inspire the hugely ambitious but ultimately futile project to revive Irish as the vernacular language of the State, a project which tended to crowd out music from the school curriculum, but those influenced by such views would probably see symphonic music in particular as an alien excrescence.

De Valera, a devout Roman Catholic in terms of religion, was anything but catholic in his taste for music. As noted in Chapter One he saw no reason for playing any of the works of foreign composers in view of the available heritage of Irish music. As we have seen in Chapter One also, musician Eamonn O Gallchobhair, in a similar vein, asserted that ‘the Irish [musical] idiom [expresses] deep things that have not been expressed by Beethoven, Bach, Brahms, Elgar or Sibelius.’

Of course, De Valera’s views on music were not shared by everyone, and not even by all within his own party, and those who regarded themselves as nationalists could have wider, more cosmopolitan sympathies than that term sometimes suggests. Both Patrick Little and Erskine Childers, as Ministers for Posts and Telegraphs under De Valera, were hugely supportive of the radio orchestra, and each considered that the establishment of a symphony orchestra in Dublin should be a cause for national pride.

Maurice Gorham, Director of Broadcasting at Radio Éireann in the 1950s, reflecting in 1967 on the history of music ensembles at the station, posited as a law that ‘all radio orchestras tend to expand; whatever you start with you are apt to end up with a symphony orchestra.’ It is entirely appropriate to doubt the existence of any such law.

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40 In this context Mullaney Dignam refers to the ‘personalism’ of Irish politics: ‘The personal influence of government ministers with an interest in music, such as Richard Mulcahy or P.J. Little, could dictate state initiatives for music. However, such initiatives, being dictated by personal preference, were usually confined to one particular area of musical development, such as music in the army, or the development of a particular musical genre. In order to acquire parliamentary acceptance and financial support, too, musical proposals often had to be couched in ‘national’ rhetoric’; Karol Ann Mullaney Dignam, State, Nation and Music in Independent Ireland, 1922–51 (PhD thesis, National University of Ireland Maynooth, 2008), 413–414.
41 Gorham, Forty Years of Irish Broadcasting, 43.
The history of the music ensembles at Radio Éireann in the period covered by this thesis displays contingency rather than inevitability. The symphony orchestra is one of the most significant legacies of Western civilization. It is hardly surprising that Ireland would eventually establish such an institution in the capital. However, as the narrative shows, the history of the development of the orchestra leading up to its expansion in 1948, and the completion of the process by 1954, shows a great deal of vulnerability to chance events and circumstances. The relative poverty of the country and the social composition of the population did not allow for the private endowment of a symphony orchestra. Accordingly, by default, only the state sector in the form of the radio broadcasting service could provide a place for the eventual establishment of such an ensemble. That sector was a somewhat hostile environment, and, as is evident from the preceding chapters, for an extended period proposals for an adequately staffed symphony orchestra were met with opposition based on an ingrained penny-pinching disposition and, perhaps, an unspoken ideological suspicion of anything that smacked of cosmopolitanism.42

**Further Research**
This thesis, limited as it is to dealing with the Radio Éireann Orchestra only up to 1954, leaves open the way for further research on how the orchestra fared in the post-1954 period. Huge changes in Ireland and internationally and in the arts generally form the context for a continuing narrative of how the RÉSO survived in the latter part of the twentieth century and in the first decades of the twenty-first century. Indeed, the latter question is of urgent contemporary significance as was noted in a recent contribution of Michael Dervan to the *Irish Times*.43 Other potential topics of research relating to state involvement in music are the history of the band of An Garda Síochána, which was

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established in 1922 and which continues to operate to this day, and the history of the Army School of Music, established in 1923, and which also continues to function. On a more general level, the question arises of how well state bureaucracies formulate and implement policies on other art forms, both performing arts such as drama and ballet on the one hand, and creative arts such as literature, painting and indeed music composition on the other.

The Achievement
The establishment of the RÉSO, the first professional symphony orchestra in the state, had a huge significance for aspiring composers in two ways. Firstly, the Phoenix Hall concerts completely changed the situation of those who were seriously interested in art music. Seoirse Bodley has acknowledged the advantage that he gained from attending the twice-weekly orchestral concerts in the Phoenix Hall. In this connection he points especially to the performance of Berg’s *Drei Bruchstücke aus ‘Wozzeck’* performed in a March 1953 concert under Winfried Zillig which ‘struck him very forcibly’.

Many of Bodley’s peers must also have experienced a significant expansion of intellectual and imaginative horizons from their exposure, free of charge, to a wide range of classical, romantic and contemporary music. Secondly, the existence of the orchestra made it possible for composers to hear their own works. According to Kevin Volans:

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46 In February 1924, Major Bryan Cooper had argued in the Dáil for the relay of BBC programmes by the Irish broadcasting service about to be established. Part of the rationale for this recommendation was that by means of such relays Irish listeners could hear ‘really first-class orchestras’ performing the ‘great compositions of the masters’, and that a native musical composer ‘is not likely to arise’ if not exposed to such experiences. Dáil Debates, 15 February 1924 (col. 1120).
No composer I know can bear being unperformed and un-listened-to. We need audiences to show them what we have discovered, what we have struggled with. And to share the experience.\textsuperscript{47}

It is obviously dispiriting for a composer where a work, on which much labour and creative effort has been expended, lies indefinitely in limbo. That situation is more likely to arise for a multi-voiced work such as that contained in an orchestral score, rather than a solo or chamber piece for which a performing opportunity might more readily arise. Absence of performance opportunities must have bedevilled many Irish composers working in the orchestral genre before the advent of the RÉSO. However, Volans might have added that performance could be an essential part of the process of composition. A piano rendering of an orchestral work, or the use of the composer’s aural imagination, no matter how well developed, might not be sufficient to convey the sonic outcome of what appears on the score, or give an assurance that the composer had, indeed, achieved what he had set out to do.\textsuperscript{48} James Wilson’s first symphony was completed in 1962 and it was only five years later, after listening to a recording of the RÉSO performance of the work, that he could assess the sonic reality of what he had written. As a result of that assessment Wilson made significant revisions to the score.\textsuperscript{49}

Finally, as owner of the first professional symphony orchestra in the state, Radio Éireann felt it appropriate to stimulate composition in Ireland. It established the annual Carolan Prize for composition, at first £50 but which was increased within a decade to £150. Beneficiaries of the prize included Brian Boydell, A. J. Potter and Havelock Nelson.


\textsuperscript{48} This would have been especially the case before the development of software such as Sibelius which might give some indication of what a score might sound like in an orchestral performance.

The establishment of the Radio Éireann Symphony Orchestra in 1948 and its expansion to an adequate numerical complement in the mid-1950s is an important part of the cultural history of Ireland in the twentieth century. The orchestra would eventually become the RTÉ National Symphony Orchestra which serves to educate and entertain music lovers at home through its broadcasts and live concerts; it would produce many well-received recordings of classical music; and with its international tours, it became a significant cultural ambassador for the country.
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Appendix A: Symphony Concerts 1926–1954

Concerts included in this Appendix are performance events, of significant duration (usually at least one hour), in which the Radio Éireann Symphony Orchestra or one of its predecessor ensembles took an important part, and which were typically described as ‘symphony concerts’ in listings or reviews. Some orchestral performances of short duration which were broadcast on radio are not included here.

This Appendix has been compiled using information extracted from contemporaneous sources, especially previews, radio listings, advertisements, reviews and reports in newspapers. Preference has been given, wherever possible, to reviews and reports created after the occurrence of the concerts in question. While every effort has been made to cover programmes for all concerts in the relevant period, this Appendix does not purport to be comprehensive, as some radio listings lack relevant details of concert programmes.

The following abbreviations have been used to indicate sources used for programme entries (page numbers in round brackets):

- **B** The Bell
- **C** Cork Examiner
- **I** Irish Independent
- **L** Times Pictorial
- **N** Irish Radio News
- **P** Irish Press
- **S** Sunday Independent
- **T** Irish Times
- **W** Irish Radio Review

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The order of works in each programme does not necessarily indicate the order in which concert items were performed during any concert. Unless otherwise indicated, the concert venue was the Radio Éireann studio, or, from February 1948, the Phoenix Hall in Exchequer Street, Dublin. The Leader for a particular concert is given only where this information is supplied in the sources.

Where information contained in the sources does not unambiguously specify one work (for example, ‘Vivaldi: Concerto Grosso’), an asterisk (*) is placed after the reference to the work in question. If, in such cases, there are only a small number of possibilities as to the work performed, these possible works are indicated in square brackets, with the most likely work listed first.

In the case of some programmes listed in this Appendix, there is a marked discrepancy between the duration of the concert as shown in the relevant radio listing, and the aggregate of typical performance times for the relevant works as set out, for example, in David Daniels’ *Orchestral Music: A Handbook*, indicating that works other than those mentioned in the source were performed at the concert. Such cases are indicated by the dagger symbol (†) placed on the top line of the concert entry.

Where, in the absence of firm information, a conjecture is made as to the identity of a conductor for a specific concert, this is indicated by the placement of the double dagger symbol (‡) immediately after the name.

From early 1948, following the reorganization and expansion of musical forces in Radio Éireann, the orchestra was referred to as ‘The Radio Éireann Symphony Orchestra’. Before 1948 the augmented orchestra used for symphony concerts was referred to variously as ‘The Station Orchestra’, ‘The 2RN Symphony Orchestra’, ‘The Irish Free
State Radio Symphony Orchestra’, and ‘The Dublin Symphony Orchestra’, among other
designations.¹

¹ The latter designation was occasionally used in 1937/38, long before the establishment, in 1967, of a
non-professional ensemble with that name, which had no connection to Radio Éireann.
1926

10 July 1926
Conductor Vincent O’Brien‡
Soloists Anna Heffernan (Soprano), Agnes O’Kelly (Contralto), T.E. Attwooll (Baritone), Kitty O’Doherty (Piano)
A Handel Concert
Overture to Messiah
‘He shall feed his flock’ and ‘If God be for us’ from Messiah (Anna Heffernan)
‘Pastoral Symphony’ From Messiah
‘He was despised’ from Messiah (Agnes O’Kelly)
‘Thou art gone up on high’ from Messiah (T.E. Attwooll)
*The Harmonious Blacksmith* (Kitty O’Doherty)
*Water Music*
T(13) 10 July

1927

28 May 1927
Conductor Vincent O’Brien‡
Mozart: Symphony in E Flat Major* [No. 39? 19? 26?]
T(4) 28 May

26 November 1927. Metropolitan Hall
Radio Éireann Orchestra and Civil Service Choir
Conductor Vincent O’Brien. Leader Terry O’Connor
Soloists Glyn Eastman (Bass), Terry O’Connor and Arthur Darley (Violins)
Community Vocal Singing: ‘Let Erin Remember’
Weber: Overture to *Euryanthe*
Bellini: ‘Vi ravviso’ from *La Sonnambula/F* Mozart: ‘Deh vieni alla finestra’ from *Don Giovanni*/Henschel: ‘Young Dietrich’ (Glyn Eastman)
Beethoven: Symphony No. 1 in C Major
Community Vocal Singing: ‘Adeste Fideles’
Gaelic Songs: ‘Tadgh buidhe’, ‘Tommy mo mhile stór’, ‘O bhean an tighe’ (Seamus Clandillon)
Saint-Saëns: *Danse Macabre* (with Terry O’Connor on Solo Violin)
Rossini/Respighi: *La Boutique Fantasque*
T(5) 26 November, T(3) 28 November
1928

3 February 1928. Metropolitan Hall
Conductor Vincent O’Brien
Soloists Jean Nolan (Soprano), Terry O’Connor (Violin), Eliot Dobie (Bass)
Schubert: Overture Rosamunde
Schubert: ‘The Organ Grinder’/‘Die Forelle’/‘Who is Sylvia?/‘Ave Maria’ (Jean Nolan with Orchestra)
Saint-Saëns: Introduction and Rondo Capriccioso (Terry O’Connor)
Handel: ‘Revenge, Timotheus Cries’ from Alexander’s Feast/Puccini: ‘Garment, Antique and Rusty’ from La bohème/Bizet: Toreador Song from Carmen (Eliot Dobie and Orchestra)
Community Singing: ‘Ireland, Boys Hurrah’
Nicolai: Overture The Merry Wives of Windsor
Quilter: ‘Drink to me only with thine eyes’/Graham (arr.): ‘John Peel’/Needham (arr.): ‘The Donovans’ (Eliot Dobie with Orchestra)
Falla: ‘Aragonesa’ from Cuatro Piezas Españolas
Elgar: ‘Dorabella’ from Enigma Variations
Beethoven: Symphony No. 2 in D Major
Rimsky-Korsakov: The Flight of the Bumble Bee
Grainger: Shepherd’s Hey
Community Singing: Moffat (arr.): ‘The Dear Little Shamrock’/Rogers (arr.): ‘She is a Rich and Rare Land’.
T(2) 2 February, I(7) 4 February

14 April 1928. Metropolitan Hall
Conductor Vincent O’Brien. Leader Terry O’Connor
Soloists Agnes O’Kelly (Contralto), P.J. Duffy (Baritone)
Schubert: Marche Militaire
Wallace: Overture to Maritana
Wallace: ‘Alas! those Chimes’ from Maritana/‘O, the Light Entrancing’ from Lurline (Agnes O’Kelly)
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’), first and third movements
Verdi: Prologue from Pagliacci (P.J. Duffy)
Elgar: Three Bavarian Dances
Tchaikovsky: ‘1812’ Overture
Community Vocal Singing: ‘Swanee River’/‘Marching through Georgia’/‘My Land’
Liszt: Hungarian Rhapsody No. 2
O’Dwyer: Tairsgint
Harold R. White: Intermezzo from Shaun the Post
Larchet: Fairy Revels
Ní Annagáin (arr.): ‘Gile mo Chroidhe’/Clutsam: ‘I Know of Two Bright Eyes’/Traditional English: ‘The Lowland Sea’ (P.J. Duffy)
Sullivan: Selection from The Gondoliers
T(4) 14 April, T(6) 16 April
2 November 1928
Conductor Vincent O’Brien
Soloists Dina Copeman (Piano), P.J. Duffy (Baritone)
Mendelssohn: *Hebrides* Overture
Chaminade: *Petite Suite*
(Dina Copeman)
Unspecified Composer: *Romance of a Mummy*
Ole Bull (arr. Svendsen): *Saeterjentens Søndag*
Tchaikovsky: *The Sleeping Beauty* Suite
Unspecified Vocal Items (P.J. Duffy)
Schubert: *Rosamunde* ballet music
1(14) 2 November

24 November 1928. Rathmines Town Hall
All-Schubert Programme to Mark the Centenary of the Death of the Composer
Conductor Vincent O’Brien. Leader Terry O’Connor
Soloists Elizabeth Mellor (Soprano), P.J. Duffy (Baritone), Kitty O’Doherty (Accompanist)
Overture *Rosamunde*
Symphony No. 3 in D Major
‘An die Musik’, ‘Nacht und Träume’, ‘Wohin?’ (Elizabeth Mellor with Kitty O’Doherty)
Overture *Alfonso and Estrella*
‘Erlkönig’ (P.J. Duffy with Kitty O’Doherty)
Ballet music from *Rosamunde*
‘Ave Maria’, ‘The Novice’ (Elizabeth Mellor with Kitty O’Doherty)
Third movement from Symphony No. 9 in C Major
‘Wegenlied’, ‘Ständchen’, ‘Du bist die Ruh’ (P.J. Duffy with Kitty O’Doherty)
*Marche Militaire*
1(5) 17 November, 7(4) 26 November

15 December 1928. Metropolitan Hall
Conductor Vincent O’Brien. Leader Ferruccio Grossi
Phibsboro Musical Society
Soloists Maestro A.G. Viani (Tenor), Agnes O’Kelly (Contralto)
Berlioz: Overture *Roman Carnival*
Community Vocal Singing: Wade (attrib.) ‘Adeste Fideles’
Choral items: Byrd: ‘While the Bright Sun’/Tomkins: ‘When David heard that Absolom was slain’, ‘O Yes! Has any Found a Lad’
Beethoven: Symphony No. 4 in B Flat Major
Saint-Saëns: ‘Softly Awakes my Heart’ from *Samson and Delilah* (Agnes O’Kelly)
Wagner: ‘Dance of the Apprentices’ from *Die Meistersinger*
Rimsky-Korsakov: ‘Dance of the Tumblers’ from *The Snow Maiden*
Grainger: ‘Shepherd’s Hey’
Choral Items: Besley: ‘The Silence of Eternal Hills (arr Davies): ‘A Welsh Lullaby’/Larchet (arr.): ‘At the Mid-Hour of Night’
Bizet: ‘Flower Song’ from *Carmen* (A.G. Viani)
Sullivan: Selection from *The Gondoliers*
Massenet: ‘Elegie’/Lane Wilson: ‘My Lovely Celia’/Hughes (arr.): ‘Has Sorrow thy Young Days Shaded’ (Agnes O’Kelly)
7(5) 15 December, 7(6) 17 December
1929

14 September 1929. Theatre Royal
Conductor Sir Thomas Beecham
Soloists Tudor Davies (Tenor), Dora Labette (Soprano), Rhoda Coghill (Piano)
Wagner: Overture to Die Meistersinger
Mozart: ‘Per pietà, non ricercate’/Wagner: ‘Prize Song’ from Die Meistersinger (Tudor Davies)
Beethoven: Symphony No. 2 in D Major
Delius: On Hearing the First Cuckoo in Spring
Berlioz: ‘Hungarian March’ from The Damnation of Faust
Bizet: ‘Comme autrefois’ from The Pearl Fishers/Delius: ‘Cradle Song’/Mozart: ‘Voi che sapete’ from The Marriage of Figaro/Grieg: ‘The Nightingale’ (Dora Labette)
Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, First Movement (Rhoda Coghill)
S(9) 15 September, T(6) 16 September

15 September 1929. Theatre Royal
Conductor Sir Thomas Beecham
Soloists Dora Labette (Soprano), Nancie Lord (Violin), Tudor Davies (Tenor)
Debussy: Petite Suite
Smetana: Overture to The Bartered Bride
Nicolai: Overture to The Merry Wives of Windsor
Mozart: ‘Deh vieni non tardar’ from The Marriage of Figaro (Dora Labette)
Saint-Saëns: Rondo Capriccioso (Nancie Lord)
Chopin and Schumann Solo Piano Pieces (Frederick Stone)
Gounod: ‘Salve dimora caste e pura’ from Faust (Tudor Davies)
Mendelssohn: Scherzo from A Midsummer Night’s Dream
Wagner: Overture to Tannhäuser
S(9) 15 September, T(6) 16 September

12 December 1929
Conductor Vincent O’Brien. Leader Terry O’Connor
Soloists Rhoda Coghill (Piano), Joan Burke (Contralto), Kitty O’Doherty (Accompanist)
Rossini/Respighi: La Boutique Fantasque
Harty: Irish Symphony
Moffatt (arr.): ‘The Silent Bird is Hid in the Boughs’/Stanford (arr.): ‘How Happy for the Woodbirds’/Hughes (arr.): The Dear Irish Boy’/Unspecified Elgar Piece (Joan Burke with Kitty O’Doherty)
Harold R. White: The Opium Smoker
Respighi: The Fountains of Rome
Chopin: Impromptu in A Flat, Polonaise in A Flat (Rhoda Coghill, Solo Piano)
Tchaikovsky: 1812 Overture
T(4) 13 December

1930

24 March 1930
Conductor Vincent O’Brien
Soloist Violet Pearson (Soprano)
Nicolai: Overture to *The Merry Wives of Windsor*
Dvořák: Symphony No. 9 in E Minor (‘New World’)
Rimsky-Korsakov: *Scheherazade*
Bizet (arr. de Groot): Selection from *Carmen*
Schofield: *Poem*
Walton O’Donnell: Two Irish Tone Sketches
Wagner: Overture to *The Flying Dutchman*

1(4) 24 March

30 October 1930
Conductor E. Godfrey Brown. Leader Terry O’Connor
Soloists Arnold Trowell (Cello), Margaret Dempsey (Soprano), Accompanist Kitty O’Doherty
Handel (arr. Elgar): Overture in D Minor
Wagner: ‘Forest Murmurs’ from *Siegfried*
Mozart: ‘Deh vieni, non tardar’ and ‘Voi che sapete’ from *The Marriage of Figaro* (Margaret Dempsey with Orchestra)
Boellman: Variations Symphoniques Opus 23 (Arnold Trowell with orchestra)
Harold R. White: Overture to *Shaun the Post*
Franck: Symphony in D minor
Molloy: ‘The Kerry Dance’/Elgar: ‘The Poet’s Life’ (Margaret Dempsey with Piano)
Butterworth: Rhapsody *A Shropshire Lad*
Hardebeck (arr): Idyll *The Lark in the Clear Air*
Turina: *Three Fantastic Dances*
Glazunov: Second Concert Waltz, Opus 51.
T(4) 30 October

4 December 1930
Conductor Vincent O Brien. Leader Terry O’Connor
Soloists P.J. O’Toole (Tenor), Terry O’Connor (Contralto), Victor Love (Piano Solos)
Schubert: Overture *Rosamunde*
Schubert: Symphony in B Minor (Unfinished)
Schubert: Ballet Music from *Rosamunde*
Schubert (arr: Berté) Songs from *Lilac Time* (P.J. O Toole with Victor Love)
Stanford: Overture to *Shamus O’Brien*
Stanford: Songs from *Shamus O’Brien* (Terry O’Connor, P.J. O’Toole)
Delius: *On hearing the first cuckoo in spring*
Elgar: ‘Intermezzo’ from *Enigma Variations*
Liadov: *Musical Snuff Box*
Rimsky-Korsakov: *Flight of the Bumble Bee*
Elgar: *From the Bavarian Highlands* Suite, movements 1, 3, 4 and 6
Rubinstein: *Valse Caprice*
T(4) 4 December

22 December 1930
Conductor Vincent O’Brien
2RN Orchestra and Chorus augmented
Soloists Margaret Dempsey (Soprano), Agnes O’Kelly (Contralto), Ernest Hargreaves (Tenor), Irvine Lynch (Bass)
Handel: *Messiah*

1(3) 22 December

**1931**

2 May 1931
2RN Symphony Orchestra
Conductor Fritz Brase
Soloists Josephine Curran (Soprano), John Lynskey (Baritone)
Wagner: Prelude to *Lohengrin*
Wagner: ‘Dance of the Apprentices’ and ‘Homage to Hans Sachs’ from *Die Meistersinger*
Wagner: ‘Siegfried’s Rhine Journey’ from *Götterdämmerung*
Wagner: ‘Ride of the Valkyries’ from *Die Walküre*
Debussy: ‘Starry Night’/Handel: ‘Oh! Had I Jubal’s Lyre’ from *Joshua*/Haydn: ‘My Mother bids me bind my hair’/Hughes: ‘When Thro’ Life’ (Josephine Curran)
Berlioz: Overture *Roman Carnival*
Brase: Sinfonietta in D Major
Brase: Irish Fantasia No. 3

1(4) 2 May

4 October 1931
Conductor Vincent O’Brien
Radio Éireann Orchestra, augmented, with chorus
Soloists Renee Flynn, Kitty McCully (Sopranos), Agnes O’Kelly (Contralto), Ernest Hargreaves (Tenor), Dermot Browner (Bass)
Rossini: *Stabat Mater*
Mozart: *Twelfth Mass*

1(3) 3 October

6 November 1931
Conductor Vincent O’Brien
2RN Symphony Orchestra
Soloists Fred Stone (Piano), T.W. Hall (Baritone)
Mozart: Overture to *The Magic Flute*
Beethoven: Symphony No. 4 in B Flat Major
Saint-Saëns: Piano Concerto No. 4 in C Minor (Fred Stone)
Elgar: *From the Bavarian Highlands* Suite
Beethoven: ‘Creation’s Hymn’/Mussorgsky: ‘Song of the flea’/ Mozart: ‘Fin ch’han dal vino’/
Tchaikovsky: Symphony No. 6 (‘Pathétique’), second and third movements
Tchaikovsky: Overture 1812

18 December 1931
Conductor Vincent O’Brien
Soloists Harry Brindle (Bass), Bay Jellett (Violin)
Smetana: Overture to *The Bartered Bride*
Dvořák: Symphony No. 9 in E Minor (‘New World’)
Fauré: ‘The Palms’/Koenmann: ‘Song of the Volga Boatmen’/Tchaikovsky: ‘To the Forest’
(Harry Brindle)
Schubert: *Menuetto Polonaise*
Wagner: ‘Dance of the Apprentices’ from *Die Meistersinger*
Rimsky-Korsakov: ‘Dance of the Tumblers’ from *The Snow Maiden*
Mendelssohn: Violin Concerto in E Minor
Mendelssohn: ‘I am a roamer’/ ‘On wings of song’/
Elgar: *Enigma Variations*
Harty: Comedy Overture

20 February 1932
Conductor Vincent O’Brien
Soloists Agnes O’Kelly (Contralto), Edith Boxwell (Piano)
Beethoven: Overture *Egmont*
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’) (Edith Boxwell)
Drysdale: Overture *Tam O’Shanter*
Unspecified vocal items (Agnes O’Kelly)
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)
Carolan: Irish Suite for Strings
McDowell: *Indian Suite*

19 March 1932
Conductor Vincent O’Brien
Soloists Maighréad Ní Annagáin, Annie Fagan (Harp), J.C. Browner (Tenor)
Robert O’Dwyer: Overture in D Major
Molyneux Palmer: Irish Suite
Harp solos. Debussy: Arabesque No. 1/Zabel: *Legende*/Hasselmans: *Petite Berceuse*
Alfred Graves: Incidental Music
Harty: Irish Symphony
Unspecified songs (Maighréad Ní Annagáin)
Hardebeck: *Seoithín seó*
Harold R. White: Hymn to St. Patrick at Tara
*P(3) 19 March*

23 April 1932
2RN Symphony Orchestra
Conductor E. Godfrey Brown
Soloists Claud Biggs (Piano), John Lynskey (Baritone)
Beethoven: Overture *Egmont*
Mozart: Andante for strings from Cassation in G
Beethoven: Piano Concerto No. 4 in G Major (Claud Biggs)
Coleridge-Taylor: ‘Sons of the sea’/ Chaminade: ‘Silver ring’ (John Lynskey)
Dvořák: Symphony No. 1 in D Major, Second, third and fourth movements
Lalo: Norwegian Rhapsody
Rossini: ‘Largo al factotum’ from *The Barber of Seville*/Lully: ‘Bois épais’ from *Amadis*
Harty: Scherzo ‘Fair Day’ from *An Irish Symphony*
Holst: Introduction and ‘Dance of the spirits of earth’ from *The Perfect Fool*
Wagner: ‘Ride of the Valkyries’ from *Die Walküre*
*P(5) 23 April*

10 June 1932
Conductor Vincent O’Brien
2RN Orchestra and chorus
Soloists May Busby (Soprano), Ernest Hargreaves (Tenor), Hubert Dunkerly (Baritone)
Schubert: Overture *Rosamunde*
Schubert: ‘Omnipotence’/‘Serenade’/‘Who is Sylvia?’ (Ernest Hargreaves)
Elgar: *Wand of Youth* Suite No. 1
Elgar Songs (May Busby)
Walton O’Donnell: *Songs of the Gael*
Anglo-Irish songs (Hubert Dunkerly)
Haydn: Symphony No. 99 in E Flat Major
Haydn: ‘Summer’ from *The Seasons* (May Busby, Ernest Hargreaves, Hubert Dunkerly and chorus)
*P(4) 10 June*

1 December 1932. Mansion House
Conductor Vincent O’Brien
Soloists W.J. Lemass (Baritone), Annie Fagan (Harp)
Dvořák: Overture Carnival
Dvořák: Symphony No. 9 in E Minor (‘New World’)
Meyer-Helmund: ‘Vigil’/Koenmann: ‘When the king went forth’ (W.J. Lemass)
Rimsky-Korsakov: *Scheherazade*
Harold R. White: Intermezzo from *Shaun the Post*
Harp solos including the traditional air ‘The Coulin’ (Annie Fagan)
Elgar: *Wand of Youth* Suite No. 1
*P(11)P(4)T(6) 2 December*
1933

12 January 1933
Conductor E. Godfrey Brown
Soloists Gabriel Lavelle (Baritone), Madalene Mooney (Violin)
Weber: Overture Euryanthe
Lalo: Symphonie Espagnole (Madalene Mooney)
Borodin: Aria from Prince Igor (Gabriel Lavelle)
Haydn: Symphony No. 96 in D Major (‘Miracle’)
Gluck (arr. Mottl): ‘Slave Dance’ from Ballet Suite No. 2
Bizet: Orchestral excerpts from Carmen
Elgar: Serenade for Strings
Berlioz: Hungarian March from The Damnation of Faust
I(4)T(4) 12 January

7 February 1933. Mansion House
Conductor Vincent O’Brien.
Soloists Douglas ffrench Mullen (Piano), Kitty Fagan (Soprano), Kitty O’Doherty (Accompanist)
Mozart: Overture to The Marriage of Figaro
Mozart: Piano Concerto in A Major* [No. 23? No.12?] (Douglas ffrench Mullen)
Molly Carew: ‘The Dorothy Perkins Rose’/Hayden Wood: ‘I love to hear you singing’ (Kitty Fagan with Kitty O’Doherty)
Ponchielli: ‘Dance of the Hours’ from La Gioconda
Tchaikovsky: The Nutcracker Suite
Mendelssohn: Andante and Rondo Capriccioso (Douglas ffrench Mullen)
Weber/Berlioz: Invitation to the Dance
Hughes (arr): ‘When Thro’ Life Unblest We Rove’ and other Irish Songs (Kitty Fagan)
Lindsay Seymour: A Child’s Dream (Feis Ceoil Prizewinning Piece)
I(6)P(8)T(5) 8 February

21 March 1933. Mansion House
Conductor Vincent O’Brien
Soloists Renée Flynn (Soprano), J.C. Browner (Tenor), Accompanist Kitty O’Doherty
Schubert: Overture Rosamunde
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Grieg: Movements from Peer Gynt Suite No 1
Tchaikovsky: ‘To the Forest’/ Puccini: ‘Vecchia zimarra’ from La Boheme (J.C. Browner with Accompanist)
Molyneux-Palmer: Orchestral Suite
Wallace: Overture to Maritana
P(7)T(4) 22 March
12 October 1933
Conductor E. Godfrey Brown
Soloist P. J Duffy (Baritone)
Delibes: Overture to Le roi la d’it
Borodin: Symphony No. 2 in B Minor
Bizet: Two Minuets and ‘Farandole’ from Suites L’Arlésienne
Williams: ‘Silent Noon’/Horner: ‘Requiem’/Harold R. White: ‘So we’ll go no more a-roaming/Coleridge Taylor: ‘Songs of the sea’ (P.J. Duffy)
Enescu: Roumanian Rhapsody No. 2 in D Major
Massenet: Two Arias (P.J. Duffy)
Massenet: Scenes Neapolitaines
Rimsky-Korsakov: ‘Dance of the tumblers’ from The Snow Maiden
P(5)T(4) 12 October

7 November 1933
Conductor Vincent O’Brien
Soloists W. J. Lemass (Baritone), Kitty O’Doherty and Rhona Clark (Pianos)
Wagner: Overture to Tannhäuser
Saint-Saëns: Carnival of Animals (Kitty O’ Doherty and Rhona Clark – other members of chamber group not listed)
Rimsky-Korsakov: Scheherazade
Anglo-Irish Songs (W.J. Lemass)
O’Brien: March: A Highland Hosting (Premier Performance)
Molyneux Palmer: Hop Jig (Premier Performance)
Desmond MacMahon: Irish Symphony (Premier Performance)
T(4) 7 November, T(8) 8 November

5 December 1933
Conductor Vincent O’Brien
Soloist Jean Nolan (Soprano)
Beethoven: Symphony No. 5 in C Minor
Elgar: ‘Enigma’ Variations
Harty: Scherzo ‘Fair Day’ from An Irish Symphony
Larchet: The Spell
Dukas: L’Apprenti Sorcier
T(4) 5 December, P(9) 6 December

1934

9 January 1934
Conductor Vincent O’Brien
Soloists Annie Fagan (Harp), Teresa Owens (Soprano)
Schubert: Symphony No. 3 in C Minor
Unspecified Classical Songs (Teresa Owens)
Falla: Dances from *Three-cornered Hat* Suite
Irish Pieces (Annie Fagan)
Hardebeck: Reels
Stanford: *Irish Rhapsody* No. 6 in D Minor (Violin Solo Terry O’Connor)
Charpentier: Suite from *Louise*
Charpentier: ‘Ever Since the Day’ from *Louise* (Teresa Owens)
Rossini: Overture to *William Tell*
T(4) 9 January

13 February 1934
Conductor Vincent O’Brien
Soloist Grace O’Brien (Piano)
Unspecified Choral Group
O’Dwyer: Gavotte
Arthur Duff: *The Drinking Horn*
Hardebeck: *Irish Rhapsody*
Sibelius: Symphony No. 1 in E Minor.
Mozart: Piano Concerto No 26 in D Major
Elgar: Suite *From the Bavarian Highlands* Movements 1, 3, 4 and 6
T(4) 13 February, I(2) 14 February

16 November 1934
Conductor E. Godfrey Brown
Soloist Betty Byrne (Contralto)
Elgar: Enigma Variations
Elgar: ‘Like to the damask rose’, ‘Where corals lie’, ‘In haven’ (Betty Byrne with piano accompaniment)
Haydn: Symphony No. 92 in G Major (‘Oxford’)
Stanford: *Irish Rhapsody* No. 1 in D Minor
Stanford: ‘My love’s an arbutus’, ‘The little red lark’, ‘Aghadoe’/Hardebeck: ‘Ballaghadereen’ (Betty Byrne with piano accompaniment)
Redmond Friel: Scherzo for Strings on the tune ‘Follow me down to Carlow’
Bizet: Scenes Bohemianes from *The Fair Maid of Perth*
Chabrier: *Marche Joyeuse*
P(5) 16 November

