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**SING,
SWING,
STRINGS!**

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19:00 • JULY 8TH, 2017
CARL-ORFF-SAAL • GASTEIG



**Selections from Requiem
in D minor, K.626**W.A. Mozart
Dies irae, Rex tremendae, Recordare, Confutatis,
Lacrimosa

**L'Arlésienne Suite No. 2:
Farandole**Georges Bizet

**Selections from Variations on
a Theme by Haydn**Johannes Brahms
Theme (Chorale St. Antoni): Andante; I: Poco più
animato; II: Più vivace; IV: Andante con moto;
V: Vivace; VI: Vivace; VII: Grazioso; Finale: Andante

The Liberty BellJohn Philip Sousa

Long Time Travelertraditional

**The Wizard of Oz
Choral Revue**Yip Harburg & Harold
Arlen, arr. G. Gilpin



INTERMISSION 20 MIN

Tshotsholozatraditional, arr. J.L. Ames

Hej Sokotytraditional, arr. B. Holnaicher

**Choose Something Like
a Star**.....Robert Frost, Randall Thompson





City Called

Heaventraditional, arr. J. Poelinitz

What Shall We Do With a Drunken Sailor?

.....traditional, arr. D. Eddleman

My Soul's Been Anchored

in the Lordtraditional, arr. M. Hogan

Chattanooga

Choo ChooHarry Warren & Mack Gordon

A Salute to

Glenn MillerGlenn Miller / Jerry Gray /
Joseph Winner, arr. B. Finegan

Medley: Moonlight Serenade, Pennsylvania 6-5000,
Little Brown Jug

Don't Sit Under The

Apple TreeSam Stept, Lew Brown &
Charles Tobias

Boogie Woogie

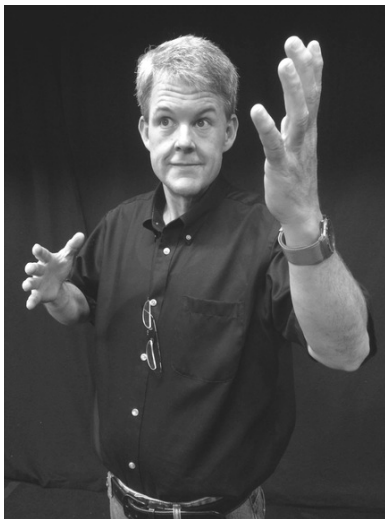
Bugle BoyDon Raye & Hughie Prince

A Nightingale Sang in

Berkeley SquareEric Maschwitz &
Manning Sherwin

Sing, Sing, SingLouis Prima





CONDUCTORS

BENEDIKT HOLNAICHER ORCHESTRA CONDUCTOR

Showing considerable interest in music at a young age, Benedikt began by studying the violin, later switching to viola. His enthusiasm for music history eventually led him to study musicology, philosophy and theatre at university, where he developed a passion for early music and historically informed performance (HIP). He currently specializes in playing the Baroque viola and is studying singing, conducting and music pedagogy. In addition to conducting the ESME orchestra, he performs in various ensembles in and around Munich.

DAVY KAZAN RESIDENT ALIEN BIG BAND CONDUCTOR

Davy fell in love with jazz at the age of 12, when he took up playing the saxophone at school. While still underage, he spent many a weekend sneaking into Sydney's jazz clubs to listen to the music being played there, but after qualifying as a chartered accountant he forgot about his sax for over 20 years, until his love of music was rekindled when he joined ESME. Having acted Big Band manager for several years, Davy stepped into the bandleader role in 2016.

ERIC WEDDLE SINGERS CONDUCTOR

Eric has been leading the Singers since 2010, and has thoroughly enjoyed watching them grow in both size and ability. His involvement with music began with high school marching band and continued with university jazz band, university choir, musical theatre and barbershop quartets. Eric holds masters degrees in Music Education and Instructional Technology and has been teaching general music and directing school choirs since 1996. He lives and works in Garmisch-Partenkirchen.