7 December 1934
Conductor Vincent O’Brien
Soloist Kitty Fagan (Soprano)
Beethoven: Overture *Leonora*
Sibelius: Symphony No. 1 in E Minor
Grieg: ‘Solveig’s Cradle’/Dvořák: ‘Songs my mother taught me’ (Kitty Fagan)
Ravel: *Mother Goose* Suite
Debussy: ‘Mandoline’/McDowell: ‘To a wild rose’ (Kitty Fagan)
McDowell: *Woodland Sketches*
Desmond McMahon: Irish Symphony
Hardebeck: ‘Song of Glen Dun’/Traditional: ‘Come Sit Down Beside Me’/Larchet: ‘Storín Bán’
Harty: *With the Wild Geese*
*T(4) 7 December, I(10) 8 December*

1935

26 February 1935
Conductor Vincent O’Brien
Soloists Rhona Clarke and Kitty O’Doherty (Pianos), Robert Harris (Tenor)
Brahms: Symphony No. 4 in E Minor
Saint-Saëns: *Carnival of Animals* (Rhona Clarke and Kitty O’Doherty – other members of chamber group not listed)
Weinberger: Polka and Fugue from *Schwanda the Bagpiper*
Unspecified Songs (Robert Harris)
Harold R. White: Overture *Petruchio*
*T(4) 26 February*

30 October 1935
Conductor Vincent O’Brien. Leader Terry O’Connor
Soloist Maud Aiken (Violin)
Stanford: Symphony No. 3 in F Minor (‘Irish’)
Brahms: Gypsy Songs (Orchestra with Vocal Octet)
Anon: *Pibroch*
Lalo: *Norwegian Rhapsody* (Maud Aiken)
Wagner: March from *Tannhäuser*
*T(4) 30 October*

26 November 1935
Conductor E. Godfrey Brown
Soloists Nancie Lord (Violin), Renée Flynn (Soprano)
Schubert: Overture *Rosamunde*
Harty: Violin Concerto
Haydn: Symphony No. 96 in D (‘Miracle’)
Tchaikovsky: Theme and Variations from Suite No. 3
Unspecified songs with piano
Grainger (Arr. Wood): Clog Dance from *Handel in the Strand*
Johann Strauss II: *Moto Perpetuo*
Tchaikovsky: ‘Cossack Dance’ from *Mazeppa*
*T(4) 26 November*

19 December 1935
Conductor Fritz Brase
Soloists Terry O’Connor (Violin), Petite O’Hara (Viola), Joan Burke (Contralto)
Wagner: Overture and Venusberg Music from *Tannhäuser*
Brase: *Green Isle* Rhapsodic Fantasia on Irish Airs No. 2
Mozart: *Sinfonia Concertante* for Violin, Viola, and Orchestra (K.364) (Terry O’Connor and Petite O’Hara)
Weber: Overture to *Oberon*
Irish Airs (Joan Burke)
Four Irish Dances

**1936**

6 January 1936
Conductor Herbert Hamilton Harty
Soloists Jelly D’Aranyi (Violin), Robert Irwin (Baritone)
Stanford: Irish Rhapsody No. 4 in A Minor
Harty: Violin Concerto
Harty: *With the Wild Geese*
Stanford: Irish Rhapsody No. 1 in D Minor
T(4) 6 January, T(8) 7 January

13 February 1936
Conductor Dr J. F. Larchet
Soloists Dina Copeman (Piano), Michael O’Higgins (Baritone)
Franck: Symphonic Variations for Piano and Orchestra (Dina Copeman)
Esposito: *Irish Symphony*
Delius: *On Hearing the First Cuckoo in Spring*
Glazunov: Introduction and Peasants’ Dance from ballet *Ruses D’Amour*
T(4) 13 February, T(11) 14 February

21 May 1936
Conductor Vincent O’Brien, Leader Terry O’Connor
Soloist Fred Stone (Piano), Eileen Murnaghan (Soprano), Kitty O’Doherty (Accompanist)
Sibelius: Symphony No. 2 in D Major
Respighi: *La Boutique Fantasque*
Mozart: Piano Concerto No 23 in A Major
Rimsky-Korsakov: *Capriccio Espagnole*
T(4) 21 May, T(3) 22 May

21 September 1936
Conductor Aloys Fleischmann
Soloist Robert Irwin (Baritone)
Speaker Dr J. F. Larchet
Gluck (arr. Wagner): Overture *Iphigénia in Aulis*
J. S. Bach: Suite No. 2 in B Minor for Flute and Strings BWV 1067
Vivaldi (arr. Nachex) Concerto in A Minor for Two Violins and Strings (Soloists Terry O’Connor and Arthur Franks)
Haydn: ‘With Joy the Imperial Husbandman’ from *The Seasons/ ‘The Spirit Song’/‘Now Heaven in Fullest Glory Shone’ from The Creation* (Robert Irwin)
Haydn: Symphony No. 94 in G Major (‘Surprise’)
T(4) 21 September, T(8) 22 September

6 October 1936
Conductor Dr J.F. Larchet.
Soloist Nancie Lord (Violin)
Speaker Harold R. White
Gluck: Overture *Alceste*
Mozart: Violin Concerto No. 3 in G Major, K216
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
Grieg: Elegiac Melody for Strings*
Delius: ‘The Walk to the Paradise Garden’ from *A Village Romeo and Juliet*
Rimsky-Korsakov: First Movement ‘The Sea and Sinbad’s Ship’ from *Scheherazade*
T(4) 6 October, T(5) 7 October

21 October 1936
Conductor Lieutenant J.M. Doyle
Soloist Frederick Stone (Piano)
Speaker J.T. Thorne
Beethoven: Overture *Leonora* No. 3
Beethoven: Piano Concerto No. 3 in C Minor
Beethoven: Symphony No. 7 in A Major
P(14) 22 October

5 November 1936
Conductor E. Godfrey Brown
Soloist T.E. Attwooll (Baritone)
Speaker Dr J.F. Larchet
Mozart: Overture to *La Clemenza de Tito*
Schubert: Symphony in C Major* [No. 9? No. 6?]
Handel: ‘Where’er You Walk’ from *Semele/J. S. Bach: ‘My Heart now is Merry’ (T.E. Atwooll with piano accompaniment)
Sibelius: Intermezzo and March from *Karelia Suite*
Sullivan: Overture *di Ballo*
Coleridge Taylor: Rhapsodic Dance ‘The Bamboula’
T(4) 5 November, P(12) 6 November

20 November 1936
Conductor T. H. Weaving
Soloist Ida Starkie O’Reilly (Cello)
Speaker Aloys Fleischmann
Harty: *Comedy Overture*
Schumann: Symphony No 3 in E Flat Major (‘Rhenish’)
Cello Solos (Ida Starkie O’Reilly)
*P(10) 21 November, P(4) 20 November*

5 December 1936
Conductor Vincent O’Brien
Soloist Michael O’Higgins (Baritone)
Speaker Aloys Fleischmann
Brahms: Symphony No. 4 in E Minor
Lieder by Brahms, Schumann and Wolfe (Michael O’Higgins)
Ravel: *Mother Goose* Suite
Short Modern Songs (Michael O’Higgins)
Tchaikovsky: 1812 Overture
*P(6) 5 December*

29 December 1936
Conductor Fritz Brase
Soloist Claud Biggs (Piano)
Speaker Dr Walter Starkie
Wagner: Prelude and ‘Liebestod’ from *Tristan*
Franck: Symphonic Variations for Piano and Orchestra (Claud Biggs)
Franck: Symphony in D Minor
Falla: *El Amor Brujo* Suite
*P(8) 30 December*

**1937**

13 January 1937
Conductor Turner Huggard
Soloist Terry O’Connor (Violin)
Mendelssohn: Overture *Ruy Blas*
Rossini: Ballet music from *William Tell*
Mendelssohn: Violin Concerto in E Minor
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
*P(8) 14 January*

12 February 1937
Conductor Leigh Henry
Soloist Jean Nolan (Soprano)
Speaker Donnchadh Ua Braoin
Smetana: Overture *Libuše*
Sibelius: Symphony No. 3 in C Major
Smetana: ‘Marinka’s Air’ from *The Bartered Bride* (Jean Nolan)
Smetana: *Vltava*
Sibelius: Overture *The Tempest*
Sibelius: Symphonic Poem *The Swan of Tuonela*
Smetana: ‘Woher kommst du den geflogen’ from Opera *Tajemství*, ‘Lullaby’ from Opera *Hubička/
Sibelius: ‘My Bird is Long in Homing’/‘The Silent Town’/ ‘Black Roses’ (Jean Nolan with piano accompaniment)
Sibelius: Symphonic Poem *Finlandia*

13 March 1937
Conductor George Hewson
Soloists Dorothy Stokes and Alice Bell (Pianos)
Speaker Turner Huggard
Dvořák: Overture *In der Natur*
Dvořák: Symphony No. 9 in E Minor (‘New World’)
Mozart: Concerto in E Flat for two pianos and orchestra, K365
Dvořák: *Legende* in C, Op.59 No. 4
Tchaikovsky: *Capriccio Italien*

31 March 1937
Conductor Arthur Hammond
Soloists James Moore (Vocalist), Pat Ryan (Clarinet)
Brahms: Variations on a Theme of Haydn
Beethoven: Symphony No. 8 in F Major
Mozart: Clarinet Concerto in A Major
Wagner: Overture to *Tannhäuser*

11 April 1937.  Gaiety Theatre
Conductor Sir Adrian Boult. Leader Terry O’Connor
Soloists Thelma Reiss (Cello), Renée Flynn (Soprano)
Mozart: Overture *Il Seraglio*
Holst: *A Somerset Rhapsody*
Purcell: ‘Thy Hand Belinda, When I am Laid in Earth’ from *Dido and Aeneas*/Haydn: ‘My Mother Bids me Bind my Hair’/Mozart: ‘Alleluia’ (Renée Flynn with Orchestra)
Elgar: Cello Concerto
Wagner: ‘Dance of the Apprentices’ and ‘Procession of the Mastersingers’ from *Die Meistersinger*
Brahms: Symphony No. 2 in D Major

17 September 1937
Conductor E. Godfrey Brown
Soloist Hooton Mitchell (Bass)

Harty: Overture *Comedy*

Wagner: ‘Wotan’s farewell and Fire Music’ from *Die Walküre* (Hooton Mitchell)

Borodin: Symphony No. 2 in B Minor

Songs with piano Hungarian melodies (arr. F. Korbay) (a) Marishka (b) Play on, Gypsy (c)

Shepherd, See Thy Horse’s Foaming Mane (Hooton Mitchell)

Bizet: Gypsy scenes from *The Fair Maid of Perth*

Dvorak: Slavonic Rhapsody No. 3 in A Flat

*P(5) 17 September*

17 October 1937. Gaiety Theatre

Conductor Frank Bridge. Leader Terry O’Connor

Soloists Angus Morrison (Piano), George Walsh (Bass)

Wagner: Overture to *Die Meistersinger*

Handel: ‘I Feel the Deity Within’; ‘Arm, Arm, ye Brave’ from *Judas Maccabeus / Mozart: ‘Within these Sacred Bowers’, from The Magic Flute* (George Walsh)

Dvořák: Symphony No. 9 in E Minor (‘New World’)

Debussy: Prelude in A Minor; *Reflets dans l’eau* Brahms Rhapsody in E Flat (Angus Morrison)

Delius: *On Hearing the First Cuckoo in Spring*


‘The Ould Side Car’ (George Walsh with Kitty O’Doherty on piano)

Mozart: Piano Concerto No. 20 in D Minor

Berlioz: ‘Hungarian March’ from *The Damnation of Faust*

*T(8) 18 October*

11 November 1937

Conductor Arthur Hammond

Soloist P. J. Duffy (Baritone), Kitty O’Doherty (Accompanist)

Glinka: Overture to *Ruslan and Ludmilla*

Verdi: ‘Alzati . . . Eri tu’ from *Un Ballo in Maschera* (P. J. Duffy)

Berlioz: Three excerpts from *Romeo and Juliet*


Schubert: Symphony No. 8 in B Minor (‘Unfinished’)

*P(5) 11 November, P(7) 12 November*

19 December 1937. Gaiety Theatre

Conductor Constant Lambert. Leader Terry O’Connor

Soloists Vera Canning (Cello), Cecily Kenny (Mezzo-Soprano)

Elgar: Overture *Froissart*

Dvořák: Cello Concerto in B Minor

Meyerbeer: ‘Nobil Signor’ from *Les Huguenots/ Coenan: ‘Lovely Spring’ (Cecily Kenny)

Delius: Intermezzo from *A Village Romeo and Juliet*

Hardebeck: ‘Song of Glen Dun’/ Bohm: ‘Still as the Night’/ Traditional: ‘An Fhuiseogin’ (Cecily Kenny with Kitty O’Doherty on Piano)

Tchaikovsky: Symphony No. 4 in F Minor

*T(8) 20 December*
1938

20 February 1938. Gaiety Theatre.
Conductor: Ahn Eak-tai. Leader Terry O’Connor
Soloists Maurice Cole (Piano), Hubert Valentine (Tenor)
Beethoven: Overture Egmont
Ahn: Fantasie Symphonique – Korea
Mozart: ‘Il Mio Tesoro’ from Don Giovanni/ Donizetti: ‘Una furtiva lagrima’ from L’Elisir d’Amore’ (Hubert Valentine)
Schubert: Symphony No 8 in B Minor (‘Unfinished’)
(Hubert Valentine with Piano Accompaniment from Kitty O’Doherty)
Mozart: Piano Concerto No. 24 in C Minor
P(3)T(2) 21 February

22 March 1938
Conductor Walton O’Donnell. Leader Terry O’Connor
Soloist Violet Pearson (Soprano), Accompanist Kitty O’Doherty
Franck: Symphony in D Minor
Charpentier: ‘E’er since the day’ (Violet Pearson with Orchestra)
P(6) March 22

24 April 1938. Gaiety Theatre
Conductor Aloys Fleischmann. Leader Terry O’Connor
Soloists Charles Lynch (Piano), Heddle Nash (Tenor)
Ina Boyle: Pastorale Colin Clout
May: Spring Nocturne
Moeran: Rhapsody No. 2
Fleischmann (Muiris Ó Rónáin): Three Songs/Moeran: Unspecified Songs (Heddle Nash)
Maconchy: Concertino for Piano and Chamber Orchestra.
Harty: Scherzo ‘Fair Day’ from An Irish Symphony
P(9)T(9) 25 April

22 September 1938
Conductor Arthur Hammond
Soloist Maude Hunter (Contralto)
Handel (Arr.Beecham): The Gods Go a-Begging
Gluck: ‘Che farò senza Euridice?’ from Orfeo ed Euridice (Maude Hunter)
Berlioz: Overture King Lear
Elgar: ‘The Swimmer’ from Sea Pictures (Maude Hunter)
Bruckner: Symphony No. 4 in F flat (‘Romantic’)
P(4)T(4) 22 September, P(6) 23 September
23 September 1938
Conductor Lieut. Dermot O’Hara
Soloist R. Meirion Morris (Bass)
Mozart: Overture to *The Magic Flute*
Mozart: ‘Oh Isis and Osiris’ from *The Magic Flute/ ‘Within these Sacred Bowers’ from The Magic Flute/ ‘When a Maiden Takes your fancy’ from *Il Seraglio*
Mozart: Symphony No. 40 in G Minor (first movement)
Mozart: ‘Fin ch’han dal vino’ from *Don Giovanni/ ‘Madamima’/ ‘Non piu andrei’ from The Marriage of Figaro*
Mozart: Overture to *Il Seraglio*
T(4) 23 September 1938

23 October 1938. Gaiety Theatre
Conductor Walton O’Donnell
Soloists Walter Rummell (Piano), Adelaide Beattie (Soprano), Accompanist Kitty O’Doherty
Dvořák: Overture *Carnival*
Beethoven: Piano Concerto No. 3 in C Minor
Handel: ‘O Sleep, why dost thou leave me?’ from *Semele/ Rimsky-Korsakov: ‘Gathering Berries’ from The Snow Maiden (Adelaide Beattie)*
Sibelius: Symphony No. 1 in E Minor
Liszt: Paraphrase to Verdi’s *Rigoletto/ Chopin: Two waltzes (Piano Solo Walter Rummell)*
Debussy: *Prélude à l’après-midi d’un faune*
Wagner: Overture to *The Flying Dutchman*
T(9)P(3)T(2) 24 October

17 November 1938
Conductor Claud Powell. Leader Terry O’Connor
Soloist Gordon Bryan (Piano)
Mozart: Overture to *Don Giovanni*
Dunhill: *Gallimaufry Suite*
Haydn: Keyboard Concerto*
Beethoven: Symphony No. 8 in F Major
Bryan: Piano Concerto No. 2 (‘Irish’)
T(12)T(8) 18 November

15 December 1938
Conductor E. Godfrey Brown. Leader Terry O’Connor
Soloist R. Meirion Morris (Bass)
Elgar: Overture *Cockaigne*
Mussorgsky: ‘Monologue of Boris’ from *Boris Godunov/ Leoncavallo: Prologue to Pagliacci* (R. Meirion Morris)
Haydn: Symphony No. 96 in D Major (‘Miracle’)
Moeran: *Whythorne’s Shadow*
Brase: Clog Dance
Sibelius: The Return of Lemminkäinen
Dohnanyi: Wedding Waltz
T(6) 15 December

1939

22 January 1939. Gaiety Theatre
Conductor Manuel Rosenthal. Leader Terry O’Connor
Soloists Germaine Cernay (Mezzo-Soprano), Lily Laskine (Harp)
Berlioz: Overture Benvenuto Cellini
Bizet: Entr’actes from Carmen
Fauré: Shylock Suite
Lalo: Extracts from ballet Namouna
Saint-Saëns: Phaeton
Ravel: Menuet and Rigaudon
Gounod: ‘Stances de Sapho’ from Sapho (Germaine Cernay)
Duparc: ‘L’Invitation au Voyage’ and ‘Phydle’ (Germaine Cernay)
Pierné: Concertstück/ Debussy: Dances for Harp and Orchestra (Lily Laskine)
Chabrier: Overture to Gwendoline
T(8)T(6) 23 January

28 April 1939
Conductor Arthur Hammond
Soloist Gordon Bryan (Piano)
Mendelssohn: Overture The Hebrides
Gordon Bryan: Piano Concerto No. 2 (‘Irish’)
Schumann: Symphony No. 2 in C Major
T(4) 28 April

13 May 1939
Conductor Herbert Hamilton Harty. Leader Terry O’Connor
Soloists Tina Bonifacio (Harp), Parry Jones (Tenor)
Harty: John Field Suite
Harty: A la campagne and Orientale for oboe and orchestra
Harty: In Ireland rhapsody for flute harp and orchestra
Harty: Fantasy scenes from An Eastern Romance
T(6) 13 May. P(10) 15 May

21 September 1939
Conductor Captain J.M. Doyle
Mozart: Overture to Don Giovanni
Mozart: Symphony in G Minor* [No.40? 25?]
T(3) 21 September

7 October 1939
Conductor Captain J. M. Doyle
Soloist T. W. Hall (Baritone)
Beethoven: Overture *Prometheus*
(T.W. Hall)
Haydn: Two Movements from Symphony No. 100 in G Major (‘Military’)
Handel: ‘Honour and Arms’ from *Samson*/Lidgey: ‘Out of the Night’/Quilter (arr.): ‘Three Poor Mariners’ (T.W. Hall)
Delius: *Summer Night on the River*
T(4) 7 October

15 October 1939. Gaiety Theatre
Conductor Herbert Hamilton Harty. Leader Terry O’Connor
Soloist Solomon (Piano)
Larchet (arr): National Anthem
Wagner: Overture to *Die Meistersinger*
Brahms: Symphony No. 2 in D Major
Tchaikovsky: Piano Concerto No. 1 in B Flat Minor
Delius: ‘The Walk to the Paradise Garden’ from *A Village Romeo and Juliet*
Stanford: Irish Rhapsody No. 1 in D Minor
T(3) 16 October

6 December 1939
Conductor Captain J.M Doyle
Mozart: Overture to *The Magic Flute*
Mozart: Movements from Symphony No 39 in E Flat
T(4) 6 December

14 December 1939
Conductor Arthur Hammond
Soloist Charles Lynch (Piano)
Cherubini: Overture to *Medea*
Beethoven: Piano Concerto No. 4 in G
Holbrook: Prelude to *The Stranger*
Schubert: Symphony No. 6 in C
T(4) 14 December

1940

20 February 1940
Conductor Captain J.M. Doyle
Soloist Kitty Pyne (Piano)
Weber: Overture to *Euryanthe*
Debussy: Prelude, Menuett, ‘Clair de Lune’ from *Suite Bergamasque* (Kitty Pyne)
Haydn: Movement from Symphony No. 101 in D Major (‘Clock’)
Debussy: *Doctor Gradus ad Parnassum*/Serenade for the Doll/Jardins sous la Pluie (Kitty Pyne)
Glazunov: Ballet *Ruses d’Amour*

T(4) 20 February

4 March 1940
Conductor Captain J.M. Doyle
Soloist Philip Dore (Piano)
Beethoven: Overture to *Fidelio*
Ravel: *Sonatine* (Philip Dore)
Haydn: Two Movements from Symphony No. 92 in G Major (‘Oxford’)
Debussy: *La Fille aux chevaux de lin*/Saint-Saëns: *Etude en forme de valse* (Philip Dore)
Mendelssohn: Fourth Movement ‘Salterello’ from Symphony No. 4 in A Major (‘Italian’)

T(4) 4 March

29 March 1940
Conductor Captain J.M. Doyle
Soloist Rachel Levin (piano)
Mozart: Overture *The Marriage of Figaro*
Schumann: Piano Concerto in A Minor
Mozart: Symphony No. 39 in E Flat

T(3) 29 March

18 April 1940
Conductor Captain J.M. Doyle
Soloist Posy Shreider (Violin)
Dvořák: *Carnival* Overture
Smetana (arr. Barmas): From *My Country* Nos. 1 and 2 (Posy Shreider)
Smetana: *Bartered Bride* Suite
Dvořák (arr Kreisler): Slavonic Dance Theme No. 1/Suk: *Un Poco Triste*/Apassionata (Posy Shreider)
Dvořák: Movements from Symphony No. 9 in E Minor (‘New World’)

T(3) 18 April

19 April 1940
Conductor Captain J.M. Doyle
Soloist Violet Pearson (Soprano)
Brahms: Academic Festival Overture
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Verdi: ‘Ave Maria’ from *Otello*/Puccini: ‘Si, mi chiamano Mimì’ from *La Bohème*/Mozart: ‘Deh vieni, non tardar’ from *The Marriage of Figaro*/Del Riego: ‘Homing’ (Violet Pearson)
Grieg: Lyric Suite

T(3) 19 April
3 May 1940
Conductor Captain J.M. Doyle
Haydn: Symphony No. 102 in B Flat Major
Harty: *With the Wild Geese*
Rimsky-Korsakov: Third Movement, ‘The Young Prince and the Princess’ from *Scheherazade*
T(3) 3 May

31 May 1940
Conductor Captain J.M. Doyle
Soloists Kitty O’Doherty and Rhoda Coghill (pianos)
Mozart: Concerto for two pianos and orchestra in E Flat Major, K365 (Kitty O’Doherty and Rhoda Coghill)
Rimsky-Korsakov: *Capriccio Espagnol*
Saint-Saëns: *Carnival of the animals*
N(5) 25 May

14 June 1940
Conductor Captain J.M. Doyle
Soloist Frederick Stone (piano)
Handel (arr. Harty): *Royal Fireworks Music*
Schumann: Piano Concerto in A Minor
Walton: Four dances from *Façade*
T(4) 14 June

28 June 1940
Conductor Captain J.M. Doyle
Soloist Madeleine Mooney
Cherubini: Overture to *Medea*
Bruch: Violin Concerto in G Minor (Madeleine Mooney)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
N(6) 22 June

19 August 1940
Conductor Captain J.M. Doyle
Soloist Basil Jones (Violin)
Cornelius: Overture to *The Barber of Baghdad*
Bruch: *Kol Nidrei* (Basil Jones)
Falla: *Jota* (Basil Jones)
Handel: Concerto Grosso Op. 6, No. 2 in F Major
Sarasate: *Romanza Andaluza* (Basil Jones with piano accompaniment)
Hubay: *Hejre Kati* (Basil Jones)
Glazunov: *Valse de Concert*
N(3) 17 August

2 September 1940
Conductor Captain J.M. Doyle
Soloist James Johnston (Tenor)
Handel (arr. Beecham): *The Gods go a-begging*
Puccini: ‘Your tiny hand is frozen’ from *La Bohème* 
Verdi: ‘When a charmer would win me’ from *Rigoletto* 
Lehar: ‘O maiden, my maiden’ from *Frederika* 
Verdi: ‘La donna e mobile’ from *Rigoletto* 

(James Johnston)

Gluck (arr. Mottl): Ballet Suite No. 2

Harty (arr.): ‘The blue hills of Antrim’/Hughes: ‘The Ballynure ballad’/Harty (arr.): ‘My Lagan love’ (James Johnston)

Ansell: Ballet *The Shoe*

23 September 1940

Conductor Captain J.M. Doyle
Soloist Thomas Browne (Flute)

J.S. Bach: Suite No. 2 for Flute and Strings, BWV 1067 (Thomas Browne)

Handel: Concerto Grosso in A Minor, Op. 6 No. 4

Desportes: *Pastourelle* and *Ronde* / Gaubert: *Scherzo* and *Valse* (Thomas Browne and Piano)

Coleridge-Taylor: *Novelleten*

Bridge: Suite for Strings

27 September 1940

Conductor Captain J.M. Doyle
Soloist Hooton Mitchell (Bass)

Handel: Overture to *Samson*

Handel: ‘Thus saith the Lord’/‘But who may abide’/‘Why do the nations’ from Messiah (Hooton Mitchell)

Mozart: Symphony No. 36 in C Major (‘Linz’)

Mendelssohn: ‘Lord God of Abraham’/‘Is not His word like fire’ from *Elijah* (Hooton Mitchell)

Delius: Intermezzo and Serenade from *Hassan*

4 October 1940

Conductor Captain J.M. Doyle
Soloist Renée Collinson (Piano)

C.P.E. Bach (arr. Steinberg): Concerto in D Major

Liszt: Piano Concerto No. 1 in E Flat Major (Renée Collinson)

Tchaikovsky: Fantasy Overture *Romeo and Juliet*

11 October 1940

Conductor Captain J.M. Doyle
Soloist Terry O’Connor (Violin)

Mozart: Overture to *The Marriage of Figaro*

Mendelssohn: Violin Concerto in E Minor (Terry O’Connor)

Beethoven: Symphony No. 8 in F Major

N(3) 31 August

N(3) 21 September

N(4) 21 September

N(4) 28 September

N(4) 28 September

N(5) 5 October
24 November 1940
Conductor Captain J.M. Doyle
Soloist Kitty O’Doherty (Piano)
Svendsen: *Carnival in Paris*
Falla: *Nights in the gardens of Spain* (Kitty O’Doherty)
Falla (arr. Châtelier): Spanish Dance from *La Vida Breve*

N(3) 23 November

13 December 1940
Conductor Captain J.M. Doyle
Soloist Madeleine Mooney (Violin)
C.P.E. Bach (arr. Steinberg): Concerto in D Major
Mozart: Violin Concerto No. 5 in A Major (Madeleine Mooney)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
N(4) 7 December

1941

3 January 1941
Conductor Michael Bowles‡
Soloist Count della Rocca (Piano)
Scarlatti (arr. Tommasini): Ballet Suite *The Good-Humoured Ladies*
Pizzetti: *Canti della Stagione Alta* for Piano and Orchestra
Haydn: Symphony No. 92 in G Major (‘Oxford’)
N(4) 28 December

10 January 1941
Conductor Michael Bowles‡
Soloists Rhoda Coghill (Piano), Robert McCullough (Tenor), Vocal Quartet: Violet Burne (Soprano), Eva Tomsohn (Contralto), Alastair Dick (Tenor), Michael O’Higgins (Baritone)
Wagner: Overture *Faust*
Rhoda Coghill: Rhapsody for Tenor Solo, Vocal Quartet and Orchestra *Out of the cradle endlessly rocking* (Premiere Performance)
Elgar: Prelude and ‘Angel’s Farewell’ from *The Dream of Gerontius*
Elgar: Movements from *Crown of India* Suite
N(4/5) 4 January, P(4) 10 January

17 January 1941
Conductor Michael Bowles
Soloist Marie Mulcahy (Piano)
Rossini: Overture to *Semiramide*
Beethoven: Piano Concerto No. 3 in C Minor
Debussy: *Petite Suite*
N(5) 11 January

7 February 1941
Conductor Michael Bowles
Soloist Rhoda Coghill (Piano)
Grieg: Marche Triomphale
Piano Solos by Rhoda Coghill: Coghill: Irish Fantasy/G.M. Palmer: ‘Shins about the fire’
Berlioz: Movements from Symphonie Fantastique, ‘A Ball’ and ‘March to the Scaffold’
(Rhoda Coghill)
Sinigaglia: Piedmontese Dances
N(4) 1 February

14 February 1941
Conductor Michael Bowles
Soloist Ida O’Reilly (Cello)
Beethoven: Symphony No. 1 in C Major
Lalo: Cello Concerto in D Minor
N(4) 8 February

21 February 1941
Conductor Michael Bowles
Soloist Isadore Shlaen (Violin)
Wagner: Overture to The Flying Dutchman
Tchaikovsky: Violin Concerto in D Major
Bizet: l’Arlesienne Suite No. 1
N(5) 15 February

28 February 1941
Conductor Michael Bowles
Berlioz: Overture Roman Carnival
Tchaikovsky: Symphony No. 6 in B Minor (Pathétique)
Richard Strauss: Serenade for 13 Wind Instruments, Opus 7
N(4) 22 February

7 March 1941
Conductor Michael Bowles
Soloist Charles Lynch (Piano)
Mozart: Symphony No. 36 in C Major (‘Linz’)
Rachmaninoff: Piano Concerto No. 2 in C Minor
T(4) 7 March

14 March 1941
Conductor Michael Bowles
Soloist Elizabeth Sheridan (Soprano)
Handel: Concerto Grosso*
Mozart: ‘Deh Vieni’ from The Marriage of Figaro/Puccini: ‘Musetta’s Song’ from La Bohème
(Elizabeth Sheridan)
Falla: ‘Fisherman’s Song’ and ‘Pantomime’ from El Amor Brujo
Holst: Japanese Suite
21 March 1941
Conductor Michael Bowles
Soloist Nancie Lord (Violin)
Handel (arr. Harty): Polonaise, Arietta and Passacaglia
Mozart: Violin Concerto No 3 in G Major (K216)
Saint-Saëns: Le Rouet d’Omphale

28 March 1941
Conductor Michael Bowles
Soloist Dina Copeman (Piano)
Beethoven: Symphony No. 2 in D Major
Grieg: Piano Concerto in A Minor

18 April 1941
Conductor Michael Bowles
Soloists Isadore Shlaen (Violin), Maud Davin (Viola)
Handel (arr. Halvorzen): Sarabande con Variazioni (Isadore Shlaen, Maud Davin)
Haydn: Symphony No 104 in D Major (‘London’)
Mozart: Sinfonia Concertante in E Flat Major (Isadore Shlaen, Maud Davin)

25 April 1941
Conductor Michael Bowles
Thomas: Overture to Raymond
Tchaikovsky: Capriccio Italien

2 May 1941
Conductor Michael Bowles
Soloist: Renee Collinson (Piano)
Sibelius: Karelia Suite
Schumann: Piano Concerto in A Minor

16 May 1941
Conductor Michael Bowles
Soloist Isidore Shlaen (Violin)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Sibelius: Violin Concerto in D Minor

30 May 1941
Conductor Michael Bowles
Soloist Rhoda Coghill (Piano)
Dvořák: Suite in D Major
Brahms: Piano Concerto No 2 in B Flat Major
N(4) 24 May

6 June 1941
Conductor Michael Bowles
Beethoven: Symphony No. 4 in B Flat Major
Rossini/Respighi: La Boutique Fantasque
N(4) 31 May

13 June 1941
Conductor Michael Bowles
Mendelssohn: Overture Athalie
Mendelssohn: Symphony No 4 in A Major (‘Italian’)
Mendelssohn: Scherzo from Incidental Music for A Midsummer Night’s Dream
Mendelssohn: Rondo Capriccioso [Pianist not specified in listing]
N(5) 7 June

20 June 1941
Conductor Michael Bowles
Beethoven: Overture Egmont
Beethoven: Symphony No. 4 in B Flat Major
N(4) 14 June

11 July 1941
Conductor Michael Bowles
Soloist Felicitas Lewinter (Piano)
Beethoven: Symphony No. 5 in C Minor
Liszt: Piano Concerto No. 1 in E Flat Major
N(3) 5 July

18 July 1941
Conductor Michael Bowles
Soloists Isadore Shlaen (Violin), Maud Davin (Viola)
Tchaikovsky: Symphony No. 4 in F Minor
Mozart: Concertante Duo (Isadore Shlaen and Maud Davin)
N(3) 12 July

8 August 1941
Conductor Michael Bowles
Soloist Joseph MacNally (Tenor)
Gluck: Overture to Iphigenia in Aulis
Bowles: Three Pieces for Orchestra; Prelude, Scherzo, Impromptu
‘When he who adores thee’/ ‘Oh, breathe not his name’/ ‘The young May moon’/ ‘The minstrel boy’ (all arranged by Vincent O’Brien. Joseph MacNally with piano)
Berlioz: Menuet des Follets
Tchaikovsky: Cossack Dance from *Mazeppa*
*N*(3) 2 August

10 September 1941
Conductor Michael Bowles
Brahms: Symphony No. 2 in D Major
*T*(4) 9 September

26 September 1941
Conductor Michael Bowles
Soloist Clyde Twelvetrees (Cello)
Cimarosa: *Overture The Secret Marriage*
Twelvetrees: Serenade for Cello and Orchestra (Clyde Twelvetrees)
Thomas: Ballet *Hamlet*
Saint-Saëns: Cello Concerto in A Minor
*N*(3) 20 September, *T*(3) 26 September

1 October 1941
Conductor Michael Bowles
Beethoven: Symphony No. 6 in F Major (‘Pastoral’)
*T*(4) 1 October

2 October 1941
Conductor Michael Bowles
Soloists Agnes O’Kelly (Mezzo-Soprano), Unspecified Pianist
Harold R. White: *Overture Autolycus*
Harold R. White: *Overture Petruchio*
Harold R. White: *Romanza* for Piano and Strings
*T*(1) 3 October

3 October 1941
Conductor Michael Bowles
Soloist Geraldine Neeson (Piano)
Moeran: *Lonely Waters*
Moeran: *Whythorne’s Shadow*
Weber: *Konzerstück* for Piano and Orchestra
*N*(3) 27 September, *T*(3) 3 October

10 October 1941
Conductor Michael Bowles
Tchaikovsky: Symphony No. 4 in F Minor
*T*(3) 10 October

16 October 1941. Mansion House
Conductor Michael Bowles
Soloist Charles Lynch (Piano)
Mozart: Overture to *Don Giovanni*
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Rachmaninoff: Rhapsody on a Theme of Paganini (Dublin Premiere, Charles Lynch)
Hardebeck: *Seothin Seo* and *The Lark in the Clear Air*
Tchaikovsky: *Capriccio Italian*
T(1) 17 October

30 October 1941. Mansion House
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Clyde Twelvetrees (Cello)
Berlioz: Overture *Benvenuto Cellini*
Bizet: Symphony in C Major
Saint-Saëns: Cello Concerto No. 1 in A Minor
Arthur Duff: Suite for Strings
Wagner: Overture to *Die Meistersinger*
T(4) 25 October , T(4) 31 October

13 November 1941. Mansion House
Conductor Michael Bowles
Soloist Rhoda Coghill (Piano)
Beethoven: Overture *Coriolanus*
Falla: ‘Fisherman’s Song’ and ‘Pantomime’ from *El Amor Brujo*
Svendsen: *Carnival in Paris*
Brahms: Piano Concerto No. 2 in B Flat Major
Bowles: Three Pieces for Orchestra
Smetana: Overture to *The Bartered Bride*
T(4) 14 November

27 November 1941. Mansion House
Conductor Michael Bowles
Soloist Isidore Shlaen (Violin)
Rossini: Overture to *William Tell*
Mozart: Symphony No. 40 in G Minor
Frederick May: *Spring Nocturne*
Grieg: Holberg Suite
Tchaikovsky: Violin Concerto in D Major
Harty: *With the Wild Geese*
T (3) 28 November

11 December 1941. Mansion House
Conductor Michael Bowles. Leader Terry O’Connor
Soloist May Devitt (Soprano)
Gomez: Overture to *Il Guarany*
Ippolitov-Ivanov: *Caucasian Sketches*
Harty: *The Children of Lir*
Dvořák: Symphony No. 7 in D Minor
Larchet: ‘The Song of the Child Fairy’/‘The Leannán Sidhe’ (May Devitt)
Berlioz: ‘Scene du bal’ from Symphonie Fantastique

1942

9 January 1942
Conductor Vincent O’Brien
Soloist Madge Bradbury (Piano)
Chopin: Piano Concerto No 2 in F Minor
Haydn: Symphony No. 100 in G Major ‘Military’
N(2) 3 January

15 January 1942
Conductor Vincent O’Brien
Stanford: Overture to Shamus O’Brien
Victor Herbert: Irish Rhapsody
Walton O’Donnell: Irish Tone Sketches
N(2) 10 January

16 January 1942
Conductor Vincent O’Brien
Mozart: Overture to Don Giovanni
Edward German: Theme and Six Diversions
Wagner: ‘Dance of the Apprentices’ from Die Meistersinger
Rimsky-Korsakov: ‘Dance of the Tumblers’ from Snow Maiden
N(2) 10 January

19 January 1942
Conductor Michael Bowles
Soloist Betty Byrne (Contralto)
Mendelssohn: Overture to Ruy Blas
Hardebeck: ‘Song of Glen Dhun’/‘Loneliness’ (With oboe obbligato)/‘Ballaghdereen’ (Betty Byrne)/ ‘Aghadoe’/‘Fiddler of Dooney’ (with violin obbligato)
Bizet: Carmen Suite No. 2
Lalo: Divertissement
N(1) 17 January

22 January 1942
Conductor Michael Bowles
Smetana: Overture to The Bartered Bride
Grieg: Holberg Suite
Berlioz: ‘Un bal’ from Symphonie Fantastique
N(2) 17 January
23 January 1942
Conductor Michael Bowles
Tchaikovsky: Symphony No. 6 in B Minor

29 January 1942. Mansion House
Conductor Michael Bowles
Soloist Isidore Shlaen (Violin)
Weber: Overture to Der Freischütz
Brahms: Symphony No. 4 in E Minor
Redmond Friel: Suite of Ulster Airs
Mendelssohn: Violin Concerto in E Minor
Liszt: Hungarian Rhapsody No. 1 in F

12 February 1942. Mansion House
Conductor Michael Bowles
Soloist James Johnston (Tenor)
Wagner: Overture to The Flying Dutchman
Wagner: ‘The Ride of the Valkyrie’ from Die Walküre
Wagner: ‘Lohengrin’s Narration’ from Lohengrin/ ‘Prize Song’ from Die Meistersinger/Coleridge Taylor: ‘Onaway! Awake, beloved’ from Hiawatha’s Wedding Feast (James Johnston)
Dvořák: Symphony No. 4 in G
Éamonn Ó Gallchobhair: Suite in Three Movements.

26 February 1942. Mansion House
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Renée Flynn (Soprano)
Rossini: Overture Semiramide
Beethoven: Symphony No. 2 in D Major
Harold R. White: The Opium Smoker
Liszt: ‘Lorelei’/Weber: ‘Ocean, Thou Mighty Monster’ from Oberon (Renée Flynn)
Elgar: ‘Enigma’ Variations
Tchaikovsky: ‘Cossack Dance’ from Mazeppa

12 March 1942. Mansion House
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Charles Lynch (Piano)
Berlioz: Overture Roman Carnival
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Corelli: Concerto Grosso* (Kitty O’Doherty, Piano Continuo)
Moeran: Rhapsody No. 2
Harty: ‘John Field’ Suite
Rachmaninoff: Piano Concerto No. 3 in D Minor

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26 April 1942. Gaiety Theatre
Conductor Sir Adrian Boult
Soloist Louis Kentner (Piano)
Elgar: Overture *Cockaigne* (Conducted by Michael Bowles at the invitation of Boult)
Brahms: Symphony No. 1 in C Minor
Schubert - Liszt: ‘Wanderer’ Fantasia (Orchestra with Louis Kentner)
Chopin: Ballade in A Flat (Louis Kentner)
Delius: *On Hearing the First Cuckoo in Spring*
Wagner: Prelude to Act III of *Die Meistersinger*
Frederick May: Scherzo
Vaughan Williams: Overture *Wasps*

15 October 1942. Mansion House
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Rhoda Coghill (Piano)
Gretry: Ballet Music from *Cephale e Procris*
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)  
Dvořák: Symphony No. 9 in E Minor (‘New World’)  
Chopin: Ballade No. 2 in F Major/Smetana: *Bohemian Caprice* (Rhoda Coghill)  
Stanford: Irish Rhapsody No. 1 in D Minor

29 October 1942. Mansion House
Conductor Michael Bowles
Soloists Terry O’Connor (Violin), Rita Lynch (Soprano)
Harty: Comedy Overture
Beethoven: Symphony No. 4 in B Flat
Bruch: Violin Concerto No. 1 in G Minor (Terry O’Connor)
Bowles: *Irish Dance Suite*.

26 November 1942. Mansion House
Conductor Michael Bowles
Soloists Charles Lynch (Piano), Patrick Thornton (Baritone)
Elgar: *Dream Children*
Henry F. Gilbert: Symphonic Prologue *Riders to the Sea*
Haydn: Symphony No. 94 in G Major (‘Surprise’)  
Carl Hardebeck Songs including ‘Sal Óg Ruadh’ and ‘Úna bhán’ (Patrick Thornton)
Brahms: Piano Concerto No. 1 in D Minor.
Vivaldi: Concerto Grosso* (Madge Bradbury, piano continuo)

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Soloist Clyde Twelvetrees (Cello)
Wagner: Overture to *Tannhäuser*
Brahms: Symphony No. 4 in E Minor
Tchaikovsky: Variations on a Rococo Theme (Clyde Twelvetrees)
Elgar: ‘Enigma’ Variations
Rossini: Overture to *l’Italiana in Algeri*
*P(1)T(1)* 27 November 10 December 1942. Mansion House
Conductor Michael Bowles
Soloist Isidore Shlaen (Violin)
Beethoven: Overture Leonora No. 3
Beethoven: Symphony No. 1 in C Major
Beethoven: Violin Concerto in D Major
Harty: *With the Wild Geese*
*T(3)* 11 December

1943

28 January 1943. Mansion House
Conductor Michael Bowles
Soloist Claud Biggs (Piano)
Vaughan Williams: Overture *Wasps*
Vaughan Williams: *A London Symphony*
Mozart: Piano Concerto No. 15 in B Flat Major
Rubbra: *Improvisations on Virginal Pieces by Giles Farnaby*
*T(3)* 29 January

11 February 1943. Mansion House
Conductor Michael Bowles
Soloist Terence MacDonagh (Oboe)
J. S. Bach (arr. Elgar): Fantasia and Fugue in C Minor BWV 537
Respighi: *The Birds*
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Cimarosa (arr. Benjamin): Airs
Barbirolli (arr.): Themes of Pergolesi
*T(3)* 12 February

25 February 1943. Mansion House
Conductor Michael Bowles
Soloists Gerard Shanahan (Piano), Michael O’Higgins (Baritone)
Larchet: Character pieces including ‘By the Waters of Moyle’
Bononcini: ‘Per la Gloria’ from *Griselda* Gluck: ‘O del mio dolce Ardor’ from *Paride ed Elena*, and other Italian arias (Michael O’Higgins)
Mozart: Symphony No. 36 in C Major (‘Linz’)
Franck: Symphonic Variations for Piano and Orchestra (Gerard Shanahan)
T(3) 26 February

11 March 1943. Mansion House
Conductor Michael Bowles
Soloist Charles Lynch (Piano)
Mozart: Overture to *The Magic Flute*
Tchaikovsky: Symphony No. 4 in F Minor
Rachmaninoff: Piano Concerto No. 2 in C Minor
Arthur Duff: Suite for Strings
Berlioz: Overture to *Benvenuto Cellini*
T(2) 12 March

25 March 1943. Mansion House
Conductor Michael Bowles
Soloists Nancie Lord (Violin), Máire ní Scolaidhe (Vocalist)
Harold R. White: Overture *Autolycus*
Elgar: Serenade for Strings
Traditional Songs (Máire ní Scolaidhe)
Bizet: Symphony in C
Harty: Violin Concerto in D Minor
T(3) 26 March

18 April 1943. Gaiety Theatre
Conductor Constant Lambert
Soloist Moura Lympany (Piano)
Harty: *Comedy Overture*
Glazunov: *Stenka Razine*
Schumann: Piano Concerto in A Minor
Tchaikovsky: Symphony No. 5 in E Minor
T(2) 19 April

17 October 1943. Capitol Theatre
Conductor Michael Bowles
Soloist Charles Lynch (Piano)
Beethoven: Overture *Leonora* No. 2
Brahms: Symphony No. 2 in D
Tchaikovsky: Piano Concerto No. 1 in B Flat Minor
Bowles: Orchestral Suite – Prelude, Scherzo, and Impromptu
T(3) 18 October

31 October 1943. Capitol Theatre
Conductor Michael Bowles. Leader Terry O'Connor
Soloist James Johnston (Tenor)
Wagner: Overture to *Rienzi*
Elgar: Tenor aria from *King Olaf* (James Johnston)
Beethoven: Symphony No. 5 in C Minor
Rimsky-Korsakov: *Scheherazade*
Redmond Friel: Suite of Ulster Airs
I(2)T(3) 1 November

14 November 1943. Capitol Theatre
Conductor Michael Bowles
Soloist Clyde Twelvetrees (Cello)
Mozart: Overture to Don Giovanni
Beethoven: Symphony No. 6 in F Major (‘Pastoral’)
Dvořák: Cello Concerto in A Major
Mozart: Divertimento No 17 in D Major for strings and two horns
Harty: First two movements from Irish Symphony
I(2)P(3)T(3) 15 November

28 November 1943. Capitol Theatre
Conductor Michael Bowles
Soloists Rhoda Coghill (Piano), W.F. Watts (Tenor)
Schubert: Overture Rosamunde
Brahms: Symphony No. 1 in C Minor
Grieg: Piano Concerto in A Minor
Vaughan Williams: Wasps Suite
P(3)T(3) 29 November

12 December 1943. Capitol Theatre
Conductor Michael Bowles.
Soloist Jelly D’Aranyi (Violin)
Wagner: Overture to Die Meistersinger
Beethoven: Violin Concerto in D Major
Lekeu: Fantasy on two Popular Angevin Airs
Franck: Symphony in D Minor
P(3) 13 December

1944

23 January 1944. Capitol Theatre
Conductor Michael Bowles
Soloists Kitty O’Callaghan (Piano), Rita Lynch (Soprano)
Cherubini: Overture to Anacreon
Beethoven: Symphony No. 2 in D Major
Britten: Matinées Musicales
Handel: ‘Oh, Had I Jubal’s Lyre’ from Joshua. ‘Care Selve’ from Atalanta/ Lotti: ‘Pur Dicesti’ (Rita Lynch)
Falla: Nights in the gardens of Spain (Kitty O’Callaghan)
Eamonn Ó Gallchobhhair: Mactnamh
T(3) 24 January
6 February 1944. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloists Arthur Franks (Violin), Cecily Kenny (Soprano)
Rossini: Overture to The Thieving Magpie
Tchaikovsky: Symphony No. 5 in E Minor
Meyerbeer: Aria from’ Les Huguenots/Liszt: Lorelei/Cœnen: ‘Lovely Spring’ (Cecily Kenny)
Brahms: Violin Concerto in D Minor
Bowles: Divertimento for Strings

I(3) 7 February

20 February 1944. Capitol Theatre
Conductor Michael Bowles
Soloist Irene Scharrer (Piano)
Sibelius: The Swan of Tuonela
Beethoven: Piano Concerto No. 4 in G Major
Fleischmann: Suite for Strings The Humours of Carolan
Beethoven: Symphony No. 8 in F Major
Bax: Overture to a Picaresque Comedy
I(3)P(3)T(3) 21 February

5 March 1944. Capitol Theatre
Conductor Michael Bowles
Soloists Nancie Lord (Violin), William Broderick (Bass)
Borodin: Overture to Prince Igor
Prokofiev: Symphony No. 1 in D Major (‘Classical’)
Moeran: Violin Concerto
Dvořák: Symphony No. 7 in D Minor
I(2)P(3)T(3) 6 March

19 March 1944. Capitol Theatre
Conductor Michael Bowles
Soloist Charles Lynch (Piano)
Berlioz: Overture to Les Francs Juges
Schumann: Symphony No. 3 in E Flat Major
Tchaikovsky: Fantasy Overture Romeo and Juliet
Rachmaninoff: Rhapsody on a Theme of Paganini (Charles Lynch)
Arthur Duff: Irish Arts Suite
T(3) 20 March

21 May 1944. Capitol Theatre
Conductor Michael Bowles
Radio Éireann Orchestra and Dublin Oratorio Society
Soloists Rhoda Coghill (Piano), Renée Flynn (Soprano), Kathleen Uhlemann (Contralto),
Robert McCullagh (Tenor), Frank Cowle (Baritone)
Beethoven: Overture Coriolanus
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)
Beethoven: Symphony No. 9 in D Minor (‘Choral’)
T(3) 22 May

15 October 1944. Capitol Theatre
Conductor Michael Bowles
Soloist Beatrice Harrison (Cello)
Elgar: Overture *Cockaigne*
Elgar: Cello Concerto in E Minor
Elgar: ‘Enigma’ Variations
Sibelius: Symphony No. 1 in E Minor
T(3) 16 October

29 October 1944. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Nancie Lord (Violin)
Fleischmann: Overture *The Four Masters*
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)
Moeran: Violin Concerto
May: *Spring Nocturne*
Bowles: Divertimento for Strings
T(2) 30 October

12 November 1944. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Charles Lynch (Piano)
Walton: *Scapino* Comedy Overture
Vaughan Williams: ‘Charterhouse’ Suite for Strings
Bax: *In the Faery Hills*
Ireland: Piano Concerto in E Flat
Beethoven: Symphony No. 6 in F Major (‘Pastoral’)
T(2) 13 November

26 November 1944. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Denis Noble (Baritone)
Mozart: Overture to *Lucio Silla*
Harty: An Irish Symphony
Mozart: Arias from *The Marriage of Figaro* and *The Magic Flute*/ Verdi: ‘Iago’s Credo’ from *Otello*/ Rossini: ‘Largo al Factotum’ from *The Barber of Seville* (Denis Noble)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
T(3) 27 November

10 December 1944. Capitol Theatre
Conductor Michael Bowles.
Soloist Moura Lympany (Piano)
Dvořák: Slavonic Rhapsody No. 3
Brahms: Symphony No. 4 in E Minor
Saint-Saëns: Piano Concerto No. 2 in G Minor
1945

14 January 1945. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Rhoda Coghill (Piano)
Smetana: Overture to The Bartered Bride
Beethoven: Symphony No. 7 in A
Hardebeck: Seoithín seó – Theme Varié
Schumann: Piano Concerto in A Minor
Sibelius: En Saga
T(2) 15 January

28 January 1945. Capitol Theatre
Conductor Michael Bowles
Soloist Marie Wilson (Violin)
Weber: Overture to Der Freischütz
Harty: ‘John Field’ Suite
Mozart: Symphony No. 36 in C Major (‘Linz’)
Bruch: Violin Concerto in G Minor
Bizet: Jeux d’Enfants
T(3) 8 January, T(3) 29 January

11 February 1945. Capitol Theatre
Conductor Michael Bowles
Soloist Angus Morrison (Piano)
Maconchy: Ballet Suite Puck Fair
Brahms: Piano Concerto No. 2 in B Flat
Sibelius: Symphony No. 7 in C
Mendelssohn: Nocturne and Scherzo from A Midsummer Night’s Dream
Hardebeck: Seoithín seó – Theme Varié (Played as tribute to Hardebeck, who died on the previous day)
T(2) 12 February

25 February 1945. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Henry Holst (Violin)
Mozart: Overture to The Marriage of Figaro
Dvořák: Symphony No. 9 in E Minor ‘New World’
Delius: ‘The Walk to the Paradise Garden’ from A Village Romeo and Juliet
Brahms: Violin Concerto in D Major
T(3) 26 February

11 March 1945. Capitol Theatre
Conductor Michael Bowles
Radio Éireann Orchestra and Dublin Oratorio Society
Soloists: James Johnston (Tenor); Rita Lynch (Soprano, Mozart); Eileen Latimer (Soprano, Beethoven); Kathleen Uhleman (Contralto); Hooton Mitchell (Bass)
Mozart: Twelfth Mass
Beethoven: Symphony No. 9 in D Minor ‘Choral’
T(3) 12 March

15 April 1945. Capitol Theatre
Conductor Ian Whyte
Soloist Lamond (Piano)
Rossini: Overture to William Tell
Ian Whyte: Two Scottish Dances
Liszt: Piano Concerto No. 1 in E Flat
Stanford: Irish Rhapsody No. 4 in A Minor
Dvořák: Symphony No. 8 in G Major
T(3) 14 April, T(3) 16 April

2 May 1945. O’Connell Hall, Dublin
Radio Éireann Orchestra and Chorus
Conductor Michael Bowles
Soloists William F. Watt (Tenor) and unspecified Soprano, Contralto and Bass
Stanford: The Voyage of Maeldune
T(3) 3 May

9 September 1945. Capitol Theatre
(To mark Thomas Davis Centenary Week)
Conductor Michael Bowles
Soloists Denis Cox (Baritone), Michael O’Higgins (Baritone), Joan Denise Moriarty (Irish War Pipes)
Eamonn Ó Gallchobhair: Lament for Owen Roe (conducted by Ó Gallchobhair, Soloist Michael O’Higgins)
Fleischmann: Clare’s Dragoons (Conducted by Fleischmann, with Michael O’Higgins and Joan Denise Moriarty)
Redmond Friel: Three songs by Davis set for solo voice and Orchestra (Denis Cox)
Harty: Irish Symphony
Larchet: Three Characteristic Pieces
Bowles (arr.): Traditional Airs
C(9) 3 September, T(1) 10 September

14 October 1945. Capitol Theatre
Conductor Michael Bowles
Soloist Jean-Marie Darré (Piano)
Massenet: Overture to Phèdre
Debussy: Petite Suite
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)
Sibelius: Symphony No. 4 in A Minor
T(3) 15 October
28 October 1945. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloists Arthur Franks (Violin), Pat Ryan (Clarinet)
Mozart: Overture to *Don Giovanni*
Mozart: Violin Concerto No. 4 in D Major
Mozart: Symphony No. 39 in E Flat Major
Mozart: Clarinet Concerto in A Major
Elgar: Four movements from *Wand of Youth Suite*
Stanford: Irish Rhapsody No. 1 in D Minor

T (3) 29 October

11 November 1945. Capitol Theatre
Conductor Michael Bowles
Soloist Max Rostal (Violin)
Wagner: *Siegfried Idyll*
J. S. Bach: Brandenburg Concerto No. 1 in F Major
Dvořák: Violin Concerto in A Minor
Sibelius: Symphony No. 7 in C Major
Walton O’Donnell: *Songs of the Gael*

T (5) 12 November

25 November 1945. Capitol Theatre
Conductor Michael Bowles
Soloist Peers Coetmore (Cello)
Mendelssohn: Overture *A Midsummer Night’s Dream*
Franck: Symphony in D Minor
Berlioz: *Serenade*
Moeran: Cello Concerto (First Performance)

T (4) 26 November

9 December 1945. Capitol Theatre
Conductor Michael Bowles. Leader Terry O’Connor
Soloist Charles Lynch (Piano)
Dvořák: Serenade for Strings
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Rachmaninoff: Piano Concerto No. 3 in D Minor

T (2) 10 December

16 December 1945. Capitol Theatre
Conductor Vincent O’Brien. Leader Terry O’Connor
Radio Éireann Orchestra with Amalgamated Catholic Church Choirs of the Diocese of Dublin
Soloists: Moira Griffith (Soprano), Kathleen Uhlemann (Contralto), Frank Walshe (Tenor),
John Lynskey (Bass).
Handel *Messiah*.

T (5) 17 December
(The musicians of the Radio Éireann Orchestra were engaged individually for this event.)
1946

13 January 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist Nina Milkina (Piano)
Beethoven: Piano Concerto No. 4 in G Major
Maconchy: Theme and Variations for String Orchestra
Beethoven: Symphony No. 1 in C Major
T(5) 14 January

27 January 1946. Capitol Theatre
Conductor Michael Bowles
Soloist Keith Falkner (Bass-Baritone)
Harty: Comedy Overture
Grieg: ‘Holberg’ Suite
Vaughan Williams: ‘The Vagabond’, ‘Bright is the Ring of Words’, and ‘The Roadside Fire’, from Songs of Travel / Verdi: Recitative and Aria from Simon Boccanegra Wagner: ‘Hans Sachs’ Soliloquy’ from Die Meistersinger (Keith Falkner)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Smetana: Three dances from The Bartered Bride
T(6) 28 January

10 February 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist Gethyn Wykeham George (Cello)
Tchaikovsky: Capriccio Italien
Dvořák: Cello Concerto in B Minor
Beethoven: Symphony No. 5 in C Minor
T(6) 11 February

24 February 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloists Gerard Shanahan (Piano), Janet Howe (Contralto)
Weber: Overture Euryanthe
Rossini: ‘Non più Mesta’ from La Cenerentola/ Saint-Saëns: ‘O Love, From Thy Power’ from Samson and Delilah (Janet Howe)
Svendsen: Carnival in Paris
Franck: Symphonic Variations for Piano and Orchestra (Gerard Shanahan)
Haydn: Symphony No. 104 in D Major (‘London’)
T(4) 25 February

10 March 1946. Capitol Theatre
Radio Éireann Orchestra, Radio Éireann Choir, and Dublin Oratorio Society
Conductor Michael Bowles. Leader Nancie Lord
Soloists Agnes O’Kelly (Mezzo-Soprano), William F Watt (Tenor), Patrick Thornton (Baritone)
Elgar: The Dream of Gerontius
T(5) 11 March
31 March 1946. Capitol Theatre
Conductor Jean Martinon. Leader Nancie Lord
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Debussy: La Mer
Beethoven: Symphony No. 8 in F Major
Dukas: L’Apprenti Sorcier
T(6) 1 April

14 April 1946. Capitol Theatre
Conductors Vincent O’Brien and Oliver O’Brien. Leader Nancie Lord
Radio Éireann Orchestra with Our Lady’s Choral Society
Soloist Charles Lynch (Piano)
Vocalists Moira Griffith (Soprano), Kathleen Uhlemann (Contralto), Brendan Kavanagh (Tenor), Sam Mooney (Bass)
Beethoven: Overture Leonora No. 3
Dvořák: Oratorio Stabat Mater
Beethoven: ‘Alleluia’ from The Mount of Olives
Beethoven: Piano Concerto No. 5 in E Flat ‘Emperor’
T(7) 15 April
(The musicians of the Radio Éireann Orchestra were engaged individually for this event.)

10 September 1946
Conductor Jean Martinon
Berlioz: Overture Roman Carnival
Mussorgsky: Night on the Bare Mountain
Franck: Symphony in D Minor
Debussy: ‘Nuages’ and ‘Fêtes’ from Trois Nocturnes
P(4) 11 September

13 September 1946
Conductor Jean Martinon
Beethoven: Symphony No. 5 in C Minor
Beethoven: Symphony No. 7 in A Major
P(7) 14 September

18 September 1946
Conductor Jean Martinon. Leader Nancie Lord
Gluck: Overture to Iphigénie en Aulide
Roussel: Festin de l’araignée
Martinon: Stalag Nine
Brahms: Symphony No. 2 in D Major
P(5) 19 September

20 September 1946
Conductor Michael Bowles
Beethoven: Overture Egmont
Mozart: Eine Kleine Nachtmusik
Britten: Soirées Musicales
23 September 1946
Conductors Jean Martinon and Others
Soloist Brian Boydell (Baritone)
Brian Boydell: Symphony for Strings
Kevin Connolly: Suite of Irish Drinking Songs for Strings and Piano
Brendan Dunne: Symphonic Essay for Orchestra
P.J. Killian: Allegro and Trio for Orchestra
Frederick May: Songs from Prison for Baritone and Orchestra
P(3) 24 Sept

13 October 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist Monique Haas (Piano)
Haydn: Symphony No. 101 in D Major (‘Clock’)
Schumann: Piano Concerto in A Minor
Sibelius: Symphony No. 5 in E Flat Major
T(5) 14 October

27 October 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist Oda Slobodskaya (Soprano)
Wagner: Overture to The Flying Dutchman
Wagner (arr. Barbirolli): Mastersingers Suite
Beethoven: Symphony No. 6 in F Major (‘Pastoral’)
T(5) 28 October

10 November 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist Charles Lynch (Piano)
Mozart: Overture to Idomeneo
Brahms: Piano Concerto No. 2 in B Flat Major
Sibelius: Symphony No. 1 in E Minor
T(5) 11 November

24 November 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist Devy Erlih (Violin)
Bax: Overture to a Picaresque Comedy
Berlioz: Symphonie Fantastique
Mendelssohn: Violin Concerto in E Minor
Harty: With the Wild Geese
T(6) 25 November
8 December 1946. Capitol Theatre
Conductor Michael Bowles. Leader Nancie Lord
Soloist: Rhoda Coghill (Piano)
Busoni: *Rondo Arlecchinesco*
Moeran: *Whythorne’s Shadow*
Beethoven: Piano Concerto No. 4 in G Major
Tchaikovsky: Symphony No. 4 in F Minor

1947

12 January 1947. Capitol Theatre
Conductor Michael Bowles
Soloist Henry Holst (Violin)
Sibelius: *En Saga*
Sibelius: Violin Concerto in D
Elgar: ‘Enigma’ Variations
Haydn: Symphony No. 96 in D Major (‘Miracle’)

† 17 January 1947
Conductor Michael Bowles
Soloist Rhoda Coghill (Piano)
Grieg: Piano Concerto in A Minor

N(15) 11 January

21 January 1947
Conductor Arthur Duff
Soloist Clyde Twelvetrees (Cello)
Saint-Saëns: Cello Concerto in A Minor

N(14) 18 January

26 January 1947. Capitol Theatre
Conductor Michael Bowles
Soloist Leon Goosens (Oboe)
Fleischmann: Overture *The Four Masters*
Barbirolli: Oboe Concerto (on themes of Pergolesi)
Richard Strauss: Oboe Concerto
Mozart: Symphony No. 30 in D Major, K202
Tchaikovsky: Theme and Variations from Suite No. 3
T(3) 27 January

31 January 1947
Conductor Arthur Duff
Soloist William Shanahan (Violin)
Tartini: Violin Concerto in G Minor*
N(16) 25 January

3 February 1947
Conductor Michael Bowles‡
Berlioz: Overture to Beatrice and Benedict
Glazunov: Danse de Salomé
Debussy: Children’s Corner Suite

N(14) 1 February

4 February 1947
Conductor Michael Bowles‡
Soloist Isobel Baillie (Soprano)
Handel (arr. Harty): Polonaise, Arietta and Passacaglia
Handel: ‘Art thou troubled?/O had I Jubal’s lyre’ (Isobel Baillie)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Haydn: ‘With verdure clad’ from The Creation/ Mozart: ‘Voi che sapete’ from The Marriage of Figaro (Isobel Baillie)
Vaughan Williams: ‘Greensleeves’ Fantasia
Holst: Somerset Rhapsody
Moeran: In the Mountain Country

N(15) 1 February

9 February 1947. Capitol Theatre
Conductor Michael Bowles
Soloists Charles Lynch (Piano) Denis Noble (Flute)
Dag Wiren: Symphony No.3
Gunnar de Frumerie: Pastoral Suite for Flute, Strings, and Harp
Tchaikovsky: Nutcracker Suite
Tchaikovsky: Piano Concerto No. 1 in B Flat Minor

N(4) 10 February

18 February 1947
Conductor Michael Bowles‡
Soloist Felicitas Lewinter (Piano)
Beethoven: Piano Concerto No. 1 in C Major

N(14) 15 February

20 February 1947
Conductor Michael Bowles‡
Mozart: Overture to The Magic Flute
Haydn: Symphony in D Major* [104? 101? 96? Inter alia]

N(15) 15 February

23 February 1947. Capitol Theatre
Conductor Michael Bowles
Soloist Harriet Cohen (Piano)
J.S Bach: Keyboard Concerto in D Minor BWV 1052
Richard Strauss: Till Eulenspiegel
Solo piano pieces by Bax, Chopin and Falla
Arthur Duff: Suite for Strings
Handel (arr. Elgar): Concerto in D Minor
T(3) 24 February

26 February 1947
Conductor Commandment J.M. Doyle
Berlioz: Overture to Les Francs Juges
Borodin: Symphony No. 2 in B Minor
Richard Strauss: Don Juan
Chabrier: ‘Danse Slave’ and ‘Fête Polonaise’ from Le Roi malgré lui
N(15) 22 February

28 February 1947
Conductor Commandment J. M. Doyle
Weber: Overture Ruler of the Spirits
Brahms: Symphony No. 3
N(16) 22 February

6 March 1947
Conductor Michael Bowles‡
Sibelius: The Swan of Tuonela
Hubert Clifford: Five English Nursery Rhymes
Bridge: Suite for Strings
N(17) 1 March

9 March 1947. Capitol Theatre
Conductor Michael Bowles
Soloists Maurice Raskin (Violin), J Murphy (Oboe), A. Gebler (Clarinet), H. Hood (Horn), R. Persse (Bassoon)
Rossini: Overture L’Italiana in Algeri
Beethoven: Symphony No. 8 in F Major
Glazunov: Violin Concerto in A Minor
Mozart: Sinfonia Concertante for oboe, clarinet, horn, bassoon, and orchestra K 297b
Bowles: Prelude, Scherzo, and Impromptu
T(5) 10 March

17 March 1947
Conductor Michael Bowles
Soloist Brendan Kavanagh (Tenor)
Radio Éireann Orchestra and Cór Radio Éireann (Chorus Master Fachna Ó hAnnрacháin)
Redmond Friel: Caintic na Gréine (a setting for Orchestra, Tenor and Chorus of Canticle of the Sun by Francis of Assisi, translated into Irish by Roibéard Ó Fearacháin)
P(7) 17 March

19 March 1947
Conductor Julian Herbage
Mozart: Eine Kleine Nachtmusik
Brahms: Symphony No. 2 in D Major
P(7) 17 March
20 March 1947 †
Conductor Michael Bowles
Soloist: Agnes Walker (Piano)
Beethoven: Piano Concerto No. 3 in C Minor
P(7) 17 March, T(4) 20 March

21 March 1947
Conductor Julian Herbage
Purcell (arr. Herbage): Suite from King Arthur
John Ireland: Prelude The Forgotten Rite
P(7) 17 March

24 March 1947 †
Conductor Arthur Duff
Soloist: Terry O’Connor
Mozart: Violin Concerto No. 4 in D Major, K218
P(6) 24 March

26 March 1947
Conductor Julian Clifford
Berlioz: Overture to Beatrice and Benedict
Wagner: Siegfried Idyll
Dvořák: Symphonic Variations
Sibelius: Symphony No. 3 in C Major
N(14) 22 March

30 March 1947, Capitol Theatre
Conductor Jean Martinon, Leader Nancie Lord
Radio Éireann Symphony and Our Lady’s Choral Society
Soloists Moira Griffith (Soprano), Jean Nolan (Mezzo-Soprano), Kathleen Uhlmann (Contralto), Frank Walshe (Tenor), Patrick Thornton (Baritone), Dermot Browner (Bass).
Franck: Les Béatitudes
P(6) 31 March
(On this occasion the members of the Radio Éireann Orchestra were engaged individually by Our Lady’s Choral Society.)