ORCHESTRA

VIOLIN

Lauren Bradford
Christian Brandel*
Damien Delobel
Manuela Gfrörer
Anja Hascher
Dagmar Jasinowski
Niels Killius
Russel Que
Katharina Schewel
Léa Vernisse
Corrine Zeller

VIOLA

Elisabeth Hösl
Mark Westcott
Daniel Wytrykus

CELLO

Miriam Breckner
László Csomor
Ágnes Szűcs

DOUBLE BASS

Mark Hammond

HAMMERED DULCIMER

Veronika Hofer

FLUTE

Rebecca Tabachnyk
Alissa Wiengarten
Liselotte Wolters

CLARINET

José Antonio Casas
Pierre-Henri Girard
Mette Holmark

OBOE

Jane Ross
Liselotte Wolters

BASSOON

Marie Lechler

TRUMPET

David Freer
Annika Brockhaus

FRENCH HORN

Sabine Gaumert
Thomas Mühdorfer

TROMBONE

Chris Roth

ALTO SAXOPHONE

Philipp Glock

PIANO

Mayya Bychkova

TIMPANI

Daniel Plappert

DRUMS

Daniel Schulz

PERCUSSION

Elaine Cole
Koula Lee
Luis de la Osa de la Rosa

GLOCKENSPIEL

Florian Roger

*concert master



SINGERS

SOPRANO

Olivia Corey^{1,2}
Elizabeth Elliott
Maria Hanna²
Sonsoles Hernanz²
Anna McNamara
Sarah Mulloy^{1,3}
Eva Netzhammer
Marije Nieuwenhuis³
Sabine Pröllochs
Elisa Ritondale
Enrica Salsa King
Laura Whelan
Claudia Winkler²

TENOR

Samuel Gelletly^{3,5}
Marilyn Hölzemann²
Felix Janssen
Manuela Osinski
Florian Roger
Uchenna Udeh
Michael von Glasow²

PIANO

Léa Vernisse

ALTO

Jolanta Barszczewska-Godenir
Emily Burnell Petrou⁴
Dagmar Burnett-Godfree
Genevieve Cory
Annette Curran-Scholz
Elena Drame
Xenia Drame
Christiane Eghdami
Carolin Haubold
Frances Hughes
Anne Janssen
Kate D. Smith⁴
Emily Tuffley
Michelle Van Camp^{2,4}

BASS

Stewart Black²
Wojciech Chlebosz
Stephen Crane
Jorge Cristóbal²
Mark Hammond²
Jason Meade³
Luis de la Osa de la Rosa²
Rodrigo Queiro

PERCUSSION

Florian Roger
David Freer

SOLOISTS

¹ City Called Heaven
² Wizard of Oz
³ Requiem
⁴ Long Time Traveler
⁵ Tshotsholoza



RESIDENT ALIEN BIG BAND

ALTO SAX

Philipp Glock
Roanna Mottershead

TENOR SAX

Carl Mikael Ahlstedt
Elaine Cole
Davy Kazan

BARITONE SAX

Rudolf Neuhaus
Tobias Wedig¹

TRUMPET

Henri Dupuis
David Freer
Bénédicte Jeanson²
Herbert Schiller³
Siegfried Wagner

CLARINET

Tobias Wedig

TROMBONE

Koula Lee
Chris Lynch
Franz Pastorius
Chris Roth

PIANO

Mayya Bychkova
Caroline Schoeffler

GUITAR

Worathiti Manosroi
Richard Sargent

BASS

Raimund Soenning

DRUMS

Daniel Schulz²

VOCALS

Mirja Bächle-Gerstmann
Elaine Cole
Samuel Gelletly
Marije Nieuwenhuis
Emily Burnell Petrou
Caroline Schoeffler