13 April 1947. Capitol Theatre
Robert Denzler
Weber: Overture to Der Freischütz
Othmar Schoeck: Summer Night for String Orchestra
Stravinsky: Firebird Suite
Brahms: Symphony No. 2 in D Major
I(2)P(5) 14 April

7 May 1947
Conductor Jean Martinon
Works by Vivaldi, Ravel, and Beethoven
P(4) 7 May
4 June 1947
Conductor Jean Martinon. Leader Nancie Lord
Soloist Kitty O’Callaghan (Piano)
Falla: Suite Love the Magician
Falla: Suite The Three-Cornered Hat
Falla: Nights in the gardens of Spain (Kitty O’Callaghan)
Falla: Intermezzo and Dance from La Vida Breve
P(5) 5 June

8 June 1947. Capitol Theatre
Conductor Jean Martinon. Leader Nancie Lord
Soloist Julius Katchen (Piano)
Wagner: Overture to Die Meistersinger
Mussorgsky/Ravel: Pictures at an Exhibition
Brahms: Piano Concerto No. 1 in D Minor
Larchet: Lament for Youth
Larchet: March Quasi Scherzo
T(4) 9 June

12 June 1947.
Conductor Jean Martinon. Leader Nancie Lord
Soloist Charles Lynch (Piano)
Berlioz: Overture to Benvenuto Cellini
Fauré: Suite Pelléas et Mélisande
Rachmaninoff: Piano Concerto No. 3 in D Minor
Arthur Duff: Irish Suite
Borodin: Dances from Prince Igor
P(4) 13 June

17 June 1947
Conductor Jean Martinon. Leader Nancie Lord
Soloist Rhoda Coghill (Piano)
Gretry (arr. Mottl): Ballet Suite
Debussy: ‘Nuages’ and ‘Fêtes’ from Trois Nocturnes
Franck: Symphonic Variations for Piano and Orchestra (Rhoda Coghill)
Roussel: Symphony No. 3 in G Minor
P(7) 18 June

22 June 1947. Capitol Theatre
Conductor Jean Martinon
Soloist: Paul Tortelier (Cello)
Moeran: Rhapsody No. 2
Roussel: Le Festin de l’araignée
Haydn: Cello Concerto No. 2 in D Major
Beethoven: Symphony No. 5 in C Minor
T(5) 23 June
26 June 1947  
Conductor Jean Martinon  
Soloist Grace O’Brien (Piano)  
Mozart: Overture to *The Magic Flute*  
Mozart: Piano Concerto in D Major* [No. 26? No. 16?]  
Francaix: *Le Jeu Sentimental*  
N(15) 21 June

30 June 1947  
Conductor Jean Martinon. Leader Nancie Lord  
Soloist Nancie Lord (Violin)  
Brendan Dunne: Movement from Symphony in C Minor  
Moeran: Violin Concerto  
Florent Schmitt: *Tragédie de Salomé*  
P(5) 1 July

6 July 1947. Capitol Theatre  
Conductor Jean Martinon. Leader Nancie Lord  
Soloist Jean Fournier (Violin)  
Mozart: Symphony No. 40 in G Minor  
Mozart: Violin Concerto No. 4 in D Major  
Martinon: *Concerto Giocoso*  
Ravel: *La Valse*  
May: *Scherzo*  
P(5) 7 July

10 July 1947  
Conductor Jean Martinon  
Soloist Marie Wilson  
Bax: *Tintagel*  
Bax: *In the Faery Hills*  
Bax: Violin Concerto  
Bax: *Mediterranean*  
P(5) 7 July

14 July 1947  
Conductor Jean Martinon  
Contemporary Music Programme  
T(4) 14 July

20 July 1947. Capitol Theatre  
Conductor Jean Martinon. Leader Nancie Lord  
Soloist Ginette Doyen (Piano)  
Harty: *With the Wild Geese*  
Roussel: Suite *Bacchus and Ariadne*  
Chopin: Ballade No. 1 in G minor/Pierné: *Etude de Concert* for Piano/Martinon: Introduction and Toccata (Ginette Doyen)  
Ravel: Piano Concerto in G Major
Brahms: Symphony No. 4 in E Minor  
T(1) P(4) 21 July

2 August 1947.  
Conductor Jean Martinon  
Soloist Terry O’Connor (Violin)  
Martinon: Sinfonietta for Strings, Piano, Harp, and Timpani [Soloists not specified]  
Bruch: Violin Concerto in G Minor  
Ravel: Le Tombeau de Couperin  
Debussy: Prélude à l’après-midi d’un faune  
P(10) 4 August

29 August 1947.  
Conductor Jean Martinon. Leader Nancie Lord  
Beethoven: Symphony No. 4 in B Flat Major  
Victor de Sabata: Juventus  
Stravinsky: Petrushka  
P(7) 30 August

5 September 1947.  
Conductor Jean Martinon. Leader Nancie Lord  
Brian Boydell: Magh Sleacht  
Manuel Rosenthal: Les Petits Métiers  
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)  
P(7) 6 September

13 September 1947. Theatre Royal  
Conductor Vicenzo Bellezza. Leader Nancie Lord  
Soloist Gabriella Gatti (Soprano)  
Gluck: Overture to Iphigenia in Aulis  
Monteverdi: Lamento di Arianna (Gabriella Gatti)  
Respighi: Ancient Airs and Dances Suite No. 2  
Pick-Mangiagalli: Nocturne and Rondo Fantastico  
Pizzetti: ‘Lullaby’ from Sant Uliva / Wagner: Prelude and Liebestod from Tristan (Gabrielli Gatti)  
P(5) 15 September

14 September 1947. Theatre Royal  
Conductor Vincenzo Bellezza. Leader Nancie Lord  
Soloist Gabriella Gatti (Soprano)  
Schoenherr: Perpetuum Mobile  
Wagner: Prelude and Liebestod (Gabriella Gatti) from Tristan  
Sassoli: Chorale and Fugue  
Monteverdi: Lamento di Arianna (Gabriella Gatti)  
Respighi: Interlude and Aria (Gabriella Gatti) from Maria Egiziaca  
Pizzetti: Third Prelude to Oedipus Rex  
P(5) 15 September
19 September 1947  
Conductor Jean Martinon  
Soloist Violet Burne (Soprano)  
Brahms Symphony No. 1 in C Minor  
Fleischmann: *The Fountain of Music* Settings of Four Medieval Irish Poems (Violet Burne)  
Marcel Landowski: *Hedina*  
Prokofiev: Symphony No. 1 in D Major (‘Classical’)  

24 September 1947  
Conductor Jean Martinon  
Soloist Claud Beche (Piano)  
Mozart: Piano Concerto No. 26 in D Major (‘Coronation’)  
Mozart: Symphony No. 41 in C Major (‘Jupiter’)  
Honegger: Symphony for Strings  

30 September 1947  
Conductor Jean Martinon, Leader Nancie Lord  
Soloist Claud Beche (Piano)  
Leslie Seymour: Fugal Fantasy  
Ravel: Piano Concerto for the Left Hand in D Major  
Messaen: *L’Ascension*  
Dukas: *L’Apprenti Sorcier*  

26 October 1947  
Conductor Edmond Appia, Capitol Theatre  
Soloists Charles Lynch (Piano), Tomás de Brún (Flute)  
J.S. Bach: Suite No. 2 for Flute and Strings in B Minor BWV 1067  
Beethoven: Piano Concerto No. 4  
Harty: Two Irish Airs for String Orchestra  
Franck: Symphony in D Minor  

31 October 1947  
Conductor Edmond Appia  
Soloist Isidore Shlaen (Violin)  
Vaughan Williams: Fantasia on a Theme of Thomas Tallis  
Bloch: Violin Concerto  

9 November 1947, Capitol Theatre  
Conductor Edmond Appia  
Soloist Jacqueline Blanard (Piano)  
Handel: Concerto Grosso in G Minor Op. 6, No. 6 (Nancie Lord and James Chapman, Violins; Clyde Twelvetrees, Cello)  
Schumann: Overture *Manfred*  
Schumann: Piano Concerto in A Minor
Arthur Duff: Suite *The Drinking Horn*
Messiaen: *Les offrandes oubliées*
Falla: *Three-Cornered Hat* Suite No. 2

P(6) 10 November

7 December 1947. Capitol Theatre
Conductor Edmond Appia. Leader Nancie Lord
Soloist André de Ribaupierre (violin)
Brahms: Tragic Overture
Brahms: Violin Concerto in D Major
Vincent d’Indy: Excerpt from *Fervaal*
Bartók: Concerto for Orchestra
T(3) 8 December

1948

2 January 1948
Conductor Edmond Appia
Soloist Anthony Hughes (Piano)
Mozart: Overture to *Don Giovanni*
Mozart: Piano Concerto No. 20 in D Minor K.466
Field (arr. Harty): John Field Suite
Johann Strauss II: Waltz *Vienna Blood*
Brahms: Hungarian Dances Nos. 5 and 6
N(18) 27 December 1947

9 January 1948
Conductor Edmond Appia. Leader Nancie Lord
Soloist Rhoda Coghill (Piano)
Copland: *Appalachian Spring*
William Schuman: *American Festival Overture*
Jacques de Menasce: Divertissement on a Children’s Song for Piano and Strings
Virgil Thomson: *Portraits*
P(7) 10 January

17 January 1948
Conductor Edmond Appia
Ghedini: *Partita Pour Orchestre*
Daniel-Lesur: *Ricercare*
Delvincourt: *Radio Panoramique*
W(4) 16 January

20 January 1948. Christ Church Cathedral, Dublin
Radio Éireann Symphony Orchestra, Cór Radio Éireann
Conductor Edmund Appia. Leader Nancie Lord
Soloists Rita Lynch (Soprano), Violet Burne (Mezzo-Soprano), Eva Tomsohn (Contralto), D. Murray (Tenor), Frank Keat (Baritone), R. Morgan (Bass), T.H. Weaving (Organ)
Delalande: *Dixit Dominus*
Templeton Strong: Chorale on a theme of Hassler
I(3) 22 January
25 January 1948. Capitol Theatre
Conductor Edmond Appia. Leader Nancie Lord
Soloist Georges Tessier (Violin)
Pergolesi: Concertino in G Major for Strings
Beethoven: Symphony No. 7 in A Major
Ina Boyle: Wild Geese
Lalo: Symphonie Espagnole (Georges Tessier)
Chabrier: España
P(5) 26 January

30 January 1948
Conductor Edmond Appia
Soloist Patricia Herbert (Piano)
Berlioz: Overture King Lear
Rodrigo: Zarabanda and Villancico
Grieg: Piano Concerto in A Minor
Rimsky-Korsakov: La Grande Paque Russe
P(6) 2 February

6 February 1948
Conductor Jean Martinon. Leader Nancie Lord
Beethoven: Overture Prometeus
Delalande: Sinfonies pour les Soupers de Roi
Messiaen: L’Ascension
Brahms: Variations on a theme of Haydn
Elgar: Serenade for Strings
I(6) 7 February

10 February 1948
Hardebeck Commemorative Concert
Radio Éireann Symphony Orchestra, Cór Radio Éireann
Conductor Fachtina O’ hAnnracháin. Leader Renzo Marchionni
Soloists Frances Curran (Soprano), Leo Maguire (Baritone)
Hardebeck: The Lark in the Clear Air
Hardebeck (arr.): Three Unaccompanied Choruses
Hardebeck: Theme and Variations Sceithín séó
Eamonn O’Gallchobhair (arr.): Irish Songs (Frances Curran and Leo Maguire)
Redmond Friel: Allegro
Redmond Friel: Caintic na Gréine (a setting for Orchestra, Tenor and Chorus of Canticle of the Sun by Francis of Assisi, translated into Irish by Roibeárd O Fearacháin)
P(5) 11 February

14 February 1948
Conductor Jean Martinon. Leader Renzo Marchionni
Brahms: Academic Festival Overture
Fauré: Masques et Bergamasques
Hindemith: Mathis der Maler
I(5) 16 February

20 February 1948
Conductor Jean Martinon
Soloist Frederick Ruddle (Viola)
Wagner: Overture Faust
Walton: Viola Concerto
Prokofiev: Symphony No. 1 in D Major (‘Classical’)
Enescu: Suite No. 1 in C Major, Op. 9
P(4) 23 February

24 February 1948
Conductor Arthur Duff. Leader Renzo Marchionni.
Mozart: Overture to The Magic Flute
Arthur Duff: The Drinking Horn
Mozart: Symphony No. 39 in E Flat Major
T(3) 25 February

27 February 1948
Conductor Jean Martinon
Ina Boyle: Concert Overture
Haydn: Symphony No. 102 in B Flat Major
Wagner: Siegfried Idyll
Stravinsky: Pulcinella
P(5) 1 March

5 March 1948
Conductor Jean Martinon. Leader Renzo Marchionni
Soloist Eliane Richepin (Piano)
Beethoven: Leonora Overture No. 3
Ravel: Daphnis et Chloe
Larchet: Lament for Youth
Tchaikovsky: Piano Concerto No. 1 in B Flat Minor
T(5) 6 March

12 March 1948
Conductor Jean Martinon. Leader Renzo Marchionni.
Grétry: Ballet Suite Céphale et Procris
Ravel: Le Tombeau de Couperin
Roussel: Symphony No 3 in G Minor
Martinon: Musique d’Exil – Mouvement Symphonique
T(6) 13 March

17 March 1948
Conductor Fachtna Ó hAnnracháin. Leader Renzo Marchionni
Radio Éireann Symphony Orchestra, Cór Radio Éireann (Choirmaster Caoimhín Ó Conghaile)
Stanford: Saint Patrick’s Breastplate
Larchet: The Dirge of Ossian
Ó Frighal (arr.): Hornpipe
Ó hAnnracháin: An Filleadh o Fhine Gall
P(6) 17 March

20 March 1948
Conductor Jean Martinon. Leader Renzo Marchionni
Harty: Comedy Overture
Maurice Durufle: Scherzo
Richard Strauss: Dance Suite after Francois Couperin
Honegger: Symphony No. 4, Deliciae Basilienses
T(5) 22 March

25 March 1948
Conductor Jean Martinon. Leader Renzo Marchionni
(Commemorative Concert to Mark the 30th Anniversary of the Death of Debussy)
Debussy: ‘Nuages’ and ‘Fêtes’ from *Trois Nocturnes*
Debussy: *La Mer*
Debussy: *Prélude à l’après-midi d’un faune*

2 April 1948
Conductor Jean Martinon. Leader Renzo Marchionni.
Schumann: Symphony No. 1 in B Flat Major (‘Spring’)
Brian Boydell: Prelude and Adagio from *Magh Sleacht*
Ravel: *Rhapsodie Espagnole*

9 April 1948
Conductor Jean Martinon. Leader Nancie Lord
Soloist Renzo Marchionni
Frederick May: *Spring Nocturne*
Milhaud: Violin Concerto* [No 1? No. 2?] (Renzo Marchionni)
Stravinsky: *Petrushka*
Ravel: *Tsigane* (Renzo Marchionni)

13 April 1948
Conductor Arthur Duff. Leader Renzo Marchionni
Soloist Gerard Shanahan (Piano)
Delius: *Brigg Fair*
Bax: *Tintagel*
Franck: Symphonic Variations for Piano and Orchestra (Gerard Shanahan)

16 April 1948
Conductor Jean Martinon. Leader Renzo Marchionni
Martinon: Symphoniette for Strings, Harp, Piano, and Timpani
J. S. Bach: Brandenburg Concerto No. 6 in B Flat Major
Mozart: Symphony No. 38 in D Major (‘Prague’)
Falla: Suite *The Three-cornered Hat*

23 April 1948
Conductor Jean Martinon
Soloist Lucien de Groot (Cello)
Gluck: Overture to *Alceste*
Larchet: *Tinker’s Wedding*
Fauré: Elegie (Lucien de Groot)
Brian Boydell: Prelude to *Magh Sleacht*
Debussy: ‘Rondes de Printemps’ from *Images*
Honegger: Symphony No. 3, *Symphonie Liturgique*

30 April 1948
Conductor Jean Martinon
Soloist Ruth Packer (Soprano)
Wagner: Prelude and Liebestod from *Tristan und Isolde* (Ruth Packer)
Berlioz: *Symphonie Fantastique*
7 May 1948
Conductor Mosco Carner. Leader Renzo Marchionni
Weber: Overture to Der Freischütz
Mozart: Symphony in G Major K45a
Britten: Passacaglia from Peter Grimes
Beethoven: Symphony No. 7 in A Major
(P(4) 8 May

11 May 1948
Conductor Mosco Carner. Leader Renzo Marchionni
Tchaikovsky: Fantasy Overture Romeo and Juliet
Berkeley: Divertimento in B Flat Major
Rimsky-Korsakov: Capriccio Espagnol
T(3) 12 May

14 May 1948
Conductor Mosco Carner
Soloist Robert Irwin (Baritone)
Cornelius: Overture to The Barber of Baghdad
Mahler: Kindertotenlieder (Robert Irwin)
Dvořák: Symphony No. 9 in E Minor (‘New World’)
(P(3) 10 May

18 May 1948
Conductor Arthur Duff. Leader Renzo Marchionni
Soloist Rhoda Coghill (Piano)
Rachmaninoff: Piano Concerto No. 2 in C Minor
Grieg: Two Elegaic Melodies
T(5) 19 May

21 May 1948
Conductor Mosco Carner
Haydn: Symphony No. 92 in G Major (‘Oxford’)
Vaughan Williams: Fantasia on a Theme of Thomas Tallis
Schumann: Symphony No. 4 in D Minor
(P(7) 22 May

25 May 1948
Conductor Mosco Carner
Elgar: Introduction and Allegro for Strings
Stanford: Irish Rhapsody No. 1 in D Minor
Wagner: Siegfried Idyll
Liszt: Les Préludes
P(5) 26 May

28 May 1948
Conductor Mosco Carner
Wagner: Prelude to Act 3 of Die Meistersinger
Bruckner: Symphony No. 4 in E Flat Major (‘Romantic’)
P(4) 24 May. T(3) 28 May

1 June 1948
Conductor Arthur Duff
Brahms: Symphony No. 2 in D Major
W(11) 28 May

4 June 1948
Conductor Mosco Carner
Soloist Ilona Kabos (Piano)
Mozart: Overture to *The Impresario*
Dallapiccola: *Piccolo Concerto* (Ilona Kabos)
Weber: *Konzertstück* (Ilona Kabos)
Shostakovich: Symphony No. 1 in F Minor
P(6) 5 June

8 June 1948
Conductor Mosco Carner
Mozart: Six German Dances K.571
Johann Strauss II: ‘The Emperor’ Waltz
Johann Strauss II: Pizzicato Polka
Johann Strauss II: *Perpetuum Mobile*
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Johann Strauss II: Overture to *The Gypsy Baron*
W(11) 4 June

11 June 1948
Conductor Mosco Carner
Soloist Charles Lynch (Piano)
Beethoven: *Leonora* Overture No. 2
Rachmaninoff: Piano Concerto No. 3 in D Minor
Beethoven: Symphony No. 8 in F Major
T(5) 12 June

15 June 1948
Conductor Mosco Carner
Soloist Genevieve Joy (Piano)
O’Donnell Sweeney: Serenade
Grieg: Piano Concerto in A Minor
Liszt: Symphonic Poem *Tasso*
W(11) 11 June

18 June 1948
Conductor Arthur Duff. Leader Renzo Marchionni
Weber: Overture to *Der Freischütz*
Haydn: Symphony No. 104 in D Major (‘London’)
Brian Boydell: Symphony for Strings (Conducted by the composer)
J.S. Bach (arr. Wood): Suite for Orchestra*
P(2) 19 June

22 June 1948
Conductor Arthur Duff
Handel (arr. Harty): Royal Fireworks Suite
Moeran: *Whythorne’s Shadow*
Mozart: Symphony No. 40 in G Minor
W(11) 18 June

25 June 1948
Conductor Mosco Carner. Leader Nancie Lord
Soloist Robert Irwin (Baritone)
Cornelius: Overture to *The Barber of Baghdad*
Mahler: *Kindertotenlieder*
Dvořák: Symphony No. 7 in D Minor

**P(4) 26 June**

29 June 1948
Conductor Arthur Duff. Leader Nancie Lord
Handel (arr. Harty): Three movements: *Polonaise, Arietta and Passacaglia*
Brahms: Symphony No. 2 in D Major

**P(5) 30 June**

2 July 1948
Conductor Mosco Carner
Berlioz: Overture *Roman Carnival*
Vaughan Williams: Fantasia on a Theme of Thomas Tallis
Tchaikovsky: Symphony No. 5 in E Minor

**W(19) 25 June**

9 July 1948 †
Conductors Brendan Dunne and Jean Martinon. Leader Nancie Lord
Brendan Dunne: Scherzo from Symphony in C Minor (Conductor Dunne)
Martinon: Irish Symphony (Conductor Martinon)

**I(7) 10 July**

16 July 1948
Conductor Jean Martinon
Beethoven: Leonora Overture No. 3
Milhaud: *Le Création du Monde*
Rimsky-Korsakov: *Scheherazade*

**W(19) 9 July, I(8) 17 July**

20 July 1948
Conductor Brian Boydell
Boydell: *In Memoriam Mahatma Ghandi*
Beethoven: Symphony No. 1 in C Major
Sibelius: Three Movements from Incidental Music to *Pelléas and Mélisande*

**I(2) 21 July**

27 July 1948
Conductor Sixten Eckerberg
Atterberg: *Sinfonia Piccola*
Larsson: Romance from *Pastoral Suite*
Lidholm: Toccata and Canto

**I(5) 28 July**

30 July 1948
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Dag Wirén: Serenade for String Orchestra
Rosenberg: Symphonic Suite *Voyage to America*
Sibelius: Symphony No. 1 in E Minor
P(7) 31 July

27 August 1948
Conductor Lieut. Col. J.M. Doyle
Lalo: Overture to Le Roi d’Ys
Richard Strauss: Till Eulenspiegel
Dvořák: Symphony No. 8 in G Major
Turina: La Procesión del Rocío
W(15) 20 August

31 August 1948
Conductor Arthur Duff
Handel: ‘Arrival of the Queen of Sheba’ from Solomon
Moeran: Symphony in G Minor
W(9) 27 August

3 September 1948
Conductor Hans Schmidt-Isserstedt
Mozart: Overture to Il Seraglio
Haydn: Symphony No. 92 in G Major (‘Oxford’)
Franck: Symphony in D Minor
W(15) 27 August

7 September 1948
Conductor Dermot O’Hara
Weber: Overture to Oberon
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
Tchaikovsky: Ballet Suite Swan Lake
Sibelius: Finlandia
W(9) 3 September

10 September 1948
Conductor Hans Schmidt-Isserstedt
Soloist: Not specified, but probably Leon Tonon, first oboe with RÉSO
Handel: Concerto Grosso No. 5 in D Major
Pergolesi (arr. Barbirolli): Concerto for Oboe and Strings
Dvořák: Symphony No. 9 in E Minor (‘New World’)
T(3) 11 September

14 September 1948
Conductor Hans Schmidt-Isserstedt
Tchaikovsky: Symphony No. 5 in E Minor
W(9) 10 September

17 September 1948. Abbey Lecture Hall
Conductor Hans Schmidt-Isserstedt. Leader Renzo Marchionni
Soloist Charles Lynch (Piano)
Beethoven: Overture *Coriolanus*
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)
Beethoven: Symphony No. 8 in F Major
T(3) 18 September

21 September 1948
Conductor Arthur Duff
Soloist Frank Cowle (Baritone)
Handel: Overture to *An Occasional Oratorio*
Haydn: Symphony No. 101 in D Major (‘Clock’)
Mendelssohn: ‘Lord God of Israel’ from *Elijah* / ‘O God Have Mercy’ from *Saint Paul*
Paganini: *Moto Perpetuo*
W(9) 17 September

24 September 1948
Conductor Hans Schmidt-Isserstedt
Gluck (arr. Mottl): Ballet Suite No. 1
Brahms: Symphony No. 3 in F Major
W(15) 17 September

28 September 1948
Conductor Dr Hans Schmidt-Isserstedt
Gluck (arr. Mottl): Ballet Suite
Pachelbel: Canon and Gigue
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Mahler: Symphony No. 2, Second Movement
T(5) 29 September

3 October 1948, Capitol Theatre
Conductor Jean Martinon
Radio Éireann Symphony Orchestra and Our Lady’s Choral Society
Soloists Lidia Cremona (Soprano), Gilda Alfano (Mezzo Soprano), Manfredi Ponz de Leon (Tenor), Alfredo Collela (Bass)
Goodman: *Ecce Sacerdos Magnus*
Verdi: *Requiem*
P(4) 25 September, T(5) 4 October

8 October 1948
Conductor Hans Schmidt-Isserstedt
Wagner: Overture to *Die Meistersinger*
Vaughan Williams: Fantasia on a Theme of Thomas Tallis
Wagner: Prelude to *Lohengrin*
Wagner: ‘Siegfried’s Rhine Journey’ from *Götterdämmerung*
Wagner: *Siegried Idyll*
T(3) 9 October

12 October 1948
Radio Éireann Symphony Orchestra and Cór Radio Éireann
Conductor Aloys Fleischmann
Maconchy: *Puck Fair*
Seiber: Yugoslav Folk Songs
Fleischmann: *The Golden Bell of Ko*
W(9) 8 October, L(2) 16 October

15 October 1948
Conductor Hans Schmidt-Isserstedt
Berthold Goldschmidt: Suite on Greek Folk Songs
Schubert: Ballet music from *Rosamunde*
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
T(7) 16 October

22 October 1948
Conductor Hans Schmidt-Isserstedt
Soloist Kendall Taylor (Piano)
Mozart: Overture to *Titus*
Beethoven: Piano Concerto No. 4 in G Major
Brahms: Symphony No. 3 in F Major
T(4) 23 October

26 October 1948
Radio Éireann Symphony Orchestra and Culwick Choral Society
Conductor Arthur Duff
Soloists Violet Burne (Soprano), Frederick McArdell (Tenor), Norman Myers (Baritone)
J. S. Bach: Cantata BWV 140 ‘Sleepers Wake’
Moeran: *Whythorne’s Shadow*
Byrd: Motets ‘Ave Verum’ and ‘Siderum Rector’ (conducted by Alice Yoakley)
Scarlatti: *Prelude, Pastorale, and Siciliana*
T(3) 28 October

29 October 1948
Conductor Hans Schmidt-Isserstedt. Leader Renzo Marchionni
Soloist James Gibb (Piano)
Arthur Duff: Irish Suite for Strings
Alan Rawsthorne: Piano Concerto No. 1
Mozart: Symphony No. 40 in G Minor
T(4) 30 October

2 November 1948
Conductor Edmond Appia
Johann Strauss II: ‘Emperor’ Waltz
Weber: *Invitation to the Dance*
Borodin: Polovstian Dances from *Prince Igor*
Liszt: Rhapsody No. 1 in C Sharp Minor
Berlioz: Hungarian March from *The Damnation of Faust*
T(3) 3 November
5 November 1948
Conductor Edmond Appia
Soloists Jacqueline Blancard (Piano)
Beethoven: Symphony No. 2 in D Major
Beethoven: Piano Concerto No 3 in C Minor
T(5) 6 November

9 November 1948
Conductor Brian Boydell
Handel (arr. Beecham): Suite *The Faithful Shepherd*
Sibelius: Symphony No. 5 in E Flat Major
P(2) 9 November (Programme detail from unnumbered file of Brian Boydell, RTÉ)

12 November 1948
Conductor Edmond Appia. Leader Renzo Marchionni
le Jeune: *Fantasie* for String Orchestra
Brahms: Symphony No. 1 in C Minor
Rameau: Music from *Hippolyte et Aricie*
P(6) 13 November

16 November 1948
Conductor Edmond Appia. Leader Renzo Marchionni
Frank Martin: *Petite Symphonie Concertante* (Soloists: Sheila Larchet, Harp; Rhoda Coghill, Piano; Jeannie Reddin, Harpsichord)
Honegger: *Pastorale d’été*
Roger Vuatez: Suite on Popular Songs
Henri Gagnebin: *Nocturne*
I(6) 17 November

19 November 1948
Conductor Edmond Appia
Palestrina: Three Ricercari
Corelli: Concerto Grosso®
Debussy: *Prélude à l’après-midi d’un faune*
Schumann: Symphony No. 4 in D Minor
T(7) 20 November

23 November 1948
Conductor Edmond Appia
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Fauré: *Pelléas et Mélisande*
Franck: *Le Chasseur Maudit*
W(9) 19 November

26 November 1948. Holy Cross College, Clonliffe, Dublin
Conductor Edmond Appia. Leader Renzo Marchionni
Radio Éireann Symphony Orchestra and Radio Éireann Choir
Soloists Joan Walker (Soprano), Eva Tomsohn (Contralto), Joseph McNally (Tenor), Michael O’Higgins (Baritone) Arthur Duff (Organ)
Speakers Eithne Dunne, Bart Bastible, Cecil Barror
Lully: Overture*
Roland Manuel: *Jeanne d’Arc
Delalande: *Sacris Solemnis
P(4) 27 November, I(4) 29 November

30 November 1948
Conductor Edmond Appia
Soloist Rhoda Coghill (Piano)
Boydell: *In Memoriam Mahatma Ghandi
Mozart: Piano Concerto No. 23 in A Major (Rhoda Coghill)
Frank Martin: *Petite Symphonie Concertante (Soloists: Sheila Larchet, Harp; Rhoda Coghill, Piano; Jeannie Reddin, Harpsichord)
W((9) 26 November

7 December 1948
Conductor Francesco Mander
Beethoven: Overture *Leonora No. 3
Pizzetti: *Concerto del l’estate
Dvořák: Symphony No.9 in E Minor (‘New World’)
W(9) 3 December

10 December 1948
Conductor Francesco Mander
Soloist Francois D’Albert (Violin)
Richard Strauss: *Death and Transfiguration
Brahms: Violin Concerto in D Major
Vivaldi (arr. Molinari): Concerto in A Minor
I(7) 11 December

14 December 1948
Conductor Francesco Mander
Rubbiani: *Suite in Antico
Richard Strauss: *Death and Transfiguration
Vivaldi: Concerto in A Minor*
Brahms: Variations on a theme of Haydn
Dukas: *L’Apprenti Sorcier
W(13) 10 December

17 December 1948
Conductor Francesco Mander
Franck: Symphony in D Minor
Martucci: Novelletta e Notturno
Victor de Sabata: *Juventus
W(19) 10 December

21 December 1948
Radio Éireann Symphony Orchestra and Cór Radio Éireann
Conductor Fachtna Ó hAnnracháin
Soloists: Violet Burne (Soprano), Eva Tomsohn (Contralto), Frederick McArdle (Tenor), Frank Cowle (Baritone)
J. S. Bach: Christmas Oratorio Parts 1 and II
P(2) 21 December

23 December 1948
Radio Éireann Symphony Orchestra and Cór Radio Éireann
Conductor Fachtna Ó hAnnracháin
Soloists: Violet Burne (Soprano), Eva Tomsohn (Contralto), Frederick McArdle (Tenor), Frank Cowle (Baritone)
J. S. Bach: Christmas Oratorio Parts III and IV
P(2) 23 December

24 December 1948
Radio Éireann Symphony Orchestra and Cór Radio Éireann
Conductor Fachtna Ó hAnnracháin
Soloists: Violet Burne (Soprano), Eva Tomsohn (Contralto), Frederick McArdle (Tenor), Frank Cowle (Baritone)
J. S. Bach: Christmas Oratorio Parts V and VI
P(2) 24 December

31 December 1948
Conductor Brendan Dunne
Mozart: Overture to The Marriage of Figaro
Schubert: Symphony No. 9 in C Major
W(15) 24 December

1949

4 January 1949
Conductor Sixten Eckerberg
Hugo Alfvén: Festival Overture
Kurt Atterberg: Rhapsody Varmlands
Grieg: Peer Gynt Suite No. 1
Ibert: Symphonic Suite Paris
Liszt: Hungarian Rhapsody No. 2
I(6) 5 January

7 January 1949
Conductor Sixten Eckerberg, Leader Renzo Marchionni
Soloist Franz Reizenstein (Piano)
Reizenstein: Piano Concerto in G Major
Tchaikovsky: Symphony No. 4 in F Minor
T(9) 8 January
14 January 1949
Conductor Sixten Eckerberg, Leader Renzo Marchionni
Soloist Georges Tessier (Violin)
Gunnar de Frumerie: *Symphonic Variations*
Mozart: Violin Concerto No. 3 in G Major
Sibelius: Symphony No. 5 in E Flat Major
T(3) 15 January