TECH & AUDIO SUPPORT

Uchenna Udeh

SOLOISTS

- ¹ Salute to Glenn Miller
- ² Sing, Sing, Sing
- ³ Boogie Woogie Bugle Boy

PROGRAM NOTES

SELECTIONS FROM REQUIEM IN D MINOR, K.626

In a letter to a musical colleague written in September 1791, Mozart reported: "I feel it, my condition tells me: my hour has struck! I shall have to die. And so I am finishing my funeral dirge. I must not leave it incomplete." The young genius was referring to his Requiem, commissioned by an unidentified individual and indeed left incomplete when Mozart died just three months later at the age of 35. Since that time many myths have surrounded the circumstances of the composition of the Requiem and many uncertainties remain about how much of the work we know today – completed by Mozart's student Sussmayr – was based on Mozart's own notes and instructions. Despite these mysteries, or perhaps because of them, the world has embraced the Requiem as one of the composer's best-loved works. A reflection and intensification of earlier models of musical grief, this Requiem is very much a chamber piece, an intimate evocation of mourning, and stands in stark contrast to the later mammoth Requiems of Verdi and Brahms.

SELECTIONS FROM VARIATIONS ON A THEME BY HAYDN

Also called the Saint Anthony Variations, this work was composed by Johannes Brahms (1833-1897) in the summer of 1873 in Tutzing. The theme begins with a repeated ten-measure passage which itself consists of two five-measure phrases and the variations mostly follow the phrasal structure of the theme and, less strictly, the harmonic structure. The finale is a magnificent theme and variations derived from the principal theme. Its culmination, a restatement of the chorale, is a moment of such transcendence that the usually austere Brahms permits himself the use of a triangle.

THE LIBERTY BELL

The Liberty Bell was one of 137 marches written by John Philip Sousa (1854-1932), an American composer known as "The March King". It continues to be popular with military bands and was played at five of the last seven presidential inaugurations. The piece has achieved another kind of fame, however, as the theme tune of the television program Monty Python's Flying Circus in the early '70s – perhaps the best-known theme tune in the history of television. The sight of a disembodied foot descending from a cartoon sky at the beginning of each episode to trample over Sousa's jaunty, self-important music came to symbolize the Pythonesque disobedience and naughtiness that was to follow.

PROGRAM NOTES

THE WIZARD OF OZ CHORAL REVUE

The Wizard of Oz (1939) is a musical fantasy comedy-drama film produced by Metro-Goldwyn-Mayer, adapted from a novel by L. Frank Baum, with songs by Edgar "Yip" Harburg and Harold Arlen. An icon of popular American culture, the movie is one of the few films on UNESCO's Memory of the World Register. The plot follows Dorothy and her dog Toto, who are caught in the path of a tornado and end up in the land of Oz, where she meets some memorable friends and foes on her journey to find the Wizard, a mysterious figure who may be able to help her return home and possibly grant her companions - the Scarecrow, Tin Man, and Cowardly Lion - their own deepest wishes. Arranger Greg Gilpin skillfully draws out the musical highlights of the score in this medley, allowing the listener to trace Dorothy's journey while revelling in the rich harmonies of the film's soundtrack. Not surprisingly, however, he places "Over the Rainbow" at the climax of his medley - rather than at the beginning, as in the film - reflecting the perennial popularity of this beautiful ballad.

CHOOSE SOMETHING LIKE A STAR

This poem by Robert Frost (1874-1963) focuses on humanity's need for reassurance from a higher power. Frost plays with the language of both religion and science, blending different aspects of each into the narrator's urgent plea to the star to offer mankind some comfort. When the star finally speaks ("I burn"), its words have nothing to do with the narrator's experience on earth and relate only to the star itself. But Frost asserts ironically that what the star says does not actually matter - the simple existence of the words is enough to reassure us and somehow to demand of us "a certain height". And the object of our reverence is in any case not crucial: we must only choose "something" like a star, not necessarily the star itself. American composer Randall Thompson (1899-1984) set the poem to music in 1959, along with several others by Robert Frost, in a collection called Frostiana. The layering effect of musical meaning over poetic meaning is particularly clear in this piece, in which, in the opening and closing sections, the sopranos sing the text "O star" on a high D and hold the note for several measures while the rest of the choir continues with the text of the poem. By placing the held soprano line high above the other voices, Thompson creates a musical image of the distant star that reassures mankind.