18 January 1949
Conductor Sixten Eckerberg
Mozart: Overture to *Il Seraglio*
Haydn: Symphony No. 104 in D Major (‘London’)
Dag Wirén: Little Suite
Rosenberg: Dances from the Ballet *Orpheus in the Town*
W(9) 14 January

21 January 1949
Conductor Sixten Eckerberg, Leader Renzo Marchionni
J. S. Bach: Double Violin Concerto in D Minor, BWV 1043 (Violins: Renzo Marchionni, Zola Cirulli)
Eckerberg: Symphony No. 1
Sibelius: *En Saga*
T(3) 22 January

25 January 1949
Conductor: Sixten Eckerberg
Mozart: *Eine Kleine Nachtmusik*
Hilding Halinas: Nocturne and Scherzo
Rimsky-Korsakov: *Scheherazade*
T(3) 25 January

28 January 1949
Conductor Sixten Eckerberg
Berwald: *Symphonie Sérieuse*
Nystroem: Theatre Suite *The Merchant of Venice*
Sibelius: *Rakastava* Suite for Strings and Percussion
Sibelius: *Finlandia*
I(7) 29 January

4 February 1949
Conductor Jean Fournet
Franck: Symphony in D Minor
Delvincourt: Ballet Suite *Bal Vénitien*
Ravel: *La Valse*
T(7) 5 February

11 February 1949
Conductor Jean Fournet, Leader Renzo Marchionni
Soloist Jean Fournier (Violin)
Wagner: Overture to Tannhäuser
Beethoven: Violin Concerto in D Major
Richard Strauss: Till Eulenspiegel
T(7) 12 February

15 February 1949
Conductor Jean Fournet
Mendelssohn: Incidental Music to A Midsummer Night’s Dream
Brahms: Symphony No. 3 in F Major
T(5) 12 February

18 February 1949
Conductor Jean Fournet. Leader Renzo Marchionni
Soloist Charles Lynch (Piano)
Roussel: Symphony No. 3 in G Minor
Khachaturian: Piano Concerto
Dukas: L’Apprenti Sorcier
T(4) 19 February

22 February 1949
Conductor Jean Fournet
Wagner: Siegfried Idyll
Ravel: Rhapsodie Espagnole
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
T(5) 22 February

25 February 1949
Conductor Jean Fournet
Soloist Marie Madeleine Petit (Piano)
Schumann: Symphony No. 4 in D Minor
Fauré: Ballade (with Marie Madeleine Petit)
Florent Schmitt: Tragédie de Salomé
T(7) 26 February

1 March 1949
Conductor Norman del Mar
Soloist Maurice Raskin (Violin)
Brahms: Academic Festival Overture
Mozart: Violin Concerto No. 4 in D Major
Debussy: La Mer
T(3) 2 March

4 March 1949
Conductor Norman del Mar. Leader Renzo Marchionni
Mozart: Symphony No. 29 in A Major
Balakirev: Tone Poem Thamar
Bartók: Concerto for Orchestra
T(7) 5 March
8 March 1949
Conductor Lieut. Col. J.M. Doyle
Weber: Overture to *Ruler of the Spirits*
Dvořák: Symphonic Variations
Dvořák: *Scherzo Capriccioso*
Wagner: Suite from *Die Meistersinger* (Introduction to Act III, ‘Dance of the Apprentices, Procession of the Mastersingers’)
W(19) 4 March, I(3) 10 March

REa11 March 1949
Conductor Jean Martinon
Vivaldi (arr. Siloti): Concerto in D Minor*
Fleischmann: Overture *The Four Masters*
Brahms: Symphony No. 4 in E Minor
T(5) 12 March

15 March 1949
Conductor Jean Martinon
Soloist Anthony Hughes (Piano)
Gluck (arr. Wagner): Overture to *Iphiginie in Aulis*
Falla: *Nights in the gardens of Spain* (Anthony Hughes)
Richard Strauss: *Don Juan*
W(9) 11 March

22 March 1949
Conductor Jean Martinon
Mozart: Overture to *Don Giovanni*
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)
T(5) 22 March

25 March 1949
Conductor Jean Martinon
Soloist Jaroslav Vaneček (Violin)
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Dvořák: Violin Concerto
T(7) 26 March

29 March 1949
Conductor Jean Martinon. Leader Renzo Marchionni
Soloist Eliane Richepin (Piano)
Falla: *El Amor Brujo*
Ravel: Piano Concerto in G Major
I(2) 30 March

1 April 1949
Conductor Jean Martinon
Soloist: Eliane Richepin (Piano)
Walter Beckett: Scherzo and Pastoral
Brahms: Piano Concerto No. 1 in D Minor
Stravinsky: Firebird Suite
T(4) 2 April

5 April 1949
Conductor Stanley Pope. Leader Renzo Marchionni
Haydn: Symphony No. 92 in G Major (‘Oxford’)
Elgar: Introduction and Allegro for Strings
Beethoven: Overture Leonora No. 3
W(9) 1 April

8 April 1949
Conductor Jean Martinon. Leader Renzo Marchionni
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
Pizzini: Al Piemonte
Ravel: Pavane for a Dead Infanta
Roussel: Bacchus et Ariane
T(5) 9 April

14 April 1949
Conductor Jean Martinon
Radio Éireann Symphony Orchestra and Radio Éireann Choir
Soloists: Joan Walker (Soprano), Patrick Thornton (Baritone), Robert Johnston (Organ), Sheila Larchet (Harp)
J.S. Bach: Brandenburg Concerto No. 1 in F Major
Fauré: Requiem
P(7) 15 April

22 April 1949
Conductor Jean Martinon
Brahms: Symphony No. 1 in C Minor
Landowski: Edina
Ravel: Daphnis et Chloé Suite No. 2
T(7) 23 April

1 May 1949
Conductor Jean Martinon
Soloist Gertrude Leahy (Piano)
Tchaikovsky: Swan Lake
Schumann: Piano Concerto in A Minor
Elgar: ‘Enigma’ Variations
Falla: The Three-Cornered Hat Suite No. 2
T(5) 29 April

8 May 1949
Conductor Jean Martinon. Leader Renzo Marchionni
Soloist James Johnston (Tenor)
Beethoven: Symphony No. 6 in F Major (‘Pastoral’)
Puccini: ‘Strange Harmony’ from Tosca/Verdi: Recitative and Aria from Simon Boccanegra/Bizet: ‘Flower Song’ from Carmen
Arthur Duff: Suite for Strings
Dukas: L’Apprenti Sorcier
T(4) 9 May

10 May 1949
Conductor Brendan Dunne
Berlioz: ‘Royal Hunt and Storm’ from Les Troyens
Sibelius: Symphony No. 2 in D Major
Chabrier: Spanish Rhapsody
W(9) 6 May

13 May 1949
Conductor Jean Martinon
Soloist Nerio Brunelli (Cello)
Stravinsky: Jeu de cartes
Boccherini: Cello Concerto in D Major
Respighi: Adagio con Variazoni for Cello and Orchestra
T(7) 14 May

17 May 1949
Conductor Brian Boydell. Leader Renzo Marchionni
Soloist Betty Sullivan (Cello)
Mussorgsky: Prelude to Khovantschina
Bruch: Kol Nidrei (Betty Sullivan)
Sibelius: Romance in C for Strings
Haydn: Symphony No. 104 in in D Major (‘London’)
P(2) 17 May (Programme detail from unnumbered file of papers on Brian Boydell in RTÉ)

20 May 1949
Conductor Jean Martinon
Soloist Sheila Larchet (Harp)
Mozart: Symphony No. 31 in D Major (‘Paris’)
Martinon: Symphony No. 3 (‘Irish’)
Maurice Thiriet: Introduction, Chanson and Ronde for Harp and Orchestra
T(5) 21 May

27 May 1949
Conductor George Weldon
Soloist Angus Morrison (Piano)
Handel (arr. Elgar): Overture in D Minor
Brahms: Piano Concerto No. 2 in B Flat Major
Richard Strauss: ‘Dance of the Seven Veils’ from Salomé
T(5) 28 May

31 May 1949
Conductor Vilem Tausky
Dvořák: Overture to Peasant Rogue
Dvořák: Symphony No. 2 in B Flat Major
P(3) 1 June

3 June 1949
Conductor Robert Denzler
Wagner: Overture to Die Meistersinger
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Mozart: Eine Kleine Nachtmusik
T(5) 4 June

7 June 1949
Conductor Robert Denzler
Soloist Geza Anda (Piano)
Berlioz: Overture Roman Carnival
Liszt: Piano Concerto No. 1 in E Flat Major
Mussorgsky/Ravel: Pictures at an Exhibition
W(9) 3 June

10 June 1949
Conductor Robert Denzler
Soloist Géza Anda (Piano)
Schubert: Symphony No. 5 in B Flat Major
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)
Smetana: Overture to The Bartered Bride
T(5) 11 June

14 June 1949
Conductor Arthur Duff. Leader Renzo Marchionni
Soloist: Patricia Herbert (Piano)
Holst: Suite in E Flat Major for Strings
Beethoven: Piano Concerto No. 1 in C Major
Ina Boyle: Wild Geese (Solo Cello Betty Sullivan)
T(5) 15 June

17 June 1949
Conductor Robert Denzler. Leader Renzo Marchionni
Hindemith: Symphonic Metamorphoses on themes of Weber
Walter Beckett: Pastoral and Scherzo
Dvořák: Symphony No. 9 in E Minor (‘New World’)
T(3) 18 June

21 June 1949
Mangan Commemoration Concert
Conductor Dermot O’Hara
Soloist Michael O’Higgins (Baritone)
Vincent O’Brien: Siúbhal na Sidhe
Walton O’Donnell: Two Tone Sketches: The Mountain Spirit, At the Pattern
Éamonn Ó Gallchobhair: Mangan (First performance, conducted by the composer)
Songs: ‘My Dark Rosaleen’; ‘Cathleen ni Houlihán (Michael O’Higgins)
Carl Hardebeck (arr.): ‘The Lark in the Clear Air’
Victor Herbert: Irish Rhapsody
W(9) 17 June

24 June 1949
Conductor Robert Denzler
Bliss: Music for Strings
Britten: Four Sea Interludes and Passacaglia from Peter Grimes
Elgar: ‘Enigma’ Variations
T(3) 25 June

28 June 1949
Conductor Robert Denzler
Soloist Rhoda Coghill (Piano)
Wagner: Prelude to Tristan
Mozart: Piano Concerto No 23 in A Major
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
T(7) 29 June

1 July 1949
Conductor Carlo Zecchi
Beethoven: Leonora Overture No. 3
Brahms: Symphony No. 1 in C Minor
T(3) 2 July

5 July 1949 †
Conductor Carlo Zecchi
Tchaikovsky: Overture Romeo and Juliet
Tchaikovsky: Serenade for Strings
W(9) 1 July

8 July 1949
Conductor Carlo Zecchi. Leader Nancie Lord
Schubert: Overture Rosamunde
Schubert: Symphony No. 9 in C Major
T(4) 9 July

12 July 1949
Conductor Carlo Zecchi
Geminiani: Concerto Grosso in G Minor*
Schumann: Symphony No. 4 in D Minor
W(9) 8 July

15 July 1949
Conductor Lieut. Col. J.M. Doyle. Leader Renzo Marchionni
Elgar: Cockaigne Overture
Brahms: Symphony No. 3 in F Major
Wagner: ‘Siegfried’s Rhine Journey’ from Götterdämmerung
Stanford: Irish Rhapsody No. 1 in D Minor
W(15) 8 July, T(3) 16 July

22 July 1949
Conductor Hans Schmidt-Isserstedt. Leader Renzo Marchionni.
Brahms: Academic Festival Overture
Brahms: Symphony No. 1 in C Minor
T(5) 23 July

29 July 1949
Conductor Hans Schmidt-Isserstedt. Leader Arthur Nachstern
Mendelssohn: Overture *A Midsummer Night’s Dream*
Beethoven: Symphony No. 8 in F Major
Kodály: *Dances of Galánta*
T(5) 30 July

26 August 1949
Conductor Sten Frykberg. Leader Renzo Marchionni
Sibelius: Symphony No. 1 in E Minor
Rosenberg: Dance from *The Marionettes*
Lidholm: *Canto* for Chamber Orchestra
Stenhammar: Interlude from Cantata *The Song*
Alfvén: *Dance of the Herdsmaiden*
T(5) 27 August

30 August 1949
Conductor Sten Frykberg
Dag Wirén: Symphony No. 3
Max Reger: Variations and Fugue on a theme of Mozart
W(9) 26 August

2 September 1949
Conductor Hans Schmidt-Isserstedt. Leader Renzo Marchionni
Soloist: Henri Honegger (Cello)
Berlioz: Overture *Roman Carnival*
Haydn: Symphony No. 100 in G Major (‘Military’)
Dvořák: Cello Concerto in B Minor
T(5) 3 September

6 September 1949
Conductor Hans Schmidt-Isserstedt
Rivier: Symphony No. 3 for Strings
Schumann: Symphony No. 1 in B Flat Major (‘Spring’)
T(2) 7 September

9 September 1949
Conductor Hans Schmidt-Isserstedt
Bizet: Symphony in C Major
Stravinsky: Two unspecified Suites
Kodály: *Dances from Galánta*
T(3) 10 September

13 September 1949
Conductor Aloys Fleischmann
Soloist Gerard Shanahan (Piano)
Berlioz: Overture to *Benvenuto Cellini*
Fleischmann: Lament for Strings *Elizabeth MacDermott Roe* on a Carolan Air
Smetana: *Vltava*
Ravel: Piano Concerto in G Major
Khachaturian: Ballet Suite *Gayaneh*
T(5) 7 September

18 September 1949. City Hall, Cork
Conductor Hans Schmidt-Isserstedt
Soloist Charles Lynch (Piano)
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Schubert: Entr’acte from *Rosamunde*
Rachmaninoff: Rhapsody on a Theme of Paganini (Charles Lynch)
Wagner: Overture to *Die Meistersinger*
P(6) 19 September

23 September 1949
Conductor Hans Schmidt-Isserstedt
Mussorgsky: *Night on the Bare Mountain*
Honegger: *Pastorale d’été*
Jean Francaix: *Musique de Cour*
Dvořák: Symphony No. 7 in D Minor
T(5) 23 September, T(9) 24 September

27 September 1949
Conductor Hans Schmidt-Isserstedt
Bruckner: Symphony No. 4 in E Flat Major (‘Romantic’)
T(5) 28 September

30 September 1949
Conductor Hans Schmidt-Isserstedt. Leader Renzo Marchionni
Soloist Wolfram Hentschel (Cello)
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
Saint-Saëns: Cello Concerto No. 1 in A Minor
Richard Strauss: *Death and Transfiguration*
T(7) 1 October

4 October 1949
Conductor Brian Boydell
Ina Boyle: ‘The Plain of Lethe’ from *Er*
C.P.E. Bach: Concerto in D Major*
Haydn: Symphony No. 102 in B Flat Major
I(6) 5 October

7 October 1949
Conductor Jean Fournet. Leader Renzo Marchionni
Soloist: Lucette Descaves (Piano)
Mozart: Overture to The Marriage of Figaro
Prokofiev: Piano Concerto No. 3 in C Major
Chausson: Symphony in B Flat Major
T(7) 8 October

11 October 1949
Conductor Jean Fournet
Louis Maingueneau: Symphony
Franck: Interlude from Rédemption
Lalo: Overture to Le Roi d’Ys
W(9) 7 October

14 October 1949
Conductor Jean Fournet
Soloist Fernand Caratgé (Flute)
Wagner: Overture to Die Meistersinger
Martinon: Sinfoniette for Strings, Piano, Harp and Percussion
Edmund Pendleton: Concerto Alpestre for Flute and Orchestra (Fernand Caratgé)
Richard Strauss: Don Juan
T(5) 15 October

18 October 1949
Conductor Jean Fournet. Leader Renzo Marchionni
Soloist Charles Lynch (Piano)
Schumann: Overture Manfred
Chopin: Piano Concerto No. 2 in F Minor
Berlioz: Three movements from The Damnation of Faust (‘Hungarian March’, Menuet des Follets’, Danse de Sylphes’)
I(6) 19 October

21 October 1949
Conductor Jean Fournet. Leader Renzo Marchionni
Jacques Thierac: Volets de Tryptique
Marcel de Lannoy: Suite La Pantoufle de Vair
Debussy: Prélude à l’après-midi d’un faune
Debussy: La Mer
T(5) 21 October, T(9) 22 October

25 October 1949
Conductor Lieut. Col. J.M. Doyle
Stanford: Irish Rhapsody No. 4 in A Minor, The Fisherman of Lough Neagh
Delius: Intermezzo ‘The Walk to the Paradise Garden’ from A Village Romeo and Juliet
Holst: Three Movements from The Planets- Venus, Mercury, Jupiter
Harty: Comedy Overture

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W(8) 21 October

30 October 1949
Conductor Jean Fournet. Leader Renzo Marchionni
Soloist Hugh Maguire (Violin)
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Chausson: Poème (with Hugh Maguire)
Saint-Saëns: Rondo Capriccioso (with Hugh Maguire)
Ravel: Daphnis et Chloé Suite No. 2
Landowski: Symphony Jean de la Peur
T(5) 31 October

4 November 1949
Conductor Milan Horvat
Glinka: Overture to Ruslan and Ludmila
Dvořák: Symphony No. 9 in E Minor (‘New World’)
Tchaikovsky: Overture Romeo and Juliet
W(21) 28 October

8 November 1949
Conductor Milan Horvat
Wagner: Overture to Tannhäuser
Boris Papandupolo: Symphonietta for Strings
Debussy: Nuages et Fêtes from Trois Nocturnes
I(4) 10 November

11 November 1949
Conductor Milan Horvat. Leader Renzo Marchionni
Bersa: Dramatic Overture
Devčić: Istrija Suite
Tchaikovsky: Symphony No. 5 in E Minor
T(3) 12 November

15 November 1949
Conductor Milan Horvat
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Prokofiev: Peter and the Wolf
Gotovac: Symphonic Kolo (National Dance)
W(8) 11 November

18 November 1949
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Francois d’Albert (Violin)
Beethoven: Overture Egmont
Beethoven: Violin Concerto in D Major
Beethoven: Symphony No. 1 in C Major
T(9) 19 November
22 November 1949
Conductor Milan Horvat
Soloist Anthony Hughes (Piano)
Mozart: Overture to The Marriage of Figaro
Mozart: Piano Concerto No. 20 in D Minor
Mozart: Symphony No. 39 in E Flat Major
I(7) 23 November

25 November 1949
Conductor Milan Horvat. Leader Renzo Marchionni
J. S. Bach: Brandenburg Concerto No. 5 in D Major (Christian Lardé, Flute; Renzo Marchionni, Violin; Milan Horvat, Piano Continuo)
Beethoven: Symphony No. 5 in C Minor
T(7) 26 November

2 December 1949
Conductor Milan Horvat
Soloist Antonio Janigro (Cello)
Weber: Overture to Oberon
Haydn: Cello Concerto No. 2 in D Major
Šulek: Symphony No. 2 (‘Eroica’)
T(7) 3 December

6 December 1949
Conductor Edmond Appia
Rameau: Les Indes galantes
Schubert: Overture and Entr’acte from Rosamunde
Falla: El Amor Brujo
W(8) 2 December

11 December 1949
Conductor Edmond Appia
Soloist Doris Doreé (Soprano)
Luigi Cortese: Canto Notturno
Bloch: Suite Symphonique
Arias by Verdi, Puccini, Richard Strauss, and Wagner
Schumann: Symphony No. 1 in B Flat Major
T(3) 12 December

18 December 1949
Conductor Edmond Appia. Leader Renzo Marchionni
Soloist Margaret Kitchin (Piano)
Beethoven: Symphony No. 4 in B Flat Major
Martinů: Sinfonietta Giocosa for Piano and Orchestra (with Margaret Kitchin)
Rimsky-Korsakov: Sadko
T(5) 19 December

23 December 1949
Radio Éireann Symphony Orchestra and Radio Éireann Choir
Conductor Edmond Appia. Leader Renzo Marchionni
Soloists Sydney Bryans (Organ), Veronica Dunne (Soprano), Eva Tomsohn (Contralto)
Pergolesi: Mass in D Major
Marc Antoine Charpentier: Three unspecified pieces for chorus and orchestra
T(7) 24 December

30 December 1949
Conductor Edmond Appia
Soloist Arthur Nachstern (Violin)
d’Indy: Prelude to Fervaal
Lesur: Andrea del Sarto
Unspecified arrangement of organ work by J. S. Bach
Paganini: Violin Concerto in D Major
T(7) 31 December

1950

6 January 1950
Conductor, Francesco Mander. Leader Renzo Marchionni.
Mozart: Eine Kleine Nacht Musik
Martucci: Novellette e Notturno
Brahms: Symphony No. 2 in D Major
T(7) 7 January

10 January 1950
Conductor Arthur Duff. Leader Renzo Marchionni
Delius: Brigg Fair.
J. S. Bach: Brandenburg Concerto No. 6 in B Flat Major.
Bax: Tintagel.
Vaughan Williams: English Folk Song Suite.
T(5) 11 January

13 January 1950.
Conductor Francesco Mander. Leader Renzo Marchionni
Saint-Saëns: Prelude Le Deluge
Brahms: Symphony No. 3 in F Major.
Mander: Symphonic Variations (Premiere performance)
T(7) 14 January

17 January 1950
Conductor Francesco Mander
Beethoven: Overture Coriolanus
Tommasini: Chiari di Luna
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
W(6) 13 January
20 January 1950
Conductor Michael Bowles. Leader Nancie Lord
Wagner: Overture to *Die Meistersinger*
Beethoven: Symphony No. 6 in F Major.
Richard Strauss: *Till Eulenspiegel.*

T(7) 21 January

Conductor Francesco Mander. Leader Renzo Marchionni.
Soloists Maura O’Connor (Mezzo-Soprano), William F. Watt (Tenor)
Rossini: Overture to *William Tell*
Stanford: Irish Rhapsody No. 1 in D Minor
Coleridge Taylor: ‘Onaway! Awake, Beloved’ from *Hiawatha* (William F. Watt)
Weber: ‘Wie nahte mir der Schlummer’ from *Der Freischütz* (Maura O’ Connor)
Verdi: Overture to *Sicilian Vespers*
Beethoven: Symphony No. 5 in C Minor
T(5) 26 January, *Munster Express*(1) 27 January

31 January 1950
Conductor J.M. Doyle
Dvořák: Overture *Husitska*
Dvořák: Symphony No. 8 in G Major
Liszt: *Mephisto* Waltz
W(6) 27 January

3 February 1950
Conductor Francesco Mander. Leader Renzo Marchionni.
Soloist Charles Lynch Piano.
Pizzetti: Overture to *Fedra*
Beethoven: Piano Concerto No. 4 in G Major
Mozart: Symphony No 40 in G Minor
T(7) 4 February

10 February 1950
Conductor Francesco Mander
Soloist Christian Lardé (Flute)
Pizzetti: *Concerto dell’estate*
Mozart: Flute Concerto in D Major
Mander: Overture
I(4) 11 February

14 February 1950
Conductor Francesco Mander
Soloist Francis Engel (Piano)
Mander: Overture
Mozart: Piano Concerto No. 24 in C Minor
Falla: *The Three Cornered Hat* Suite No. 2
W(6) 10 February
17 February 1950
Conductor Francesco Mander
Soloist Evelyn Rothwell (Oboe)
Vivaldi: Adagio*
Mozart: Concerto for Oboe in C Major (Evelyn Rothwell)
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
W(19) 10 February

21 February 1950
Conductor Dermot O’Hara
Massenet: Overture Phèdre
Prokofiev: Symphony No. 1 in D major (‘Classical’)
O’Donnell Sweeney: Suantraighe
Tchaikovsky: Swan Lake Ballet Suite
W(6) 17 February

24 February 1950
Conductor Francesco Mander
Munoz Molleda: Introduccion y Fugado
Verdi: Prelude to Act 3 of La Traviata
Porrino: Prelude e Danza
Beethoven: Symphony No. 8 in F Major
W(19) 17 February

28 February 1950
Conductor Francesco Mander. Leader Renzo Marchionni
Soloists: Anthony Hughes (Piano), Francois d’Albert (Violin), Wolfram Hentschel (Cello)
Beethoven: Triple Concerto for Violin, Cello and Piano in C Major
Mancinelli: Cleopatra
Unspecified pieces by Rodrigo and Gubitosi
P(5) 1 March

3 March 1950
Conductor Francesco Mander.
Grieg: Peer Gynt Suite* [No. 1? No. 2?]
Borodin: In the Steppes of Central Asia
Beethoven: Symphony No. 6 in F Major
T(9) 11 March

7 March 1950
Conductor Brendan Dunne. Leader Renzo Marchionni
Beethoven: Overture Egmont
Harty: Scherzo from ‘Irish’ Symphony
Sibelius: Symphony No. 2 in D Major
P(6) 8 March

10 March 1950
Conductor Francesco Mander
Wagner: Overture Faust
Zandonai: Danza e Cavalcata di Romeo
Catalani: A Sera
Beethoven: Symphony No. 7 in A Major
W(19) 3 March

14 March 1950
Conductor, Francesco Mander
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)
Pizzini: Al Piemonte
W(6) 10 March, P(7) 15 March

17 March 1950
Conductor, Francesco Mander. Leader Renzo Marchionni
Soloist Veronica Dunne (Soprano)
Stanford: Overture to Shamus O’Brien
Pizzini: ‘Song of Glendhun’/O’Gallchobhair: ‘Fe Bláthanna an Earraigh’/J.F. Larchet:
‘Dirge of Ossian’; MacAnanty’s Reel’ (Veronica Dunne)
Harty: The Children of Lir
T(5) 15 March

24 March 1950
Conductor Jean Martinon
Beethoven: Symphony No. 2 in D Major
Santa Cruz: Préludios Dramaticos
Stravinsky: Jeu de cartes
T(7) 25 March

28 March 1950
Conductor Michael Bowles
R: Rhapsodie Flamande
Tchaikovsky: Symphony No. 4 in F Minor
T(5) 29 March

31 March 1950
Conductor Jean Martinon
Soloist Sheila Larchet (Harp)
Saint-Saëns: Le Rouet d’Omphale
Henri Tomasi: Tam Tam
Thiriet: Introduction, Chanson et Ronde for Harp and Orchestra
Roussel: Symphony No. 4 in A Major
W(19) 24 March

7 April 1950. Aula Maxima, St. Patrick’s College, Maynooth.
Conductor Jean Martinon. Leader Renzo Marchionni
Rossini: Overture to The Barber of Seville
Haydn: Symphony No. 101 in D Major (‘The Clock’)
Brahms: Variations on a Theme of Haydn
Harty: *With the Wild Geese*
Ravel: *Pavane for a Dead Infanta*
Dukas: *L’Apprenti Sorcier*

10 April

14 April 1950
Conductor Jean Martinon
Soloist Vera Franceschi (Piano)
Brahms: Symphony No. 1 in C Minor
Walter Beckett: Triple Fantasy
MacDowell: Piano Concerto No. 2 in D Minor

18 April 1950
Conductor Lieut. Col. J.M. Doyle
Vaughan Williams: Overture *Wasps*
Mozart: Symphony No. 36 in C Major (*‘Linz’*)
Tchaikovsky: *Capriccio Italien*
Brahms: Academic Festival Overture

21 April 1950
Radio Éireann Symphony Orchestra, Our Lady’s Choral Society,
Conductor Jean Martinon
Soloists: Veronica Dunne (Soprano), Patricia Lawlor (Mezzo-Soprano), Joseph McNally (Tenor), Michael O’Higgins (Bass).
Verdi: *Requiem*

22 April 1950
Conductor Jean Fournet
Wagner: Overture to *Rienzi*
Albéric Magnard: Symphony No. 4 in C Sharp Minor
Wagner: *Siegfried Idyll*
Saint-Saëns: *Danse Macabre* (Solo Violin Renzo Marchionni)

14 May 1950
Conductor Jean Fournet
Henri Tomasi: *Fanfares Liturgiques*
Dukas: Symphony in C Major

16 May 1950
Conductor Jean Fournet
Soloist Wolfram Hentschel (Cello)
Mozart: Symphony No. 39 in E Flat Major
Dvořák: Cello Concerto in B Minor
Gustave Samazeuilh: *Naiads ou Soir*
Enescu: *Roumanian Rhapsody* [No. 1 in A Major? No. 2 in D Major?]
W(19) 12 May

24 May 1950. Savoy Theatre Limerick
Conductor Edouard Lindenberg
Soloist William Watt (Tenor)
Beethoven: Symphony No. 5 in C Minor
Handel: Unspecified Arias
Rossini: Overture to *William Tell*
Harty: *With the Wild Geese*
Johann Strauss II: Waltz *Voices of Spring*
Rimsky-Korsakov: *Capriccio Espagnol* [Part of]

30 May 1950
Conductor Edouard Lindenberg
Soloist Fabienne Jacquinot (Piano)
Mendelssohn: Overture *Fingal’s Cave*
Wismer: Piano Concerto No. 2
Richard Strauss: *Till Eulenspiegel*
T(5) 31 May

2 June 1950
Conductor Edouard Lindenberg
Radio Éireann Symphony Orchestra, Radio Éireann Choir, Culwick Choral Society
Soloists Veronica Dunne (Soprano), Eva Tomsohn (Mezzo-Soprano), William F. Watt (Tenor), Frank Cowle (Bass)
J. S. Bach: Mass in B Minor
T(3) 3 June

9 June 1950
Conductor Henri Tomasi
Soloists Havelock Nelson, May Turtle (Pianos)
Ravel: *Rapsodie Espagnole*
Poulenc: Concerto for Two Pianos and Orchestra
Brahms: Symphony No. 3 in F Major
T(7) 10 June

13 June 1950
Conductor Henri Tomasi
Liszt: *Les Préludes*
Fauré: *Pavane*
Dukas: Fanfares et Preludes from *La Péri*
Ravel: *Rapsodie Espagnole*
W(6) 9 June
16 June 1950
Conductor Henri Tomasi
Beethoven: Overture Coriolanus
Schumann: Symphony No. 3 in E Flat (‘Rhenish’)
Albeniz: Iberia
Debussy: La Mer
W(19) 9 June

20 June 1950
Conductor Henri Tomasi
Shostakovich: Symphony No. 9 in E Flat Major
Mussorgsky: Night on the Bare Mountain
Rimsky-Korsakov: Capriccio Espagnol
W(6) 16 June

23 June 1950
Conductor Ian Whyte
Beethoven: Overture Leonora No. 3
Tchaikovsky: Serenade for Strings
Dvořák: Symphony No. 8 in G Major
W(23) 16 June

27 June 1950
Conductor Ian Whyte
Busoni: Tanzwalzer
Whyte: Symphony No. 1
Haydn: Symphony No. 88 in G Major
T(5) 28 June

30 June 1950
Conductor Ian Whyte
Mozart: Eine Kleine Nachtmusik
Whyte: Old Scots Airs
Sibelius: Symphony No. 2 in D Major
P(7) 1 July

4 July 1950
Conductor Edouard Lindenberg
Fauré: Overture Pélles et Mélisande
Louis Aubert: Tombeau de Chateaubriand
Henri Barraud: Offrande à une ombre
Ravel: Rapsodie Espagnole
L(5) 1 July

7 July 1950
Conductor Edouard Lindenberg
Gluck: Overture Iphigenie in Aulis
Mozart: ‘Il Mio Tesoro’ from Don Giovanni [Tenor not named]
Weber: Overture to *Der Freischütz*
Mozart: ‘Wenn der Freude Tränen Fliessen' from *The Abduction from the Seraglio*/Weber: ‘Durch die Wälder durch die Auen' from *Der Freischütz*/Wagner: ‘In fernem Land’ from *Lohengrin* [Tenor not named]
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)

11 July 1950
Conductor Edouard Lindenberg
Soloist Francois d’Albert (Violin)
Paul Ladmirault: *Suite pour Tristan*
Mendelssohn: Violin Concerto in E Minor
Enescu: *Roumanian Rhapsody* [No. 1 in A Major? No. 2 in D Major?]
W(12) 7 July

14 July 1950
Conductor Edouard Lindenberg
Soloist Ginette Doyen (Piano)
Ravel: *Mother Goose* Suite
Louis Maingueneau: *Rapsodie Vendeenue*
Richard Strauss: Burlesque for Piano and Orchestra
Brahms: Symphony No. 4 in E Minor
W(17) 7 July

21 July 1950
Conductor Edouard Lindenberg
Soloists Geraldine O’Grady, Jean Fournier (Violins)
J. S. Bach: Double Violin Concerto in D Minor
Mozart: Violin Concerto No 5 in A Major
Stravinsky: *Firebird* Suite
Barraud: *Offrande à une ombre*
W(3) 22 July

25 July 1950
Conductor Matteo Glinski
Luigi Rossi: *Cantate d’Amore*
Haydn: Symphony No. 104 in D Major (‘London’)
Szymanowski: *Le Chant de Kurpie*
Elgar: Overture *Polonia*
W(12) 21 July

28 July 1950
Conductor Matteo Glinski
Moniuszko: Symphonic Poem *Bajka*
Casella: *Paganiniana*
Glinksi: Symphonic Poem *The Blind Singer* on themes of Liszt
Pizzetti: A Prelude from *Oedipus Rex*
Wagner: Prelude and Liebestod from *Tristan*
W(17) 21 July

25 August 1950
Conductor Otto Matzerath
Richard Strauss: *Don Juan*
Schubert: Symphony No 9 in C Major
P(2) 25 August

29 August 1950
Conductor Otto Matzerath
Soloist Christian Lardé
Mozart: Flute Concerto No 1 in G Major K313 (Christian Lardé)
Beethoven: Symphony No. 7 in A Major
W(25) 25 August

4 September 1950. Seapoint Ballroom Galway
Conductor Otto Matzerath
Soloist Rita Lynch (Soprano)
Rossini: Overture to *The Thieving Magpie*
Balfe: ‘I Dreamt I Dwelt in Marble Halls’ from *The Bohemian Girl*/Mozart: ‘Batti, batti’ from *Don Giovanni* (Rita Lynch)
Tchaikovsky: Symphony No. 5 in E Minor
Johann Strauss II: ‘Emperor’ Waltz
Larchet: *Lament for Youth*
Arthur Bell: ‘Is Truaigh gan Peata’
Grieg: Peer Gynt Suite No. 1
Wagner: Overture to *Tannhäuser*
W(1) 1 September, Connacht *Tribune* (5) 9 September

10 September 1950. Capitol Theatre (To mark Dublin Meeting of Inter-parliamentary Union)
Conductor Otto Matzerath. Leader Renzo Marchionni
Soloists Charles Lynch (Piano), Rita Lynch (Soprano)
Beethoven: Overture *Leonora* No. 3
Moeran: Serenade in G Major
Songs and Arrangements by Rhoda Coghill, Carl Hardebeck, Harty and Walter Beckett (Rita Lynch)
Rachmaninoff: Piano Concerto No. 2 in C Minor
Harty: *With the Wild Geese*
Stanford: Irish Rhapsody No. 1 in D Minor
I(8) 11 September, T(5) 11 September

12 September 1950
Conductor Arthur Duff
Mozart: Symphony No. 40 in G Minor
Delius: *Brigg Fair*
Barbirolli: Elizabethan Suite
W(10) 8 September, P(2) 12 September
15 September 1950
Conductor Otto Matzerath. Leader Renzo Marchionni,
Soloist Jaroslav Vaneček (Violin)
J.S. Bach: Violin Concerto in D Minor BWV 1052
Beethoven: Symphony No. 3 in E Flat
T(7) 16 September

19 September 1950
Conductor Otto Matzerath
Pfitzner: Overture *Palestrina*
Schumann: Symphony No. 4 in D Minor
W(10) 15 September

22 September 1950
Conductor Otto Matzerath
Soloist Emile Passani (Piano)
Ravel: Piano Concerto in G Major
Brahms: Symphony No. 1 in C Minor
W(15) 15 September

26 September 1950
Conductor Dermot O’Hara
Soloist Renée Flynn (Soprano), Kitty O’Callaghan (Accompanist)
Works by C. O’Donnell Sweeney including
Suite *Ros na Riogh*
Serenade *Suantraighe*
Prelude *Dance of Doubt*
Excerpts from Ballet *Where the Brook and the River Meet*
T(i) 27 September

29 September 1950. Metropolitan Hall
Music Association of Ireland in association with Radio Éireann
(To mark J. S. Bach Bi-Centenary Commemoration)
Conductor Otto Matzerath
Radio Éireann Symphony Orchestra, Culwick Choral Society, Cór Radio Éireann
Soloists: Margaret Field-Whyte (Soprano), Anne Wood (Contralto), Ronald Bristol (Tenor),
Owen Brannigan (Bass).
J. S. Bach: Mass in B Minor
T(9) 30 September

3 October 1950
Conductor Sixten Eckerberg
Schubert: Symphony No. 1 in D Major
Hugo Alfvén: Swedish Rhapsody No. 3 *Dalarapsodie*
Hilding Rosenberg: Dances from the Ballet *Orpheus*
W(10) 29 September
6 October 1950
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Soloist Marie Jones (Piano)
Yngve Sköld: Passacaglia
Chopin: Piano Concerto No. 2 in F Minor
Sibelius: Symphony No. 4 in A Minor
T(7) 7 October

11 October 1950. Olympia Ballroom Waterford
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Soloists Jaroslav Vaneček and Kveta Vaneček (Violins)
Mozart: Symphony No. 39 in E Flat Major
Harty: Scherzo ‘Fair Day’ from An Irish Symphony
Moeran: In the Mountain Country
Humperdinck: Overture to Hansel and Gretel
J. S. Bach: Concerto No. 3 in D Minor for Two Violins and Orchestra (Jaroslav and Kveta Vaneček)
Paganini: Adagio and Campanella from Violin Concerto No. 2 in B Minor (Jaroslav Vaneček)
Dukas: L’Apprenti Sorcier
Munster Express (1) 13 October

17 October 1950
Conductor Aloys Fleischmann
Soloist Harriet Cohen (Piano)
Bax: Concertante for Orchestra and Piano, Left Hand
Bax: Symphony No. 3
T(3) 18 October

20 October 1950. Metropolitan Hall
Conductor Sixten Eckerberg. Leader Nancie Lord
Radio Éireann Symphony Orchestra, Clontarf Choral Society (Chorus Master Dorothy Graham), Soloists: Richard Lewis (Tenor), Richard Standen (Bass), John S. Beckett
Harpsichord Continuo
J. S. Bach: Suite No. 3 in D Major BWV 1068
J. S. Bach: Cantata BWV 65 ‘The sages of Sheba’
J. S. Bach: Brandenburg Concerto No. 3 in G Major BWV 1048
J. S. Bach: Cantata BWV 104 ‘Thou shepherd of Israel’
J. S. Bach: Brandenburg Concerto No. 4 in G Major BWV 1049
T(7) 21 October, P(5) 23 October

24 October 1950
Conductor Sixten Eckerberg
Brahms: Variations on a Theme of Haydn
Stenhammar: Serenade
Beethoven: Symphony No. 7 in A Major
W(10) 20 October
27 October 1950
Conductor Sixten Eckerberg
Soloist: Anthony Hughes (piano)
Eckerberg Sub Luna
Shostakovich: Symphony No. 1 in F Minor
Beethoven: Piano Concerto No. 3 in C Minor
T(5) 27 October

3 November 1950
Conductor Carlo Zecchi
Soloist Velta Vait (Piano)
Mozart: Piano Concerto No. 21 in C Major K467
Tchaikovsky: Symphony No. 5 in E Minor
W(15) 27 October

7 November 1950
Conductor Carlo Zecchi
Geminiani: Concerto Grosso*
Mozart: Symphony No. 41 in C Major (‘Jupiter’) K551
Weber: Overture to Oberon
W(10) 3 November

10 November 1950
Conductor Carlo Zecchi
Soloist: Velta Vait (Piano)
Beethoven: Leonora No. 3 Overture
Beethoven: Piano Concerto No. 4 in G Major
I(7) 11 November

14 November 1950
Conductor Carlo Zecchi
Cherubini: Symphony in D Major
Luigi Magnani: Pavana e Passacaglia
Rossini: Overture to William Tell
W(10) 10 November

17 November 1950
Conductor Edmond Appia
Soloist André Prieur (Flute)
J. S. Bach: Suite in G Minor*
Mendelssohn: Symphony No. 5 in D Major (‘Reformation’)
Debussy: ‘Nuages’ and ‘Fêtes’ from Trois Nocturnes
W(14) 10 November

21 November 1950
Conductor Edmond Appia
Rameau: Castor et Pollux
Weber (arr. Berlioz): Invitation to the Dance
Schubert: Ballet music *Rosamunde*
Borodin: Polovstian Dances from *Prince Igor*
W(10) 17 November

24 November 1950
Conductor Edmond Appia
Soloist: James Gibb (Piano)
Haydn: Symphony No. 88 in G Major
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)
Prokofiev: *Overture Russe*
W(15) 17 November

28 November 1950
Conductor Edmond Appia
Rossini: Overture to *William Tell*
Bizet: *l’Arlésienne* Suite No. 2
Henri Barraud: *Suite pour une comédie de Musset*
Liszt: Hungarian Rhapsody No. 4 in E Flat Major
W(12) 24 November

1 December 1950
Conductor Edmond Appia
Soloist Richard Boadella (Cello)
Mozart: Symphony No 40 in G Minor
Josep Maria Roma: Variations on a theme of Beethoven for Cello and Orchestra
Alexandre Tausman: *Musique pour Orchestre*
W(16) 24 November

10 December 1950. Gaiety Theatre
Conductor Edmond Appia. Leader Renzo Marchionni
Soloist Marko Rothmuller (Baritone)
Rossini: Overture to *The Thieving Magpie*
Chabrier: *España*
Liszt: Hungarian Rhapsody No. 2
Borodin: March from *Prince Igor*
Wagner: ‘O Star of Eve’ from *Tannhäuser/Leoncavallo: Prelude to Pagliacci* (Marko Rothmuller)
Larchet: *Carlow Tune*
Tchaikovsky: Unspecified work
P(4), T(5) 11 December

16 December 1950. Gaiety Theatre
Conductor Edmond Appia. Renzo Marchionni Leader
Soloist Franz Vroons (Tenor)
Weber: Overture to *Oberon*
Bizet: ‘Flower Song’ from *Carmen/ Offenbach: ‘Legend of Kleinzach’ from Tales of Hoffman/ Arias from Puccini’s *Tosca* and Mascagni’s *Cavelleria Rusticana* (Franz Vroons)
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)

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Rimsky-Korsakov: *Capriccio Espagnol*
T(7) 19 December

29 December 1950
Conductor Edmond Appia
Radio Éireann Symphony Orchestra, Radio Éireann Choir
Soloists: Arthur Deller (Countertenor), Barbara Quin (Soprano), Celestine Kelly (Mezzo-soprano)

Vivaldi (arr. Casella): *Gloria* (with Deller, Quin, and Kelly)
Corelli: *Concerto Grosso* (Soloists Renzo Marchionni, Nancie Lord (Violins), Maurice Meulien (Cello))
J. S. Bach: ‘Sanctus’
J. S. Bach: ‘Prepare thyself Zion’ from The Christmas Oratorio
Purcell: ‘Vouchsafe O Lord’ from *Te Deum*
T(7) 30 December, P(6) 30 December

1951

5 January 1951
Conductor Milan Horvat
Smetana: Overture to *The Bartered Bride*
Lhotka: Ballet Suite *Medieval Love*
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)
T(3) 6 January

9 January 1951
Conductor Brian Boydell
Soloist Máire Larchet (Viola)
William Boyce: Symphony No. 1 in B Flat Major
Hindemith: *Trauermusik* for Viola and Strings (Máire Larchet)
J. C. Bach: Sinfonia in D Major
Boydell: Suite No. 1 *The Buried Moon*
W(10) 5 January

16 January 1951
Conductor Milan Horvat
Soloist Maurice Meulien (Cello)
Schubert: Overture *Rosamunde*
Haydn: Symphony No. 104 in D Major (‘London’)
Boccherini: Cello Concerto*
W(10) 12 January, P(9) 15 January

19 January 1951
Conductor Milan Horvat
Weber: Overture to *Der Freischütz*
Cipra: Rhapsody
Dvořák: Symphony No. 8 in G Major
W(14) 12 January, P(9) 15 January

23 January 1951
Conductor Brendan Dunne
Schubert: Overture Rosamunde
Redmond Friel: Two Marching Tunes
Berlioz: Danse des Sylphes
Beethoven: Symphony No. 1 in C Major
Smetana: Dances from The Bartered Bride
The Leader (12) 3 February

27 January 1951. Theatre Royal
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Eileen Joyce (Piano)
Rossini: Overture to The Thieving Magpie
Grieg: Piano Concerto in A Minor
Prokofiev: Symphony No. 1 in D Major (‘Classical’)
Rachmaninoff: Piano Concerto No. 2 in C Minor
Moeran: Serenade in G Major
T(5) 29 January

1 February 1951. Ulster Hall, Belfast
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist James Johnston (Tenor)
Weber: Overture Der Freischütz
Harty (arr.): Derry Air
Meyerbeer: ‘O Paradiso’ from l’Africaine/Puccini: ‘Strange Harmony’ from Tosca/Puccini:
‘Donna non vidi mai’ from Manon Lescaut/Verdi: ‘Heavenly Aida’ from Aida (James Johnston)
Smetana: Vltava
Massenet: ‘Dream Song’ from Manon/Puccini: ‘Nessun dorma’ from Turandot (James
Johnston)

Tchaikovsky: Symphony No 6 in B Minor
Belfast Telegraph (4), Irish News (4) 2 February

6 February 1951
Conductor: Milan Horvat
Bjelinski: Divertimento
Smetana: Vltava
Tchaikovsky: Nutcracker Suite
W(10) 2 February

14 February 1951. City Hall, Cork
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Antonio Janigro (Cello)
Fleischmann: Overture The Four Masters
Dvořák: Cello Concerto in B Minor
Dukas: L’Apprenti Sorcier
Mozart: Symphony No. 41 in C Major (‘Jupiter’)

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Cork Examiner (2) 15 February

20 February 1951
Conductor Albert van Raalte
Soloist Gilbert Berg (Bassoon)
Mozart: Overture to *The Magic Flute*
Mozart: Bassoon Concerto
Mozart: Symphony No. 39 in E Flat Major

P(5) 19 February

23 February 1951
Conductor Milan Horvat
Soloist Devy Erlih (Violin)
Beethoven: Overture *Egmont*
Beethoven: Violin Concerto in D Major
Beethoven: Symphony No. 8 in F Major

P(6) 26 Feb

27 February 1951
Conductor Milan Horvat
Soloist André Prieur (Flute)
Kelemen: *Sinfonietta*
Jacques Ibert: Concerto for Flute and Orchestra
Debussy: *Prélude à l’après-midi d’un faune*

Evening Mail (6) 28 February

2 March 1951
Conductor Albert van Raalte. Leader Renzo Marchionni
Mozart: Symphony No. 40 in G Minor
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)

T(5) 2 March

6 March 1951
Conductor Havelock Nelson
Rawsthorne: Overture *Street Corner*
Nelson: *Sinfonietta* (Carolan Prize, Premiere Performance)
John Ireland: *Concertino Pastorale* for string orchestra
Vaughan Williams: Overture *Wasps*

I(7) 7 March

9 March 1951
Conductor Albert van Raalte
Soloist Paul Tortelier (Cello)
Beethoven: Overture*
Schumann: Cello Concerto in A Minor
Brahms: Symphony No. 1 in C Minor

P(5) 5 March
13 March 1951
Conductor Albert van Raalte. Leader Renzo Marchionni
Soloist Leon Goosens (Oboe)
Richard Strauss: Oboe Concerto in D Major
Chabrier: España
T(3) 14 March

16 March 1951
Conductor Albert van Raalte
Soloists Charles Lynch (Piano), André Prieur (Flute)
J.S. Bach: Suite No. 2 in B Minor (André Prieur)
Brahms: Piano Concerto No. 2 in B Flat Major
T(3) 17 March

20 March 1951. Metropolitan Hall, Dublin
Conductor Lieut. Col. J.M. Doyle. Leader Renzo Marchionni
Radio Éireann Symphony Orcestra, Culwick Choral Society, Our Lady’s Choral Society,
Dublin Grand Opera Society, Dublin University Choral Society.
Soloists Barbara Quinn (Soprano), Nancy Thomas (Contralto), Richard Lewis (Tenor), Michael
O’Higgins (Bass)
Handel: Messiah
T(4) 21 March

24 March 1951. Aula Maxima, St. Patrick’s College Maynooth
Conductor Albert van Raalte
Soloist Francois d’Albert (Violin)
Rossini: Overture to The Thieving Magpie
Beethoven: Symphony No. 6 in F Major
Mendelssohn: Violin Concerto in E Minor
Rimsky-Korsakov: Scheherazade
Larchet: Unspecified work
T(5) 26 March

30 March 1951
Conductor Albert van Raalte
Soloist Vera Franceschi (Piano)
Weber: Overture to Oberon
Mendelssohn: Piano Concerto No. 1 in G Minor
Tchaikovsky: Symphony No. 5 in E Minor
W(14) 23 March, B(46) June 1951

6 April 1951
Conductor Albert van Raalte
Soloist Marie Jones (Piano)
Mozart: Overture to The Marriage of Figaro
Chausson: Symphony in B Flat Major
Schumann: Piano Concerto in A Minor
Wagner: Prelude to *Die Meistersinger*  
*P*(8) 2 April

10 April 1951  
Conductor Albert van Raalte  
Ravel: *Mother Goose* Suite  
Hendrik Andriessen: Variations on a theme of Kuhnau  
Géza Frid: *Paradou: Fantaisie Symphonique*  
*B*(47) June 1951

13 April 1951. Metropolitan Hall, Dublin  
Conductor Albert van Raalte. Leader Nancie Lord  
Radio Éireann Symphony Orchestra, Radio Éireann Choir, Culwick Choral Society  
Soloists Joan Fullerton (Soprano), Michael O’Higgins (Baritone)  
Brahms: Variations on a Theme of Haydn  
Brahms: *German Requiem*  
*T*(7) 14 April

18 April 1951. Savoy Cinema, Limerick  
Conductor Albert van Raalte  
Soloist Greet Koeman (Soprano)  
Mozart: Overture to *The Marriage of Figaro*  
Schubert: ‘The Shepherd on the Rock’ (Greet Koeman, Clarinet Obbligato Carlo Gebler)  
Traditional (arr. Hardebeck): ‘The Lark in the clear air’ (Greet Koeman with orchestra)  
Harty: Scherzo ‘Fair Day’ from *An Irish Symphony*  
Dukas: *L’Apprenti Sorcier*  
Mozart: ‘Batti, batti, o bel Masetto’ from *Don Giovanni*/Puccini: ‘One fine day’ from *Madame Butterfly* (Greet Koeman with orchestra)  
Brahms: Variations on a theme of Haydn  
*I*(8) 19 April, *Limerick Leader* (7) 21 April

24 April 1951  
Conductor Jean Meylan  
Beethoven: Overture *The Creatures of Prometheus*  
Tchaikovsky: Symphony No. 3 in D Major (‘Polish’)  
*P*(5) 23 April

27 April 1951  
Conductor Jean Meylan  
Soloist Carl Seeman (Piano)  
Weber: Overture to *Oberon*  
Beethoven: Piano Concerto No. 2 in B Flat Major  
Schumann: Symphony No. 3 in E Flat Major (‘Rhenish’)  
*W*(14) 20 April, *P*(5) 23 April, *B*(49) June 1951

1 May 1951  
Conductor Jean Meylan  
Schubert: Overture *Rosamunde*
Schubert: Symphony No. 3 in D Major
Falla: Suite The Three-Cornered Hat
P(6) 30 April

4 May 1951
Conductor Vilem Tausky
Soloist Jaroslav Vaneček (Violin)
Smetana: Symphonic Poem Vysehrad
Martinů: Violin Concerto No. 2
Suk: ‘Fairy Tale’ Suite
P(6) 30 April, B(49) June 1951

13 May 1951. Gaiety Theatre, Dublin
Conductor Lieut. Col. J.M. Doyle
Soloist Walter Midgley (Tenor) with Accompanist Gladys Vernon
Tchaikovsky: Fantasy Overture Romeo and Juliet
Massenet: ‘Dream Song’ from Manon/Puccini: ‘Nessun dorma’ from Turandot/Bizet: ‘Flower Song’ from Carmen/Verdi: ‘Far From the World’/Arias by Meyerbeer, and Songs with Piano Accompaniment (Walter Midgley)
Rimsky-Korsakov: Capriccio Espagnol
Dvořák: Scherzo Capriccioso
Rossini: Overture to The Silken Ladder
I(7) P(4) 14 May

20 May 1951. Gaiety Theatre, Dublin
Conductor Arthur Grüber. Leader Renzo Marchionni
Soloists Horst Günther (Baritone), Clara Ebers (Soprano), Anneliese Rothenberger (Soprano), Jeannie Reddin (Piano Accompanist)
Beethoven: Overture Leonora*
Mozart: Eine Kleine Nachtmusik
Mozart: Two arias from The Marriage of Figaro (Horst Günther)
Mozart: Aria from The Abduction from the Seraglio (Clara Ebers)
Johann Strauss II: The ‘Emperor’ Waltz
Johann Strauss II: Unspecified Polkas
Johann Strauss II: Arias from Die Fledermaus (Anneliese Rothenberger)
P(5) 21 May

5 June 1951
Conductor Arthur Grüber
Brahms: Tragic Overture
Brahms: Symphony No. 2 in D Major
P(4) 4 June

8 June 1951
Conductor Arthur Grüber
Soloist Arthur Nachstern (Violin)
Glazunov: Violin Concerto in A Minor
Tchaikovsky: Symphony No. 4 in F Minor
Stravinsky: *Firebird* Suite  
*P(4)* 4 June, *P(4)* 11 June

12 June 1951  
Conductor Arthur Grüber  
Mozart: Symphony No. 38 in D Major (‘Prague’)  
Beethoven: Symphony No. 5 in C Minor  
*P(4)* 11 June, *B(58)* August 1951

17 June 1951  
Capitol Theatre, Dublin  
Conductor Jean Martinon. Leader Nancie Lord  
Radio Éireann Symphony Orchestra, Our Lady’s Choral Society  
Soloists Sylvia Fisher (Soprano), Veronica Mansfield (Contralto), Denis Stephenson (Tenor), Michel Roux (Bass).  
Beethoven: Overture to *Fidelio*  
Beethoven: Symphony No. 7 in A Major  
Beethoven: Symphony No. 9 in D Minor (‘Choral’)  
*P(5)* 18 June

19 June 1951  
Conductor Arthur Grüber  
Berlioz: Overture *Benvenuto Cellini*  
Franck: Symphony in D Minor  
*B(58)* August 1951

22 June 1951  
Conductor Arthur Grüber.  
Max Reger: Variations on a theme of Mozart  
Schumann: Symphony No. 4 in D Minor  
Wagner: Overture to *Die Meistersinger*  
*P(5)* 18 June

29 June 1951  
Conductor Arthur Grüber  
Soloist Kendall Taylor (Piano)  
Haydn: Symphony No. 95 in C Minor  
Prokofiev: Piano Concerto No. 3 in C Major  
Stravinsky: *Firebird* Suite  
*B(58)* August 1951

3 July 1951  
Conductor Basil Cameron  
Soloists Nerio Brunelli (Cello), Franca Brunelli – Arnaldi (Soprano)  
Mozart: Overture to *Il Seraglio*  
Vivaldi: Cello Concerto in E Minor  
Boccherini: Three Arias from *Stabat Mater*  
J.S. Bach: Aria from Cantata No. 68
Haydn: Symphony No. 88 in G Major
P(2) 2 July, B(58) August 1951

6 July 1951
Conductor Basil Cameron. Leader Renzo Marchionni
Dvořák: Carnival Overture
Bax: Summer Music
Massenet: Excerpt from Le Cid
Sibelius: Symphony No. 2 in D Major
P(3) 9 July

10 July 1951
Conductor Jean Meylan
Handel: Concerto Grosso in D Minor Op. 6 No. 10
Mozart: Symphony No. 40 in G Minor
Wagner: Prelude and Liebestod from Tristan
W(10) 6 July

14 July 1951
Theatre Royal, Dublin
Conductor Jean Meylan. Leader Renzo Marchionni
Soloist Witold Malczynski (Piano)
Gluck: Overture to Iphigenie en Aulide
Liszt: Piano Concerto No. 2 in A Major
Chopin: Sonata in B Minor
Beethoven: Symphony No. 8 in F Major
Falla: Suite The Three-Cornered Hat
Ravel: Bolero
P(2) 16 July

17 July 1951
Conductor Jean Meylan
Beethoven: Overture Coriolanus*
Brahms: Symphony No. 1 in C Minor
P(2) 16 July

20 July 1951
Conductor Jean Meylan
Soloist Fabienne Jacquinot (Piano)
Beethoven: Leonora Overture*
Wagner: Siegfried Idyll
Tchaikovsky: Piano Concerto No 1 in B Flat Minor
Mendelssohn: Overture Fingal’s Cave
P(5) 23 July

24 July 1951
Conductor Christopher Whelan
Unspecified Works by Mozart, Bax, and Brahms
27 July 1951
Conductor Jean Meylan
Soloists Jean Fournier (Violin), Máire Larchet (Viola)
Beethoven: Symphony No. 5 in C Minor
Mozart: Sinfonia Concertante in E Flat Major (Jean Fournier (Violin), Máire Larchet (Viola))
Miča: Symphony in D Major

24 August 1951
Conductor Francesco Mander. Leader Renzo Marchionni
Wagner: Overture to Die Meistersinger
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
Liadov: The Enchanted Lake
Pizzetti: Concerto dell’Estate

28 August 1951
Conductor Francesco Mander
Bartók: Concerto for Orchestra
Dukas: L’Apprenti Sorcier

31 August 1951
Conductor Francesco Mander
Debussy: Prélude à l’aprés-midi d’un faune
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Mander: Symphonic Variations

4 September 1951
Conductor Francesco Mander. Leader Renzo Marchionni
Pizzetti: Three Preludes from King Oedipus
Martucci: Giga
Beethoven: Symphony No. 4 in B Flat Major

7 September 1951
Conductor Francesco Mander. Leader Renzo Marchionni
Mendelssohn: Overture Fingal’s Cave
Respighi: The Fountains of Rome
Brahms: Symphony No. 2 in D Major

11 September 1951
Conductor Lieut. Col. J.M. Doyle
Unspecified Works by Glinka, Stanford and Dvořák
14 September 1951
Conductor Francesco Mander
Soloist Francois d’Albert (Violin)
Wagner: Overture to *The Flying Dutchman*
Ravel: *Tzigane*
Wagner: Prelude and ‘Liebestod’ from *Tristan*
Mozart: Violin Concerto No. 4 in D Major
Ferro: *Danza Cofferte e Cerere*
I(3) 15 September, P(5) 17 September,

18 September 1951
Conductor Brian Boydell
C.P.E. Bach: Suite in D Major*
Boydell: *In Memoriam Mahatma Ghandi*
Sibelius: Symphony No. 5 in E Flat Major
P(5) 17 September

21 September 1951
Conductor Francesco Mander
Elgar: Introduction and Allegro
Casagrande: *Aminta*
Borodin: *In the Steppes of Central Asia*
Mozart: Symphony No. 35 in D Major (‘Haffner’)
T(5) 22 September

25 September 1951
Conductor Francesco Mander
Pizzini: *Al Piemonte*
Brahms: Symphony No. 3 in F Major
W(10) 21 September

28 September 1951
Conductor Francesco Mander
Soloist: Jaroslav Vaneček (Violin)
D’Ambrosio: Violin Concerto
Mander: Symphony No. 1
P(5) 24 September

2 October 1951
Conductor Brendan
Reznicek: Overture to *Donna Diana*
Gluck (arr. Mottl): Ballet Suite
Beethoven: Symphony No. 2 in D Major
Stanford: Overture to *Shamus O’Brian*
P(7) 1 October
5 October 1951
Conductor Francesco Mander
Wagner: Overture to Tannhäuser
Martucci: Notturno e Noveletta
Correlli: Sarabanda, Gigue e Badinerie
Dvořák: Symphony No 9 in E Minor
W(13) 28 September

12 October 1951
Conductor Francesco Mander. Leader Renzo Marchionni
Soloist: Veronica Dunne (Soprano)
Smetana: Vltava
Ravel: Schéhérazade (Veronica Dunne)
Rodrigo: Two Ancient Madrigals (Veronica Dunne)
Mussorgsky: Night on the Bare Mountain
Sibelius: Valse Triste
Richard Strauss: Death and Transfiguration
P(7) 13 October

16 October 1951
Conductor Aloys Fleischmann
Soloist: Charles Lynch (Piano)
Fleischmann: Ballet Suite An Cúitín Dearg
Mahler: Fourth Movement, Adagietto, from Symphony No. 5 in C Sharp Minor (Mercedes Bolger Harp)
Liszt: Piano Concerto No. 2 in A Major
Kabalevsky: Overture to Colas Breugnon
I(4) 19 October

19 October 1951
Conductor Francesco Mander
Wolf-Ferrari: Overture to Susanna’s Secret
Elgar: Enigma Variations
Busteghi: Intermezzo
Mander: The Nightingale, the Rose, and the Scarabee
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
W(13) 12 October, T(5) 20 October,

25 October 1951. Olympia Ballroom, Waterford
Conductor Francesco Mander
Soloist Charles Lynch (Piano)
Verdi: Overture to La Forza del Destino
Liszt: Les Préludes
Debussy: Prélude à l’après-midi d’un faune
Brahms: Piano Concerto No. 2 in B Flat Major
Mascagni: Masquerade
Munster Express (2) 26 October
30 October 1951
Conductor Lieut. Col. J. M. Doyle
Weber: Overture to Der Freischütz
Saint-Saëns: Rouet d’Omphale
Mozart: Symphony No. 39 in E Flat Major
Harty: Scherzo and ‘In the Antrim Hills’ from Irish Symphony
I(3) 31 October

4 November 1951. Capitol Theatre, Dublin
Radio Éireann Symphony Orchestra, Our Lady’s Choral Society (Chorus Master, Oliver O’Brien)
Conductor Francesco Mander. Leader Renzo Marchionni
Soloists Veronica Dunne (Soprano), Maura O’Connor (Mezzo-Soprano), Joseph McNally (Tenor), Michael O’Higgins (Bass)
Verdi: Requiem
P(5) 5 November

6 November 1951
Conductor Francesco Mander
Soloist Anthony Hughes (Piano)
Liebs: Overture Island
Porrini: Sardegna
Mascagni: ‘The Dream’ from Ratcliff
Franck: Symphonic Variations for Piano and Orchestra (Anthony Hughes)
W(10) 2 November, P(5) 12 November

9 November 1951
Conductor Francesco Mander
Soloist: Theo Olov (Violin)
Franck: Symphony in D Minor
Brahms: Violin Concerto in D Major
P(5) 12 November

13 November 1951
Conductor Arthur Duff. Leader Nancie Lord
Walton: Suite, The Wise Virgins
Vaughan Williams: English Folk Song Suite
Vaughan Williams: Fantasia on ‘Greensleeves’
Delius: Prelude Irmelin
Delius: A Song Before Sunrise
Duff: Suite for String Orchestra
I(8) 14 November

16 November 1951
Conductor Francesco Mander
Soloist Renzo Marchionni (Violin)
Wagner: Overture Faust
Paganini: Violin Concerto No. 1 in D Major
Mascagni: Barcarolle from *Silvano*
Ravel: *Daphnis et Chloé* Suite No. 2
W(13) 9 November, *P*(6) 19 November

20 November 1951
Conductor Francesco Mander
Soloist Gerard Shanahan (Piano)
Vivaldi: *Adagio* *`
Pizzetti: Piano Concerto
Mendelssohn: Scherzo from Incidental Music to *A Midsummer Night’s Dream*
Wagner: Good Friday Music from *Parsifal*
Wagner: ‘Ride of the Valkyries’ from *Die Walküre*
I(7) 21 November

23 November 1951
Conductor Francesco Mander. Leader Renzo Marchionni
Tchaikovsky: Symphony No. 6 in B Minor
Debussy: ‘Nuages’ and ‘Fetes’ from *Trois Nocturnes*
Wagner: Funeral March from *Götterdämmerung*
Falla: *Three Cornered Hat* Suite No. 2
W(13) 16 November

27 November 1951
Conductor Arthur Duff
Moeran: *Whythorne’s Shadow*
Moeran: Symphony in G Minor
*P*(6) 28 November

Conductor Lieut. Col. J.M. Doyle
Soloist Frans Vroons (Tenor)
Weber: Overture to *Euryanthe*
Bizet: Bohemian Scenes Music from *The Fair Maid of Perth*
Weber: Max’s Aria from *Der Freischiitz*/Bizet: ‘Flower Song’ from *Carmen*/Puccini: ‘Dream Song’ from *Manon Lescaut*/Offenbach: ‘Song of Kleinzach’ from *Tales of Hoffman* (Frans Vroons)
Saint-Saëns: Bacchanale from *Samson and Delilah*
Dvořák: *Carnival* Overture
Delius: ‘La Calinda’ from *Koanga*
I(7) 10 December

16 December 1951. Gaiety Theatre, Dublin
Conductor Vilem Tausky
Soloists Franziska Petri (Tenor), Bruce Dargavel (Baritone)
Smetana: Overture to *The Bartered Bride*
Berlioz: ‘Trojan March’ from *Les Troyens*
Verdi: ‘Eri tu che macchiavi’ from *The Masked Ball*, Together with arias from *Faust, Carmen*, and *The Magic Flute* (Bruce Dargavel)
Bizet: Micaëla’s Aria from Carmen and aria from Fidelio (Franziska Petri)
Richard Strauss: Waltzes from Der Rosenkavalier
1(4) 17 December

23 December 1951. Capitol Theatre
Radio Éireann Symphony Orchestra, Our Lady’s Choral Society
Conductor Lieut. Col. J. M. Doyle
Soloists Veronica Dunne (Soprano), Maura O’ Connor (Contralto), Joseph McNally (Tenor),
Owen Brannigan (Bass)
O’Brien [?]: Ecce Sacerdos Magnus
Handel: Messiah
1(5) 24 December

1952

1 January 1952
Conductor Arthur Duff
Berlioz: Overture Benvenuto Cellini
Handel/Beecham: Suite The Great Elopement
Delius: Irmelin Prelude
Elgar: Serenade for Strings
P(13) 31 December

3 January 1952. Metropolitan Hall
Strings of the Radio Éireann Symphony Orchestra and Clontarf Choral Society
Conductor Sydney Bryan. Leader Nancie Lord
Soloists Eric Greene (Tenor), Anthony Hughes and Valerie Walker (Pianists)
Grieg: Holberg Suite
Britten: Cantata St. Nicholas
P(13) 31 December, T(5) 4 January

4 January 1952
Conductor Otto Matzerath
Mozart: Eine Kleine Nachtmusik
Beethoven: Symphony No. 5 in C Minor
Handel: Concerto Grosso Op. 6 No. 12 in B Minor
T(5) 29 Dec, P(13) 31 December