PROGRAM NOTES

CHATTANOOGA CHOO CHOO

The American musician, arranger and composer Glenn Miller (1904-1944) was one of the most popular bandleaders of the swing era. He developed a new sound combination to differentiate his own band's style from the many bands that existed in the late 1930s – an arrangement of lead clarinet over four saxophones – as can be heard in his many famous recordings, including In the Mood, Moonlight Serenade, Pennsylvania 6-5000, Chattanooga Choo Choo, Don't Sit Under the Apple Tree, A String of Pearls, Tuxedo Junction, A Nightingale Sang in Berkeley Square and Little Brown Jug. At the height of his popularity, he joined the army in order to boost the morale of the Allied troops with his music and went missing in action while flying over the English Channel.

BOOGIE WOOGIE BUGLE BOY

The Andrews Sisters were an American close harmony singing group of the swing and boogie-woogie eras. Throughout their long career, the sisters sold well over 75 million records – in the 1940s only Bing Crosby was a more successful recording artist. Their 1941 hit Boogie Woogie Bugle Boy can be considered an early example of rhythm and blues or jump blues. The song became a hit all over again in 1973 when Bette Midler recreated the famous Andrews Sisters harmonies by layering her own voice in the studio.

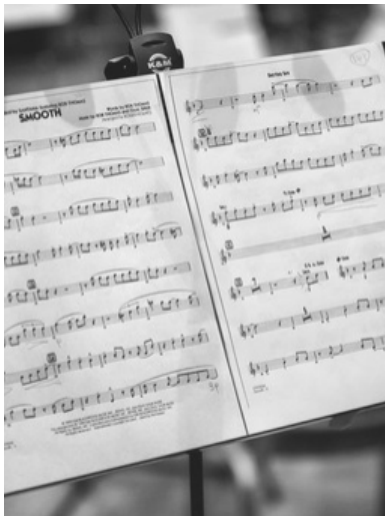
SING, SING, SING

Benny Goodman (1909–1986) was an American jazz clarinetist and bandleader known as the "King of Swing". In the mid-1930s, Goodman led one of the most popular musical groups in the United States, especially with young people. According to music writer Donald Clarke, "It is clear in retrospect that the Swing Era had been waiting to happen, but it was Goodman and his band that touched it off." One of the most important members of Benny Goodman's band was drummer Gene Krupa, known for his highly energetic style and showmanship. His percussion playing on Sing, Sing, Sing (1937) elevated the role of the drummer to a solo voice in the band.



ESME BOARD

Genevieve Cory, Elaine Cole,
Michael von Glasow, Anne Janssen



SPECIAL THANKS

The Board would like to thank:

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ABOUT ESME E.V.

ENGLISH-SPEAKING MUSIC ENSEMBLES (ESME) E.V.

ESME e.V. is a non-profit organization, with more than 100 members from around the world, dedicated to establishing and promoting English-speaking music ensembles in Munich. If you are looking for an enjoyable way to meet new people and make music at the same time, come along and find out more. Contact us at info@esme-ev.de or visit www.esme-ev.de.

We are actively looking for sponsors to support our vision and growth. Interested? Contact sponsoring@esme-ev.de. Donations are always welcome and receipts can be issued for tax purposes. Contact our Treasurer at kassenwart@esme-ev.de for details.

NEXT PERFORMANCES

December 10 at Münchner Künstlerhaus

April 22 at Einstein Kultur

July 7 at Münchner Künstlerhaus

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English-Speaking Music Ensembles