9 January 1952, City Hall, Cork
Conductor Otto Matzerath. Leader Renzo Marchionni
Soloist Gonzalo Soriano (Piano)
Beethoven: Overture Leonora No. 3
Beethoven: Piano Concerto No. 3 in C Minor
Frederick May: Scherzo
Falla: Nights in the gardens of Spain (Gonzalo Soriano Piano)
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)

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Wagner: Overture to *The Flying Dutchman*
*Cork Examiner* (7) 10 January

15 January 1952
Conductor Otto Matzerath
Prokofiev: Peter and the Wolf
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
*I*(6) 16 January

18 January 1952
Conductor Otto Matzerath
Soloist Iris Loveridge (Piano)
Christian Stalling: *Sinfonie Brevis*
Alan Rawsthorne: Piano Concerto No. 1
Beethoven: Symphony No. 8 in F Major
*_I*(7) 19 January, *P*(6) 21 January

22 January 1952
Conductor Brendan Dunne. Leader Renzo Marchionni
Weinberger: Polka and Fugue from *Schwanda the Bagpiper*
Dunne: Scherzo from Symphony in C Major
Haydn: Symphony No. 97 in C Major
*T*(5) 23 January, *P*(6) 23 January

25 January 1952
Conductor Otto Matzerath
Wagner: Prelude to Act I of *Lohengrin*
Hindemith: *Mathis der Maler*
Beethoven: Symphony No. 2 in D Major
*_I*(7) 26 January

29 January 1952
Conductor Otto Matzerath. Leader Renzo Marchionni
Prokofiev: Symphony No. 1 in D Major (‘Classical’)
Brahms: Symphony No. 4 in E Minor
*_W*(9) 25 January

3 February 1952, Gaiety Theatre
Conductor Otto Matzerath. Leader Renzo Marchionni
Soloists Gertrude Leahy (Piano), James Johnston (Tenor)
Haydn: Symphony No. 94 in G Major (‘Surprise’)
Leoncavallo: ‘Vesti la giubba’ from *Pagliacci* Coleridge-Taylor: ‘Onaway! Awake, Beloved’
from *Hiawatha* Bizet: ‘Flower Song’ from *Carmen* (James Johnston)
Smetana: *Vltava*
Schumann: Piano Concerto in A Minor
Richard Strauss: *Till Eulenspiegel*
*_I*(5), *T*(7) 4 February
8 February 1952
Conductor Otto Matzerath. Leader Renzo Marchionni
Mozart: *Notturno* in D Major K286
Bruckner: Symphony No. 4 in E Flat Major (‘Romantic’)
W(12) 1 February, P(6) 11 February

15 February 1952
Conductor Otto Matzerath
Soloist Christian Lardé (Flute)
Wagner: Overture to *Tannhäuser*
Brahms: Symphony No. 3 in F Major
Mozart: Flute Concerto in D Major
P(5) 18 February

19 February 1952
Conductor Brian Boydell
Soloist Frederick Fuller (Baritone)
C.P.E Bach: Sinfonia in D Major
Frederick May: *Songs from Prison* for Baritone and Orchestra
Boydell: Five Poems by James Joyce
P(5) 18 February

22 February 1952
Conductor Otto Matzerath. Leader Renzo Marchionni
Wagner: Prelude and Liebestod from *Tristan*
Schubert: Ballet Music from *Rosamunde*
Dvořák: Symphony No. 9 in E Minor (‘New World’)
W(12) 15 February

26 February 1952 †
Conductor Otto Matzerath
J. S. Bach: Brandenburg Concerto No. 3 in G Major
Hindemith: Symphonic Metamorphoses on themes by Weber
P(5) 25 February

1 March 1952, Theatre Royal
Conductor Otto Matzerath
Soloist József Szigeti (Violin)
Beethoven: Leonora No. 3 Overture
Beethoven: Violin Concerto in D Major
Schumann: Symphony No. 4 in D Minor
Mendelssohn: Violin Concerto in E Minor
T(4) 3 March

7 March 1952
Conductor: Lieut. Col. J.M. Doyle
Soloist François d’Albert (Violin)
Tchaikovsky: Symphony No. 4 in F Minor
Tchaikovsky: Violin Concerto in D Major
I(7) 8 March

14 March 1952
Conductor Lieut. Col. J.M. Doyle. Leader Renzo Marchionni
Radio Éireann Symphony Orchestra, Our Lady’s Choral Society
Soloists Phyllis Mander (Soprano), Maura O’Connor (Contralto), William F. Watt (Tenor),
Archie Potter (Bass)
Beethoven: Symphony No. 9 in D Minor (‘Choral’)
T(7) 15 March

18 March 1952
Conductor Arthur Duff. Leader Renzo Marchionni
Handel (arr. Harty): Music for the Royal Fireworks
Moeran: In the Mountain Country
Delius: Intermezzo from A Village Romeo and Juliet
Mozart: Symphony No. 35 in D Major (‘Haffner’)
T(5) 19 March

21 March 1952
Conductor Claude Delvincourt. Leader Renzo Marchionni
Ravel: Le Tombeau de Couperin
Milhaud: La Création du Monde
Debussy: Prélude à l’après-midi d’un faune
Delvincourt: Bal Venitien
Chabrier: España
P(6) 24 March

25 March 1952 †
Conductor Brendan Dunne
Mendelssohn: Overture Fingal’s Cave
Holst: ‘Saint Paul’ Suite for Strings
P(6) 24 March

28 March 1952, Metropolitan Hall
Radio Éireann Symphony Orchestra, Radio Éireann Choir, and Culwick Choral Society
Conductor Brian Boydell
Soloists Ada Alsop (Soprano), Eric Greene (Tenor), A. J. Potter (Bass)
Handel: Concerto Grosso in F Major, Op. 6 No. 2
Handel: ‘Care Selve’ from Atalanta (Ada Alsop)
Handel: Three Movements from the Water Music Suite
Handel: Alexander’s Feast
W(12) 21 March, P(6) 24 March, T(4) 29 March

4 April 1952, Odeon Cinema, Tuam
Conductor Lieut. Col. J.M. Doyle. Leader Renzo Marchionni
Soloist Joan Walker (Soprano)
Rossini: Overture to *The Thieving Magpie*
Stanford: Irish Rhapsody No. 1 in D Minor
Mozart: ‘Deh vieni non tardar’ from *The Marriage of Figaro/ ‘Batti, batti o bel Masetto’ from Don Giovanni/ ‘Una donna a quindici anni’ from *Cosi fan tutte* /Mascagni: ‘Son pochi fiori’ from *l’Amico Fritz* (Joan Walker)
Tchaikovsky: Fantasy Overture *Romeo and Juliet*
Hughes (arr.): ‘I Know Where I’m Going’/A.J. Potter (arr.):’The Ninepenny Fiddle’/Stevenson (arr.): ‘The Last Rose of Summer’
Humperdinck: Overture to *Hansel and Gretel*
Rimsky-Korsakov: *Capriccio Espagnol*

_Tuam Herald_ (5) 12 April, W(10) 23 May

14 April 1952
Conductor Lieut. Col. J. M. Doyle. Leader Renzo Marchionni
Soloist Sara Menkes (Soprano)
Mozart: Overture to *Il Seraglio*
Kodály: *Dances of Galánta*
Verdi: ‘Me pellegrina ed orfano’ from *La Forza del Destino*, and arias from *Aida* and *Othello*
Borodin: Polovstian Dances from *Prince Igor*

P(2) 14 April

30 May 1952
Conductor Arthur Duff
Soloist Charles Lynch (Piano)
Warlock: Capriol Suite
Mozart: Piano Concerto No. 23, in A Major K488
Brahms: Symphony No. 2 in D Major

P(4) 2 June

5 June 1952. Gaiety Cinema, Sligo
Conductor Vilem Tausky. Leader Renzo Marchionni
Soloist Veronica Dunne (Soprano)
Rossini: Overture to *William Tell*
Mozart ‘Deh vieni’ from *The Marriage of Figaro/’Batti, Batti’ from *Don Giovanni*
Johann Strauss II: ‘Emperor’ Waltz
Verdi: ‘Merci diletti amiche’ from *Sicilian Vespers/ Charpentier: ‘Depuis le jour’ from Louise*
Tchaikovsky: *Nutcracker Suite*
Schubert: Symphony No. 8 in B Minor ‘Unfinished’
Stanford Robinson (arr.): ’The Last Rose of Summer’/A.J. Potter (arr.):’The Ninepenny Fiddle/Puccini ‘Oh My Beloved Father’ from *Gianni Schicchi*
Weinberger: Polka and Fugue from *Schwanda the Bagpiper*

_Sligo Champion_ (7) 14 June

10 June 1952
Conductor Jean Meylan. Leader Renzo Marchionni
Henri Barraud: *Offrande à une ombre*
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
Rimsky-Korsakov: *Introduction et Cortege du Coq d’Or*

W(10) 6 June
13 June 1952
Conductor Jean Meylan. Leader Renzo Marchionni
Soloist Joan Walker (Soprano)
Haydn: Symphony No. 97 in C Major
Mozart: ‘Deh vieni alla finestra’ from Don Giovanni/
Una donna a quindici anni’ from Cosi fan Tutte
Fauré: ‘Après un Rêve’/‘Les Berceaux’/‘Nell’
Fauré: Prelude from Pelléas et Mélisande
Debussy: La Mer
W(13) 6 June

17 June 1952
Conductor Jean Meylan. Leader Renzo Marchionni
A.J. Potter: Two Pieces for Orchestra Overture to a Kitchen Comedy, and Rhapsody under a High Sky (Winner of 1951 Carolan Prize)
Beethoven: Symphony No. 1 in C Major
I (8) 18 June

20 June 1952
Conductor Jean Meylan. Leader Renzo Marchionni
Soloist Anthony Hughes (Piano)
Handel: Concerto Grosso No. 10 in D Minor
Mozart: Piano Concerto No. 25 in C Major
Zimmerman: Concerto for Strings
Falla: El Amor Brujo
W(13) 13 June

27 June 1952
Conductor Jean Meylan
Soloist Gilbert Berg (Bassoon)
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
Weber: Bassoon Concerto in F Major
P(3) 30 June

1 July 1952
Conductor Louis Martin. Leader Renzo Marchionni
Beethoven: Overture Coriolanus
C.P.E. Bach: Symphony No. 1 in D Major
Mozart: Serenade in D Major
Brahms: Variations on a theme of Haydn
Smetana: Vltava
W(10) 27 June

8 July 1952. Casino Cinema, Killarney
Conductor Louis Martin. Leader Renzo Marchionni
Soloist: David Lloyd (Tenor)
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
Tchaikovsky: Ballet Suite Swan Lake
Bizet: ‘Flower Song’ from Carmen/Puccini: ‘Strange Harmony’ from Tosca/Bizet: ‘Serenade’ from The Fair Maid of Perth
Rimsky-Korsakov: Capriccio Espagnol
Nicolai: Overture to The Merry Wives of Windsor
Kerryman (8) 12 July

11 July 1952
Conductor Milan Horvat. Leader Renzo Marchionni
Prokofiev: Peter and the Wolf (Narrator Gerard Victory)
Schubert: Symphony No. 6 in C Major
T(7) 12 July

15 July 1952
Conductor Louis Martin. Leader Renzo Marchionni
Beethoven: Overture Coriolanus
Fleischmann: An Cóitín Dearg
Max Reger: Variations on a Theme of Mozart
Roussel: Sinfonietta
Rimsky-Korsakov: Suite The Snow Maiden
W(10) 11 July

18 July 1952
Conductor Louis Martin. Leader Renzo Marchionni
Beethoven: Symphony No. 4 in B Flat Major
Hindemith: Nobilissima Visione
Stravinsky: Firebird Suite
W(13) 11 July

5 September 1952
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Patricia Herbert (Piano)
Mozart: Overture to Don Giovanni
Franck: Symphonic Variations for Piano and Orchestra (Patricia Herbert)
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)  
T(5) 6 September

9 September 1952
Conductor Lieut. Col. J.M. Doyle
Vaughan Williams: Overture Wasps
Brahms: Symphony No. 1 in C Minor
T(4) 9 September

12 September 1952
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Francois d’Albert (Violin)
Honegger: Pastorale d’été
Haydn: Symphony No. 94 in G Major (‘Surprise’)
Mendelssohn: Violin Concerto in E Minor
Dukas: *L'Apprenti Sorcier*

*19 September 1952*  
Conductor Milan Horvat  
Glinka: Overture to *Ruslan and Ludmila*  
Tchaikovsky: Fantasy Overture *Romeo and Juliet*  
Dvořák: Symphony No. 9 in D Minor ('New World')  

*26 September 1952*  
Conductor Milan Horvat  
Soloists Thurston Dart (Harpsichord), André Prieur (Flute), Renzo Marcionni (Violin)  
J. S. Bach: Brandenburg Concerto No. 5 in D Major  
Walter Leigh: Concertino for Harpsichord and Orchestra  
Haydn: Symphony No. 92 in G Major (‘Oxford’)  

*30 September 1952*  
Conductor Arthur Duff  
Soloist Gervaise de Peyer (Clarinet)  
Stanford: Overture to *Shamus O’Brien*  
Stanford: Clarinet Concerto in A Minor  
Stanford: Symphony No. 3 in F Minor (‘Irish’)  

*3 October 1952*  
Conductor Milan Horvat  
Soloist Charles Lynch (Piano)  
Mozart: Overture to *The Magic Flute*  
Rachmaninoff: Piano Concerto No. 2 in C Minor  
Borodin: Symphony No. 2 in B Minor  

*14 October 1952*  
Conductor Éamonn Ó Gallchobhair  
Ó Gallchobhair: Homage to Mangan  
Ó Gallchobhair: Moore Suite  

*17 October 1952*  
Conductor Milan Horvat. Leader Renzo Marchionni  
Soloist Anthony Hughes (Piano)  
Maconchy: Concertino for Piano and Orchestra  

*1 November 1952*  
Conductor Milan Horvat. Leader Renzo Marchionni  
Soloist Joseph Weingarten (Piano)
Beethoven: Overture *Leonora* No. 3
T.C. Kelly: Three Pieces for Orchestra: Two Movements *Pastoral*, and *Lament*
Grieg: Piano Concerto in A Minor
Tchaikovsky: Fantasy Overture *Romeo and Juliet*
Dvořák: Symphony No. 9 in E Minor (‘New World’)

7 November 1952 †
Conductor Milan Horvat. Leader Renzo Marchionni
Šulek: Symphony No. 3
*I*(5) 7 November, *P*(6) 10 November

11 November 1952
Conductor Aloys Fleischmann
Radio Éireann Symphony Orchestra, The ‘Thirteens’ Choir
Soloists Dermot Troy (Tenor), Michael O Higgins (Baritone), Joan Denise Moriarty (Irish War Pipes)
Fleischmann: Ballet Suite *An Cóitín Dearg*
Fleischmann: *Clare’s Dragoons*
*I*(7) 12 November

14 November 1952
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Sheila Larchet (Harp)
Beethoven: Overture *Leonora* No. 3
Ravel: *Introduction and Allegro for Harp, Flute, Clarinet and String Quartet*
Brahms: Symphony No. 3 in F Major
Dukas: *L’Apprenti Sorcier*
*I*(4) 17 November

18 November 1952
Conductor Milan Horvat
Soloist Tomás Ó Súilleabháin (Baritone)
Stanko Horvat: Passacaglia and Fugue for Strings
Boydell: Five Joyce Songs
Mozart: Symphony No 40 in G Minor
*I*(7) 19 November

21 November 1952
Conductor Milan Horvat
Soloist Henri Honegger (Cello)
Walter Beckett: *Pastorale and Scherzo*
Frank Martin: Ballade for Cello and Orchestra
Unspecified works by Haydn and Debussy
*I*(5) 15 November, *T*(4) 21 November
28 November 1952
Conductor Milan Horvat
Soloists André Prieur (Flute), Mercedes Bolger (Harp)
Tchaikovsky: Symphony No. 5 in E Minor
Mozart: Concerto for Flute and Harp
T(4) 28 November

21 December 1952. Capitol Theatre
Radio Éireann Symphony Orchestra, Our Lady’s Choral Society
Conductor Lieut. Col. J.M. Doyle. Leader Renzo Marchionni
Soloists Patricia O’Keeffe (Soprano), Maura O’Connor (Contralto), Walter Midgley (Tenor), Owen Brannigan (Bass)
Handel: Messiah
T(5) 22 December

23 December 1952
Conductor Sydney Bryans
Radio Éireann Symphony Orchestra, Clontarf Choral Society
Soloists John Bilton (Tenor), Norman Williams (Boy Soprano)
Britten: Cantata St. Nicholas
Handel (arr. Elgar): Overture in D Minor
P(3) 22 December, T(5) 23 December

30 December 1952
Conductor Pierre-Michel le Conte
Lalo: Overture Le Roi d’Ys
Debussy: Prélude à l’après-midi d’un faune
Bizet: Symphony in C Major
W(7) 26 December, T(5) 30 December

1953

2 January 1953
Conductor Pierre Michel Le Conte
Rossini: Overture to William Tell
Franck: Symphony in D Minor
Messiaen: L’Ascencion
Ravel: Alborado del Gracioso
I(7) 3 January

6 January 1953
Conductor Pierre Michel Le Conte. Leader Renzo Marchionni
Schumann: Overture Manfred
Schubert: Symphony No. 5 in B Flat Major
Kodály: Dances of Galánta
W(7) 2 January 2
11 January 1953. Gaiety Theatre
Conductor Pierre Michel Le Conte. Leader Renzo Marchionni
Soloist Charles Lynch (Piano)
A. J. Potter: Overture to a Kitchen Comedy
Weber: Overture to Der Freischütz
Rachmaninoff: Piano Concerto No. 2 in C Minor
Bizet: l’Arlesienne Suite No. 1

13 January 1953
Radio Éireann Symphony Orchestra and Radio Éireann Choral Society
Conductor Hans Waldemar Rosen
Soloists Anna Maria Augenstein (Soprano), Maire Frewen (Contralto), Franz Fehringer (Tenor), and Tomás Ó Súilleabháin (Baritone)
Bruckner: Mass in F Minor (Irish Premiere)

18 January 1953. Gaiety Theatre
Conductor Lieut. Col. J. M. Doyle. Leader Renzo Marchionni
Soloist James Johnston (Tenor)
Weber: Overture to Oberon
Verdi: ‘Celeste Aida’ from Aida, and ‘Ah, la Paterna Mano’ from Macbeth
Borodin: Polovstian Dances from Prince Igor
Handel: ‘Waft Her Angels through the Skies’ from Jephtha and ‘Sound an Alarm’ from Judas Maccabeus
Stanford: Irish Rhapsody No. 1 in D Minor
Svendsen: Carnival in Paris

25 January 1953. Gaiety Theatre
Conductor Winfried Zillig
Soloist Francois D’Albert (Violin)
Mozart: Eine Kleine Nachtmusik
Arthur Duff: Irish Suite
Rimsky-Korsakov: Capriccio Espagnol
Ravel: Tzigane (with Francois D’Albert)
Saint-Saëns: Rondo Capriccioso (with Francois D’Albert)
Richard Strauss: Don Juan

27 January 1953
Conductor Arthur Duff
Haydn: Symphony No. 95 in C Minor
John Ireland: Prelude The Forgotten Rite
Moeran: Whythorne’s Shadow
Vaughan Williams: English Folk Song Suite

P(5) 12 January

P(6) 14 January

P(5)P(5)T(9) 19 January

P(5) 26 January

P(5) 28 January
30 January 1953
Conductor Winfried Zillig. Leader Renzo Marchionni
Brahms: Symphony No. 4 in E Minor
Reger: Variations on a Theme of Mozart
W(14) 23 January, T(4) 30 January

6 February 1953
Conductor Winfried Zillig. Leader Renzo Marchionni
Weber: Overture to Der Freischütz
Bruckner: Symphony No. 4 in E Flat Major (‘Romantic’)
P(5) 9 February

20 February 1953
Conductor Winfried Zillig
Soloist Celestine Kelly (Soprano)
Mendelssohn: Overture A Midsummer Night’s Dream
Mahler: Symphony No. 4 in G Major (Irish Premiere)
P(8) 23 February

24 February 1953
Conductor Boyd Neel. Leader Renzo Marchionni
Berlioz: Overture Benvenuto Cellini
Elgar: Wand of Youth Suite No. 2
Schubert: Symphony No 5 in B Flat Major
P(5) 25 February

28 February 1953. Theatre Royal
Conductor Winfried Zillig
Soloist Louis Kentner (Piano)
Beethoven: Overture Coriolanus
Respighi: Rossiniani (Irish Premiere)
Beethoven: Piano Concerto No. 5 in E Flat Major
Liszt: Piano Concerto No. 1 in E Flat Major
P(4) 2 March

3 March 1953 †
Conductor Winfried Zillig
Soloist Maurice Eisenberg (Cello)
Bax: Cello Concerto
P(4) 2 March, I(5) 3 March

8 March 1953. Gaiety Theatre
Conductor Winfried Zillig
Soloist Gwen Catley (Soprano)
Berlioz: Overture Roman Carnival
Massenet: Ballet Suite Le Cid
Delibes: ‘Bell Song’ from Lakmé/Verdi: ‘Caro Nome’ from Rigoletto/and other arias from Lakme and Falstaff
Larchet: *Carlow Tune* and *Tinker’s Wedding*  
Dvořák: Symphony No. 9 in E Minor (‘New World’)  
I(7) 9 March, 7(5) 10 March

13 March 1953  
Conductor Winfried Zillig  
Tchaikovsky: Symphony No. 5 in E Minor  
l(5) 13 March

15 March 1953. Gaiety Theatre  
Conductor Winfried Zillig  
Soloist Jaroslav Vaneček (Violin)  
Rossini: Overture to *Semiramide*  
Beethoven: Symphony No. 7 in A Major  
Paganini: Violin Concerto No. 2 in B Minor  
Bax: *Tintagel*  
l(8) 16 March

22 March 1953 Gaiety Theatre  
Conductor Winfried Zillig  
Soloist France Ellegaard (Piano)  
Tchaikovsky: Overture *Romeo and Juliet*  
Tchaikovsky: Piano Concerto No. 1 in B Flat Major  
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)  
P(7) 23 March

27 March 1953  
Conductor Winfried Zillig. Leader Renzo Marchionni  
Soloist Ilse Zeyen (Soprano)  
Stravinsky: Divertimento from *The Fairy’s Kiss*  
Berg: *Drei Bruchstücke aus ‘Wozzeck’*  
Schoenberg: Kammersinfonie No. 1 in E Major  
Zillig: Six Lieder for Soprano and Orchestra  
W(14) 20 March; l(5)T(4) 27 March

31 March 1953  
Conductor Winfried Zillig. Leader Renzo Marchionni  
Honegger: *Symphonie Liturgique*  
Zillig: *Osterkonzert*  
T(22) 31 March

11 April 1953. Capitol Theatre  
Conductor Éimear O Broin  
Radio Éireann Symphony Orchestra  
Soloist Veronica Dunne (Soprano), Charles Lynch (Piano), Geraldine O’Grady and Mary Brien (Violins), Austin Gaffney (Baritone)  
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Mozart: Papageno’s aria from *The Magic Flute*/Borodin: Aria from *Prince Igor* (Austin Gaffney)
Franck: Symphonic Variations for Piano and Orchestra (Charles Lynch)
Ravel: *Shéhérazade* (Veronica Dunne)
J. S. Bach: Concerto in D Minor for two violins and orchestra (Geraldine O’Grady and Mary Brien)
Wagner: Overture to *Die Meistersinger*

*P*(8)*T*(7) 13 April 1953

Radio Éireann Symphony Orchestra and Radio Éireann Choral Society
Conductor Hans Waldemar Rosen
Soloists Chrystal Jackson (Soprano); Eva Tomsohn (Contralto), William Watt (Tenor), Tomas Ó Suilleabháin (Bass)
G. Molyneux Palmer: *The Abbott of Inisfallen*
Stanford: *The Voyage of Maeldune*
*I*(8) 15 April

21 April 1953
Conductor Winfried Zillig
Johann Strauss II: Waltzes, Polkas and excerpts from *Die Fledermaus* and *Der Zigeunerbaron*
*T*(5) 21 April

22 May 1953
Conductor Ivo Cruz
Soloist Dinorah Elvas Leitao
Cruz: Piano Concerto *Lisbonne*
Brahms: Symphony No. 2 in D Major
*T May 15(6), I*(5)*T*(5) 22 May

26 May 1953
Radio Éireann Symphony Orchestra and Clontarf Choral Society
Conductor Sydney Bryans
Soloists Arthur Moyse (Tenor), Norman Myres (Bass)
Purcell: Suite for Strings*
J. S. Bach: Cantata BWV 104 ‘Thou shepherd of Israel’
J. S. Bach: Cantata BWV 65 ‘The sages of Sheba’
*P*(3) 25 May, I*(5)*T*(5) 26 May

29 May 1953
Conductor Lieut. Col. J.M. Doyle. Leader Renzo Marchionni
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
Rimsky-Korsakov: *Scheherazade*
*I*(5) 29 May

2 June 1953
Conductor Ómear Ó Broin. Leader Renzo Marchionni
Mozart: Symphony No. 36 in C Major (‘Linz’)

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A.J. Potter: *Rhapsody Under a High Sky*
Handel: Concerto Grosso in B Flat Major, Op. 3 No. 2
Chabrier: *España*

5 June 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Gluck: Overture to *Iphigenia in Aulis*
Debussy: ‘Nuages’ and ‘Fêtes’ from *Trois Nocturnes*
Brahms: Symphony No. 1 in C Minor

9 June 1953
Conductor Brian Boydell. Leader Renzo Marchionni
Schubert: Symphony No. 3 in D Major
Frederick May: Suite of Irish Airs
Prokofiev: Scherzo and March from *The Love of Three Oranges*
Vivaldi: Concerto Grosso in C Major*

12 June 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Andre de Ribaupierre (Violin), Andre Prieur (Flute)
Berlioz: Overture *Roman Carnival*
J. S. Bach: Suite in G Minor for Flute and Strings*
Larchet: Two Characteristic Pieces for Strings
Beethoven: Violin Concerto in D Major

19 June 1953
Conductor Milan Horvat, Leader Renzo Marchionni
Soloist Maurice Meulien (Cello)
Wagner: Overture to *Tannhäuser*
Stravinsky: *Concerto da Camera* [*‘Dumbarton Oaks’ concerto? Concerto in D?]*
Dvořák: Cello Concerto in B Minor

23 June 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Beethoven: Overture *Egmont*
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
Hindemith: Five Pieces for String Orchestra

26 June 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Sean Lynch (Piano)
Beethoven: Symphony No. 7 in A Major
Beethoven: Piano Concerto No. 3 in C Minor
I(10) 27 June

30 June 1953
Radio Éireann Symphony Orchestra and Radio Éireann Choral Society
Conductor Hans Waldemar Rosen. Leader Renzo Marchionni
Johann Strauss II: *Tales from the Vienna Woods*
Roy Harris: Folk Song Symphony
L(A2) 27 June

3 July 1953
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Soloist Agnes Walker (Piano)
Nielsen: Overture *Helios*
Sibelius: Symphony No. 5 in E Flat Major
Eckerberg: Piano Concerto No. 1, Op. 5
T(6) 4 July

7 July 1953
Conductor Arthur Duff. Leader Renzo Marchionni
Joan Trimble: Suite for Strings
Haydn: Symphony No. 95 in C Minor
Bax: *Tintagel*
L(A2) 4 July

10 July 1953
Conductor Sixten Eckerberg
Soloist Ursula Kleeman (Soprano)
Mozart: Symphony No. 39 in E Flat Major
Nystroem: *Sinfonia del Mare* (Irish premiere)
I(5) 10 July, B(120) Autumn 1953

14 July 1953
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Beethoven: Symphony No. 6 in F Major
Sibelius: *The Swan of Tuonela*
Sibelius: March from *Karelia Suite*
T(5) 15 July

17 July 1953
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Soloist Andre Prieur (Flute)
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Albert Henneberg: Concertino for Flute and Strings
Nielsen: Symphony No. 4 (‘The Inextinguishable’)
T(4) 18 July
21 July 1953
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Weber: Overture to Der Freischütz
Arthur Duff: Suite
Schumann: Symphony No. 4 in D Minor
L(A2) 18 July

24 July 1953
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Soloist Ginette Doyen (Piano)
Stenhammar: Interlude for Orchestra Sangen
Mozart: Seven Movements from Les Petits Riens
Mozart: Piano Concerto No. 21 in C Major
Sibelius: Symphony No. 7 in C Major
L(4) 25 July

28 July 1953
Conductor Sixten Eckerberg. Leader Renzo Marchionni
Lars-Erik Larsson: Passacaglia
Dag Wirén: Serenade for Strings
Alfvén: Symphony No. 3
L(22) 25 July

31 July 1953
Conductor Sixten Eckerberg
Soloist Jean Fournier (Violin)
Messiaen: l’Ascension
Nielsen: Pan and Syrinx
Saint-Saëns: Violin Concerto No. 3 in B Minor
L(4) 1 August

28 August 1953
Conductor Milan Horvat. Leader Arthur Nachstern
Gluck: Overture to Iphigenia in Aulis
Haydn: Symphony in G Major*
Liadov: Eight Russian Folk Songs for Orchestra
Tchaikovsky: Suite The Nutcracker
Tchaikovsky: Capriccio Italian
L(A2) 29 August

1 September 1953
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Corelli: Concerto Grosso in G Minor, No. 8 (‘Christmas Concerto’)
Schubert: Symphony No. 5 in B Flat Major
Stanford: Irish Rhapsody No. 1 in D Minor
L(A2) 29 August
4 September 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Vivaldi: Concerto Grosso in D Minor*
Mozart: Adagio and Fugue for Strings
Schubert: Symphony No. 6 in C Major
Prokofiev: Peter and the Wolf
Wagner: Overture to Die Meistersinger
L(A2) 5 September

8 September 1953
Conductor Éimear Ó Broin
Haydn: Symphony No. 92 in G Major (‘Oxford’)
Brian Boydell: In Memoriam Mahatma Ghandi
Mussorgsky: Night on the Bare Mountain
I(5) 8 September

11 September 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Shulamith Shafir (Piano)
Gluck: Ballet Music Orpheus
Tchaikovsky: Piano Concerto No. 1 in B Flat Minor
Brahms: Symphony No. 4 in E Minor
I(10)/I(7) 12 September

18 September 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist André Prieur (Flute)
Mozart: Flute Concerto No. 2 in D Major K314
Handel: Concerto Grosso in D Minor, Op. 6, No. 10
I(9) 19 September

25 September 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Anthony Hughes (Piano)
J. S. Bach: Brandenburg Concerto No. 3 in G Major
A.J. Potter: Piano Concerto (Carolan Prize Winner)
I(3) 26 September

29 September 1953
Conductor Aloys Fleischmann. Leader Renzo Marchionni
Soloist Harriet Cohen (Piano)
Bax: Overture to Adventure
Bax: Concertante for Piano (left hand)
Bax: The Garden of Fand
L(A2) 26 September

2 October 1953 †
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Michael O’Higgins (Baritone)
Beethoven: Overture *Coriolanus*
Frederick May: *Songs from Prison* for Baritone and Orchestra
L(A2) 3 October

6 October 1953
Conductor Sydney Bryans
Mendelssohn: Overture *Hebrides*
Barber: Adagio for Strings
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Falla: *El Amor Brujo*
T(5) 7 October

9 October 1953 †
Conductor Brendan Dunne. Leader Renzo Marchionni
Soloist Francois d’Albert (Violin)
Fulch: Classical Concerto
W(12) 2 October, I(5) 9 October

13 October 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Beethoven: Symphony No. 3 in E Flat Major (‘Eroica’)
T(4) 13 October

16 October 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Anthony Hughes (Piano)
Martinů: Symphony No. 4
A.J. Potter: Piano Concerto
I(5) 16 October

18 October 1953, Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Charles Lynch (Piano)
Weber: Overture to *Euryanthe*
Chopin: Piano Concerto No. 2 in F Minor
Larchet: *Ossian's Dirge* and *MacAnanty's Reel*
Tchaikovsky: Symphony No. 5 in E Minor
T(7) 19 October

20 October 1953
Conductor Éimear Ó Broin
Soloist Sean Lynch (Piano)
Cherubini: Overture to *The Water Carrier*
Mozart: Symphony No. 38 in D Major (‘Prague’)
J. S. Bach: Keyboard Concerto in F Minor BWV 1056
I(9) 20 October
25 October 1953. Gaiety Theatre
Conductor Milan Horvat
Soloist Veronica Dunne (Soprano)
Handel (arr. Harty): Water Music
A.J. Potter: Overture to a Kitchen Comedy
Beethoven: Symphony No. 2 in D Major
Rossini: Aria ‘Selva Opaca’ from William Tell/‘Jinín, Mo Mhíle Stór’ (arr. Walter
Beckett)/arias by Handel and Mozart
Frederick May: Irish Suite
I(8) 27 October

30 October 1953. Abbey Cinema Wexford
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Antonio Brosa (Violin)
Vaughan Williams: Overture Wasps
Beethoven: Violin Concerto in D Major
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Moeran: In the Mountain Country
Weber: Overture to Der Freischütz
Wexford Festival Programme 1953, I(10) 31 October

1 November 1953. Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Antonio Brosa (Violin)
Weber: Overture to Oberon
Beethoven: Violin Concerto in D Major
Moeran: In the Mountain Country
Schubert: Symphony No. 8 in B Minor (‘Unfinished’)
Vaughan Williams: Overture Wasps
I(7) 2 November

3 November 1953
Conductor Éimear Ó Broin, Leader Renzo Marchionni
Beethoven: Symphony No. 1 in C Major
Vivaldi: Concerto Grosso in G Minor Op.3 No. 2
Ravel: Alborado del Gracioso
Chabrier: Marche Joyeuse
L(A2) 31 October

6 November 1953
Conductor Milan Horvat
Soloist Max Rostal (Violin)
Vaughan Williams: Overture Wasps
Beethoven: Violin Concerto in D Major
I(5) 6 November

8 November 1953. Gaiety Theatre
Conductor Milan Horvat
Soloist Nicola Monti (Tenor)
Beethoven: Overture *Egmont*
Debussy: *Prélude à l’après-midi d’un faune*
Massenet: ‘Dream Song’ from *Manon* and other arias by Mozart, Donizetti and Rossini
Mozart: Symphony No. 40 in G Minor
Joan Trimble: Movement from *Irish Suite*

P(9) T(5), 9 November

10 November 1953
Conductor Milan Horvat. Leader Renzo Marchionni
Weber: Overture to *Der Freischütz*
Moeran: *In the Mountain Country*
Schubert: Symphony No. 8 in B Minor
T(5) 10 November

15 November 1953 Gaiety Theatre
Conductor Milan Horvat
Soloist Paul Tortelier (Cello)
Smetana: Overture to *The Bartered Bride*
Beethoven: Symphony No. 5 in C Minor
Arthur Duff: Suite *The Drinking Horn*
Dvořák: Cello Concerto in B Minor
T(5) 16 November

22 November 1953. Gaiety Theatre
Conductor Milan Horvat
Soloist Colin Horsley (Piano)
Mozart: Overture to *The Marriage of Figaro*
Schumann: Piano Concerto in A Minor
Bax: *Summer Music*
Brahms: Symphony No. 1 in C Minor
T(9) 23 November

4 December 1953 †
Conductor Milan Horvat. Leader Renzo Marchionni
Schubert: Symphony No. 6 in C Major
L(A2) 28 November

1954

10 January 1954. Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloists Ivo Maček (Piano), André Prieur (Flute)
J. S. Bach: Suite No. 2 in B Minor for Flute and Strings BWV 1067
Beethoven: Piano Concerto No. 4 in G Major
Moeran: *Whythorne’s Shadow*
Tchaikovsky: Symphony No. 6 in B Minor (‘Pathétique’)

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T(5) 11 January

12 January 1954
Conductor Sydney Bryans. Leader Renzo Marchionni
Handel: ‘Entry of the Queen of Sheba’ from Solomon
Mendelssohn: Symphony No. 4 in A Major (‘Italian’)
Honegger: Pastorale d’été
Beethoven: Overture Leonora No. 2
L(A2) 9 January

17 January 1954. Gaiety Theatre
Conductor Milan Horvat
Soloist Denis Brain (Horn)
Fleischmann: Ballet Suite An Córín Dearg
Mozart: Horn Concerto No. 4 in E Flat Major
Richard Strauss: Horn Concerto No. 1 in E Flat Major
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
Rimsky-Korsakov: Capriccio Espagnol
T(5) 18 January

24 January 1954. Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloists Joan and Valerie Trimble (Pianos)
Beethoven: Overture Leonora No. 3
Mozart: Concerto for Two Pianos and Orchestra in E Flat Major
Brian Boydell: Ballet Suite The Buried Moon
Dvořák: Five Slavonic Dances
I(8) 25 January

31 January 1954. Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Silvia Fisher (Soprano)
Handel: Concerto Grosso No 6 in D Major, Op. 3
Haydn: Symphony No. 100 in G Major (‘Military’)
Beethoven: ‘Come Love and Point the Way’ from Fidelio (Silvia Fisher)
Wagner: Overture to Tannhäuser
Wagner: Prelude and ‘Liebestod’ from Tristan
Wagner: ‘Ride of the Valkyries’ from Die Walküre
I(7) 1 February

7 February 1954. Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Cor de Groot (Piano)
Mozart: Overture to The Magic Flute
Frederick May: Spring Nocturne
Beethoven: Piano Concerto No. 5 in E Flat Major (‘Emperor’)
Berlioz: Symphonie Fantastique
I(6) 8 February
14 February 1954. Gaiety Theatre
Conductor Milan Horvat. Leader Max Thöner
Soloist Renzo Marchionni (Violin)
Schubert: Overture *Rosamunde*
Thomas C. Kelly: Three Pieces for Strings
Brahms: Violin Concerto in D Major
Beethoven: Symphony No. 7 in A Major
I(7) 15 February

26 February 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Fleischmann: Ballet Suite *An Cóitin Dearg*
Schubert: Symphony No. 6 in C Major
I(7) 26 February, I(A2) 27 February

27 February 1954. Theatre Royal
Conductor Milan Horvat. Leader Max Thöner
Soloist Benno Moiseiwitsch (Piano)
Brahms: Variations on a Theme of Haydn
Walter Beckett: Pastorale and Scherzo from Orchestral Suite
Beethoven: Piano Concerto No. 3 in C Minor
Richard Strauss: *Don Juan*
I(9) 1 March

5 March 1954
Radio Éireann Symphony Orchestra and Cór Radio Éireann
Conductor Milan Horvat
Soloists Celestine Kelly (Soprano), Patricia Thomas (Contralto), Richard Cooper (Tenor), Martin Dempsey (Bass).
J. S. Bach: Cantata BWV 106; *Gottes Zeit ist die allerbeste Zeit*
J. S. Bach: Brandenburg Concerto No. 4 in G Major
I(5) 5 March

12 March 1954
Conductor Lt. Col. J.M. Doyle. Leader Renzo Marchionni
Soloist Goar Theis (Cello)
Harty: Comedy Overture
J. S. Bach (arr. Wood): Orchestral Suite No. 6*
Khachaturian: Cello Concerto in E Minor
I(7) 12 March

19 March 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Jaroslav Vaneček (Violin)
Weber: Overture to *Der Freischütz*
Škerjanc: Symphony No. 4 for Strings
Glazunov: Violin Concerto in A Minor
23 March 1954
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Soloist Florence Ryan (Piano)
Beethoven: Piano Concerto No. 1 in C Major
Delius: Interlude ‘The Walk to the Paradise Garden’ from *A Village Romeo and Juliet*
Sibelius: *Finlandia*

26 March 1954
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Soloist Noreen O’Neill (Piano)
Vivaldi: Concerto Grosso Op 3, No. 2 in G Minor
Gerard Victory: Elegy and March
Grieg: Piano Concerto in A Minor
Beethoven: Symphony No. 8 in F Major
Wagner: Overture to *Die Meistersinger*

30 March 1954
Conductor Michael Bowles. Leader Renzo Marchionni
Mozart: Overture to *The Magic Flute*
Mozart: Divertimento No. 17 in D Major for Strings and Two Horns
Richard Strauss: Interlude and Waltz Scene from *Intermezzo*
Dukas: *L’Apprenti Sorcier*

2 April 1954
Conductor Michael Bowles
Soloist: Michele Incenzo (Clarinet)
Handel: Concerto Grosso No. 9, Op 6, in F Major
Brahms: Symphony No. 4 in E Minor
Debussy: Rhapsody No. 1 for Clarinet and Orchestra
Debussy: *La Mer*
Ravel: *La Valse*

6 April 1954 †
Conductor Milan Horvat
Schubert: Symphony No. 7 in E Major
*5(5) 6 April*

9 April 1954
Conductor Michael Bowles. Leader Renzo Marchionni
Soloist Kitty O’Callaghan (Piano)
Wagner: Siegfried’s Rhine Journey from *Götterdämmerung*
Wagner: Prelude to Act 1 of *Lohengrin*
Falla: *Nights in the gardens of Spain* (Kitty O’Callaghan)
23 April 1954
Conductor Éimear Ó Broin
Soloists Charles Lynch (Piano) and Maura O’Connor (Soprano)
Field: Piano Concerto No. 3 in E Flat Major
Fleischmann: Two Songs – ‘Marbhana Eoghain Ruadh Uí Néill’ and ‘Bioghad’
Harty: With the Wild Geese
T(4) 23 April, L(10) 1 May

27 April 1954
Conductor Sydney Bryans
Rossini: Overture to The Silken Ladder
Mozart: Symphony No. 34 in C Major
Purcell: ‘Welcome to All the Pleasures’ [Choral Group not specified]
Prokofiev: Symphony No. 1 in D Major (‘Classical’)
I(7) 27 April

30 April 1954
Conductor Michael Bowles. Leader Renzo Marchionni
John Gardner: Symphony No. 1
Holst: ‘Jupiter’ and ‘Mars’ from The Planets Suite
I(5) 30 April

16 May 1954
Radio Éireann Symphony Orchestra and Radio Éireann Choral Society
Conductor Hans Waldemar Rosen
Soloists: Soloists Klothilde Johnston (Soprano), William Watt (Tenor), Marian Nowakowski (Bass)
Haydn: The Seasons
T (11) 15 May

1 June 1954
Conductor Lt. Col. J.M. Doyle. Leader Renzo Marchionni
Soloist Plinio Clabassi (Bass)
Verdi: Overture to La Forza del Destino
Bellini: ‘Vi ravisso, o luoghi ameni’ from La Sonnambula
Puccini: ‘Vecchia zimarra’ from La Bohème
Delius: La Calinda from Koanga
Saint-Saëns: Bacchanale from Samson et Dalila
Rossini: ‘La calunnia’ from The Barber of Seville
Verdi: ‘Ella giamaai m’amo’ from Don Carlo
Smetana: Overture to The Bartered Bride
L(A2) 29 May

4 June 1954
Conductor Milan Horvat
Soloist Mirko Dorner (Cello)
Wagner: Overture to *Rienzi*
Dvořák: Cello Concerto No. 2 in B Minor
I(7) 4 June

11 June 1954
Conductor Milan Horvat
Soloist Christian Lardé (Flute)
Mozart: Symphony No. 39 in E Flat Major
Mozart: Concerto No. 1 in G Major for Flute and Orchestra
I(5) 11 June

15 June 1954
Radio Éireann Symphony Orchestra and Radio Éireann Choral Society
Conductor Hans Waldemar Rosen
Soloist Patricia Thomas (Soprano)
Mozart: ‘Laudate Dominum’
Mozart: ‘Sancta Maria, Mater Dei’
Cherubini: Requiem in C Minor
I(5) 15 June

18 June 1954
Conductor Milan Horvat
Soloists Renzo Marchionni (Violin), Maurice Meulien (Cello)
Brahms: *Tragic Overture*
Brahms: Double Concerto for Violin and Cello in A Minor
Brahms: Symphony No. 3 in F Major
L(10) 12 June, T(4) 18 June

22 June 1954
Conductor Éimear Ó Broin
Soloist Zola Cirulli (Violin)
Gabrich: Sonata Piano e Forte for Brass Instruments
Viotti: Violin Concerto No 22 in A Minor
Cherubini: Overture to *Anacreon*
L(A2) 19 June

25 June 1954
Conductor Milan Horvat
Soloist Gilbert Berg (Bassoon)
Mozart: Overture to *Titus*
Haydn: Symphony No. 100 in G Major (‘Military’)
Weber: Bassoon Concerto in F Major
L(A2) 26 June

29 June 1954
Conductor Milan Horvat
All Beethoven Programme
T(4) 29 June
2 July 1954
Conductor Milan Horvat
Soloist Francois D’Albert (Violin)
Rossini: Overture to *The Thieving Magpie*
Maconchy: Suite on Irish Airs
Mendelssohn: Violin Concerto in E Minor
T(4) 2 July, L(A2) 3 July

9 July 1954
Conductor Milan Horvat
Soloist Maura O’Connor (Mezzo-Soprano)
Mahler: *Kindertotenlieder*
Havelock Nelson: Sinfonietta (Winner of Carolan Prize)
T(11) 10 July

16 July 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Radio Éireann Symphony Orchestra and Cór Radio Éireann
Handel: Concerto Grosso in D Minor
J. S. Bach: Motet ‘The Spirit also Helpeth Us’
Gruver: ‘An der Frieden’ (setting of Hölderlin’s ‘Ode to Peace’)
W(12) 9 July

20 July 1954
Conductor Ómear Ó Broin: Leader Renzo Marchionni
Mozart: Symphony No. 35 in D Major (‘Haffner’)
Henri Dillon: *Arlequin*
Ravel: *Mother Goose* Suite
W(9) 16 July, L(A2) 17 July

23 July 1954
Conductor Milan Horvat
Soloist Max Thöner (Violin)
Mussorgsky: *Night on the Bare Mountain*
Dvořák: Violin Concerto in A Minor
L(A2) 24 July

27 July 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Bartók: Concerto for Orchestra
Havelock Nelson: *Sinfonietta*
L(A2) 24 July

30 July 1954
Conductor Carlo Zecchi
Berlioz: *Symphonie Fantastique*
L(A2) 31 July
6 August 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Beethoven: Symphony No. 2 in D Major
Prokofiev: Ballet Suite *Romeo and Juliet*
*A* 7 August

13 August 1954
Conductor Milan Horvat
Tchaikovsky: Symphony No. 5 in E Minor
*A* 13 August

20 August 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Franck: Symphony in D Minor
Richard Strauss: *Don Juan*
*A* 13 August

24 August 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Mozart: Symphony No. 41 in C Major (‘Jupiter’)
Stravinsky: *Danse Concertante*
*A* 20 August

27 August 1954
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Soloist Georges Minne (Organ)
Rameau: Overture *Les Indes Galantes*
Handel: Organ Concerto in in B Flat Major
J.C. Bach: Sinfonia in B Flat
*A* 20 August

31 August 1954
Conductor Éimear Ó Broin
Weber: Overture to *Oberon*
Haydn: Symphony No. 104 in D Major (‘London’)
A.J. Potter: *Rhapsody under a High Sky*
*A* 28 August

3 September 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Cherubini: Overture to *Anacreon*
Mozart: Concertantes Quartet for Clarinet, Oboe, Bassoon, French Horn, and Orchestra [solists not mentioned in either source]
Elgar: Introduction and Allegro for Strings
*A* 3 September, *A* 4 September

7 September 1954
Radio Éireann Symphony Orchestra
Conductor Aloys Fleischmann. Leader Renzo Marchionni
Soloist Rene Soames (Tenor)
Smetana: Overture to *The Bartered Bride*
Fleischmann: Song Cycle *The Fountain of Magic*
Delius: ‘The Walk to the Paradise Garden’ from *A Village Romeo and Juliet*
Duparc: ‘L’Invitation au Voyage’, ‘Soupir’

10 September 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Hugh Maguire (Violin)
Mozart: Overture to *Il Seraglio*
Mozart: Violin Concerto No. 3 in G Major
Mozart: Symphony No. 29 in A Major
*T(5) 10 September, L(A2) 11 September, T(4) 16 September*

14 September 1954
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Mozart: Symphony No. 33 in B Flat
T.C. Kelly: Three Pieces for Strings
Kodály: *Dances of Galánta*
*L(A2) 11 September, I(5) 14 September*

17 September 1954
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Loretta Wine (Piano)
Beethoven: Overture *Coriolanus*
Haydn: Symphony No. 99 in E Flat Major
Mozart: Piano Concerto No. 23 in A Major
*T(4) 16 September*

26 September 1954. Capitol Theatre
Radio Éireann Symphony Orchestra and Our Lady’s Choral Society
Conductor Milan Horvat
Soloists Richard Lewis (Tenor), Constance Shacklock (Contralto), Marian Nowakowski (Bass)
Elgar: *The Dream of Gerontius*
*L(9) 27 September*

28 September 1954
Conductor Brian Boydell
Mussorgsky: Prelude to *Khovanshchina*
Vaughan Williams: Fantasia on a Theme of Thomas Tallis
Schubert: Symphony No. 6 in C Major
Poulenc (orchestrated by Darius Milhaud): Overture in C Major
*L(A2) 25 September, P September 28(3)*

1 October 1954
Conductor Milan Horvat
Soloist Jaroslav Vaneček (Violin)
Bizet: l’Arlesienne Suite No. 1
Brian Boydell: Violin Concerto (Carolan Prize Winner)
Dvořák: Slavonic Dances*
P(7), T(4) 2 October

5 October 1954
Conductor: Éimear Ó Broin. Leader Renzo Marchionni
Soloist Veronica Dunne (Soprano)
Brahms: Academic Festival Overture
Ravel: Pavane for a Dead Infanta
Handel: Concerto Grosso Op. 6, No. 7 in B Flat Major
Ravel: Schéhérazade
L(11) 2 October, L(5) 5 October

11 October 1954. Ulster Hall Belfast
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Josef Szigeti (Violin)
Rossini: Overture to The Thieving Magpie
Harty: Scherzo ‘Fair Day’ from An Irish Symphony
Beethoven: Violin Concerto in D Major
Tchaikovsky: Symphony No. 4 in F Minor
Belfast Telegraph (3) 12 October, Belfast Newsletter (4) 12 October

17 October 1954. Gaiety Theatre
Conductor Milan Horvat. Leader Renzo Marchionni
Soloist Joseph Szigeti (Violin)
Rossini: Overture to The Thieving Magpie
Beethoven: Violin Concerto in D Major
Harty: Scherzo ‘Fair Day’ from An Irish Symphony
Tchaikovsky: Symphony No. 4 in F Minor
P(7) 18 October

19 October 1954
Conductor Éimear Ó Broin. Leader Renzo Marchionni
Humperdinck: Overture to Hansel and Gretel
Mozart: Symphony No. 37 in G Major
Maconchy: Suite on Irish Airs
L(10) 16 October

24 October 1954. Gaiety Theatre
Conductor Milan Horvat
Soloist Charles Lynch (Piano)
Respighi: Suite The Birds
Brahms: Symphony No. 2 in D Major
Larchet: Lament for youth
Rachmaninoff: Piano Concerto No. 2 in C Minor
L(9) 25 October
31 October 1954. Gaiety Theatre  
Conductor Milan Horvat. Leader Renzo Marchionni  
Soloist Antonio Janigro (Cello)  
Mozart: Overture to *Cosi fan tutte*  
Brian Boydell: Suite No. 2 *The Wooing of Etain*  
Beethoven: Symphony No. 4 in B Flat Major  
Richard Strauss: *Don Quixote*  
P(7) 1 November

5 November 1954. Abbey Cinema, Wexford  
Conductor Milan Horvat. Leader Renzo Marchionni  
Soloist Leon Goosens (Oboe)  
Reznicek: Overture to *Donna Diana*  
Cimarosa (arr. Arthur Benjamin): Oboe Concerto  
Beethoven: Symphony No. 1 in C Major  
Richard Strauss: Oboe Concerto  
Rossini: Overture to *William Tell*  
Wexford Festival Programme 1954

7 November 1954. Gaiety Theatre  
Conductor Milan Horvat  
Soloist Leon Goosens (Oboe)  
Reznicek: Overture to *Donna Diana*  
Beethoven: Symphony No. 1 in C Major  
Cimaroso (arr. Benjamin): Concerto for Oboe and Strings  
Richard Strauss: Oboe Concerto  
Walter Beckett: Triple Fantasy  
Rossini: Overture to *William Tell*  
P(7) 8 November

14 November 1954. Gaiety Theatre  
Conductor Milan Horvat  
Soloist Veronica Dunne (Soprano)  
Mozart: Overture to *Don Giovanni*  
Ravel: *La Valse*  
Mozart: *Exultate Jubilate*/Weber: ‘Wie Nahte mir der Schlummer’ from *Der Freischütz*  
Schubert: Symphony No. 5 in B Flat Major  
Harty: *The Children of Lir*  
P(7) 15 November, T(6) 18 November

16 November 1954  
Conductor Hans Waldemar Rosen  
Radio Éireann Symphony Orchestra and Radio Éireann Choral Society  
Soloists Marie Gilbert (Soprano), John Bilton (Tenor) Marian Nowakowski (Bass)  
Carl Orff: *Carmina Burana* (Irish Premiere)  
L(10) 13 November, T(5) 24 November
21 November 1954. Gaiety Theatre
Conductor Milan Horvat
Soloist Kendall Taylor (Piano)
Corelli: Concerto Grosso Op. 6, No. 9 in F Major
Fleischmann: *Lament for the Daughter of McDermott Roe*
Beethoven: Piano Concerto No. 3 in C Minor
Wagner: ‘Prelude and Liebensted’ from *Tristan*
Richard Strauss: *Till Eulenspiegel*
*T(5) 24 November*
Appendix B: Analysis of Appendix A data

The rationale underlying the composition of this Appendix is that the large amount of data provided in Appendix A, representing almost all symphony concerts given by the Radio Éireann ensembles in the period 1926 to 1954, and covering 730 such events over nearly three decades, may benefit from a summary quantitative treatment in order to make the information contained therein more easily comprehensible. This Appendix B provides a consideration of the information contained in the list of concerts by means of tabular analyses of performance frequency of specified kinds of musical compositions. It is intended to supplement the comments on concert programmes in the narrative chapters of this thesis.

The concerts in the initial period, from 1926 to 1932 are not particularly amenable to quantitative treatment. The large number of items in each concert programme, and the heterogeneous variety as to genre and means of performance of such items renders these concerts problematic. Accordingly, no table is provided covering concerts for that period.

For the period 1933 to 1938, during which symphony concerts began to be provided more frequently, and for the following period from 1939 to 1947 which included Michael Bowles’s tenure of the position of Director of Music, tabular analyses of performance frequency are provided. For the final period, 1948 to 1954, there is a tabular analysis of that seven-year period, together with analyses for each of the seven years within that period.

In the tables used in this Appendix works by the most frequently performed composers are divided into specific genre-based categories. These categories have been chosen in order to satisfy certain criteria: the categories are mutually exclusive so that no performance of any specific work is counted more than once; the category set is jointly exhaustive, ensuring that all performances of works identifiable by genre by the relevant
composer are included in the table (In order to satisfy this criterion a residual category of ‘miscellaneous works’ is included); the categories are relatively objective so as to elicit widespread agreement on their application; the categories are significant for the discipline of musicology; and the number of categories used is detailed enough to succeed in creating an informative result, but not so numerous as to make the resulting tables unduly complex and unwieldy.

I have used the two musical genres of the symphony and the solo concerto (the latter further subdivided between piano, violin and other solo concerti), chosen as possessing a relatively clear definition, and, accordingly, giving a result that would be widely shared. In relation to the symphony I have included within that genre all those works standardly referred to by that description, and also works bearing such designations as ‘sinfonietta’, ‘sinfonie’, and ‘symphonie’. I have included in the category of concerto works so described, and also works where the prominent use of a solo instrument makes such a categorization appropriate. Compositions such as Rachmaninoff’s Rhapsody on a Theme of Paganini, Lalo’s Symphonie Espagnole, and Franck’s Symphonic Variations have been treated in this way.

Inevitably, there are limitations on the information provided in these tables. A significant distortion contained in the tables is that a performance of a relatively short work lasting a few minutes, such as a concert or operatic overture, counts equally with the performance of a long work such as a Bruckner or Mahler symphony (The same consideration applies to performances of parts—single movements or several movements—out of a multi-movement work). Such a defect may be all the more significant in that short works may well have been chosen in some cases not primarily

2 Not included is the pre-classical Sinfonies pour les Soupers de Roi by Delalande performed at a concert on 6 February 1948.
because of the intrinsic musical merit of the piece, but in order to fill out the programme to the standard concert duration of sixty or eighty minutes, taking into account the time to be filled once the major programme items had been chosen. A further limitation arises from the fact that some works by named composers, which because of incomplete specification cannot be assigned to the categories represented by the table columns, are not taken into account.

Table B1. Most frequently performed works 1933–1938

<table>
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<tr>
<th>Composer</th>
<th>Total Performances</th>
<th>Symphonies</th>
<th>Piano Concerti</th>
<th>Violin Concerti</th>
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Table B2. Most frequently performed works 1939–1947

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Table B3. Most frequently performed works 1948–54

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Appendix C: Contemporary Works Performed 1948–1954

The tables in Appendix B do not reflect the frequency with which recently composed works, typically performed only once, were performed in concerts, and, for the seven years from 1948 to 1954, this aspect of concert programmes is dealt with below. As noted in Chapter Five, the choice of works in this period was very often influenced by the country of origin and background of the relevant visiting conductor, and this also applied specifically to the choice of contemporary works. For example, works cited below by French composers Messiaen and Roussel were featured by Jean Martinon from France, and works by Honegger and Stravinsky, then resident in that country, were also chosen by that conductor. Swedish conductor Sixten Eckerberg included a work by fellow Swede Nystroem in a concert programme. In the same way Milan Horvat, from Croatia, chose a work by fellow countryman Stanko Horvat, and also a composition by Škerjanc, from neighbouring country Slovenia. Likewise, the Polish Matteo Glinsky conducted a work by fellow Pole Szymanowski in one of his concerts. At home, Cork-based Aloys Fleischmann included in a concert a work by Elizabeth Maconchy, the English composer of Irish extraction.

1948

The programmes for 1948 were particularly rich in contemporary works. For example, of the seventeen concerts staged in the first three months of that year, all but one (that on January 2, 1948) featured works by twentieth-century composers. Contemporary works performed during the years included Messiaen’s *L’Ascension* (1933), Hindemith’s *Mathis der Maler* (1934), Dallapiccola’s *Piccolo Concerto* (1939), Rawsthorne’s Piano Concerto

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1 It is not clear whether the two were related.
No. 1 (1942), Maconchy’s *Puck Fair* (1943), Frank Martin’s *Petite Symphonie Concertante* (1945), and Honegger’s Symphonies Nos. 3 (1945) and 4 (1946).

**1949**

Contemporary works appeared regularly on orchestral programmes during the year. Stravinsky’s *Jeu de cartes* (1937), Francaix’s *Musique de Cour* (1937), Martinů’s *Sinfonietta Giocosa* (1940), Pizzini’s *Al Piemonte* (1940), Bartók’s Concerto for Orchestra (1943 – revised 1945), Landowski’s *Edina* (1946), and Lesur’s *Andrea del Sarto* (1949) were some of the recently composed works performed.

**1950**

Contemporary works were again presented relatively frequently. For example, in March there were performances of Henri Tomasi’s *Tam Tam* (1931), Roussel’s Symphony No. 4 (1934) and *Rhapsodie Flamande* (1936), Stravinsky’s *Jeu de cartes* (1937), Pizzini’s *Al Piemonte* (1940), and Santa Cruz’s *Préludios Dramaticos* (1946). In July listeners were to hear Paul Ladmirault’s *Suite po ur Tristan* (1929), Szymanowski’s *Le Chant de Kurpie* (1929), Henri Barraud’s *Offrande à une ombre* (1941), and Casella’s *Paganiniana* (1942).

**1951**

Recently composed works were less frequently featured in 1951 than in earlier years. However, Havelock Nelson’s *Sinfonietta* (1950), the winner of the Radio Éireann Carolan Prize, was performed, as were Kabalevsky’s Overture to *Colas Breugnon* (1938), Martinů’s Violin Concerto No. 2 (1943), Boydell’s *In Memoriam Mahatma Ghandi* (1948), and Géza Frid’s *Paradou* (1948).
1952
Twentieth century compositions performed during the year included the winning entry for the 1951 Carolan Prize, A.J. Potter’s two pieces *Rhapsody under a High Sky*, and *Overture to a Kitchen Comedy*. Also performed during the year were Milhaud’s *Le Création du Monde* (1923), Roussel’s *Sinfonietta* (1934), Hindemith’s *Mathis der Maler* (1935), Alan Rawsthorne’s *Piano Concerto No. 1* (1939), Zimmerman’s *Concerto for Strings* (1948), Elizabeth Maconchy’s *Concertino for Piano and Orchestra* (1949), Frank Martin’s *Ballade for Cello and Orchestra* (1949), and Stanko Horvat’s *Passacaglia and Fugue for Strings* (1952).

1953
Recently composed works performed during the year included Bax’s *Cello Concerto* (1932), Roy Harris’s *Folk Song Symphony* (1940), Honegger’s *Symphonie Liturgique* (1945), Cruz’s *Piano Concerto* (1946), and Nystroem’s *Sinfonia del Mare* (1948).

1954
Recent compositions performed during the year included Škerjanc’s *Symphony No. 4 for Strings* (1941), Khachaturian’s *Cello Concerto* (1946), John Gardner’s *Symphony No. 1* (1947), Henri Dillon’s *Arlequin* (1949), and Maconchy’s *Suite on Irish Airs* (1953).
### Appendix D: Members of Orchestra appointed January 1933

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* Members of Original 1926 ‘orchestra’.

Source: Schedule attached to note to Departmental Accountant dated 17 January 1933, file 139/58 (1), RTÉ.
### Appendix E: Wind Voice Deficits in 1943 and 1948

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The inadequate strength of the 1943 and 1948 instrumental complements can be seen if these are compared with the score requirements of a selection of symphonies composed between 1808 and 1893. The quotas of wind instruments, in both woodwind and brass categories, are particularly significant in this regard. In the above table, the minus quantities indicate a deficit in the wind composition of the ensemble in relation to the
score requirement of the relevant work; for example, the cell for flutes on the row for Beethoven’s symphony No. 5 indicates a deficit of one in the double flute complement of the orchestra as against a score requirement of three flutes (including piccolo). A tick (√) in a cell denotes a sufficiency of instruments, and green contents in cells indicate that the deficit, either for the instrumental category or for the entire work, was remedied by the 1948 orchestral expansion. Clarinets, horns, trumpets and trombones do not figure in the table as the complements of such instruments in the 1943 and 1948 configurations are not problematic in relation to the works included.
## Appendix F: Membership of RÉSO 1952 to 1954

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Appendix F (continued)

Membership of RÉSO 1952 to 1954

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<td>Joseph Cassells</td>
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<td>Trombones</td>
<td>Novemo Salvadori</td>
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<td>Novemo Salvadori</td>
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<td>G. Franchi</td>
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<td>G. Franchi</td>
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<td>Patrick Feeney</td>
<td>R. Franchi</td>
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<td>Rudolph Jannasch</td>
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<td>Tuba</td>
<td>R. Ferrerrini</td>
<td>R. Ferrerrini</td>
<td>Hartmut Pritzel</td>
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<td>Timpani</td>
<td>Stanislaus Stack</td>
<td>Stanislaus Stack</td>
<td>Kurt Hans Goedicke</td>
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<td>Percussion</td>
<td>Patrick O'Regan</td>
<td>Patrick O'Regan</td>
<td>Stanislaus Stack</td>
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<td>Valentine Keogh</td>
<td>Valentine Keogh</td>
<td>Valentine Keogh</td>
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<tr>
<td>Harp</td>
<td>Sheila Larchet</td>
<td>Sheila Larchet</td>
<td>Sheila Larchet</td>
</tr>
</tbody>
</table>

Source: Wexford Festival Programmes 1952 to 1954
Appendix G: Leaving Certificate Students Taking Music as a Subject 1935–1954

<table>
<thead>
<tr>
<th>Year</th>
<th>Boys taking Music</th>
<th>Girls taking Music</th>
<th>Total taking Music</th>
<th>Total taking Examination</th>
<th>Percentage taking Music in Examination</th>
<th>Ranking of Music in terms of least popular subjects</th>
</tr>
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<tbody>
<tr>
<td>1935</td>
<td>1</td>
<td>10</td>
<td>11</td>
<td>2165</td>
<td>0.51%</td>
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<tr>
<td>1936</td>
<td>2</td>
<td>12</td>
<td>14</td>
<td>2396</td>
<td>0.58%</td>
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<tr>
<td>1937</td>
<td>2</td>
<td>8</td>
<td>10</td>
<td>2588</td>
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<td>1938</td>
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<td>10</td>
<td>11</td>
<td>2856</td>
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<td>1939</td>
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<td>10</td>
<td>13</td>
<td>2937</td>
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<td>1940</td>
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<td>13</td>
<td>14</td>
<td>2918</td>
<td>0.48%</td>
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<tr>
<td>1941</td>
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<td>12</td>
<td>14</td>
<td>3135</td>
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<td>3</td>
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<td>1942</td>
<td>2</td>
<td>32</td>
<td>34</td>
<td>3627</td>
<td>0.94%</td>
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<td>1943</td>
<td>2</td>
<td>22</td>
<td>24</td>
<td>3720</td>
<td>0.65%</td>
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</tr>
<tr>
<td>1944</td>
<td>2</td>
<td>36</td>
<td>38</td>
<td>3591</td>
<td>1.06%</td>
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<tr>
<td>1945</td>
<td>2</td>
<td>37</td>
<td>39</td>
<td>3702</td>
<td>1.05%</td>
<td>5</td>
</tr>
<tr>
<td>1946</td>
<td>3</td>
<td>34</td>
<td>37</td>
<td>3717</td>
<td>1.00%</td>
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</tr>
<tr>
<td>1947</td>
<td>2</td>
<td>38</td>
<td>40</td>
<td>3718</td>
<td>1.08%</td>
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<tr>
<td>1948</td>
<td>5</td>
<td>25</td>
<td>30</td>
<td>3875</td>
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<tr>
<td>1949</td>
<td>3</td>
<td>41</td>
<td>44</td>
<td>4236</td>
<td>1.04%</td>
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<td>1950</td>
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<td>40</td>
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<tr>
<td>1951</td>
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<td>45</td>
<td>49</td>
<td>4591</td>
<td>1.07%</td>
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<tr>
<td>1952</td>
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<td>57</td>
<td>66</td>
<td>5328</td>
<td>1.24%</td>
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<tr>
<td>1953</td>
<td>1</td>
<td>89</td>
<td>90</td>
<td>5569</td>
<td>1.62%</td>
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<tr>
<td>1954</td>
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<td>82</td>
<td>86</td>
<td>6007</td>
<td>1.43%</td>
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</tbody>
</table>

Source: Data extracted from Reports of the Department of Education for years 1934/35 to 1953/54. The subjects which were, in some years, less popular than Music were Italian, Spanish, German, and, in the years following its introduction in 1944, Agricultural Science.
List of Publications

‘Maestro, Magician, Midwife: Jean Martinon in Dublin’ in Notes and Narratives: France and Ireland, Editors Una Hunt and Mary Pierse (Bern: Peter Lang, 2015).