



TT Orchestra & Singers

COLLECTION FOR THE COMMON MAN

2010 SUMMER CONCERT

CARL-ORFF-SAAL, GASTEIG
Saturday 17TH JULY 2010, 8PM

Programme

Fanfare for the Common Man*

Aaron Copland (1900 – 1990), Arranged by Robert Longfield

Symphony No. 5 in C minor, Op. 67, first movement: Allegro con brio**

Ludwig van Beethoven (1770 – 1827)

“Steal Away” (“Steal Away To Jesus”)

An American Negro spiritual by Wallace Willis (dates unknown), Arranged by D. Blackwell

“Annie Laurie”

Old Scottish song, Words by William Douglas (1672? – 1748),
Music by Alicia Scott (1810 – 1900)

Danse Macabre, Op. 40*

Camille Saint-Saëns (1835 – 1921), Arranged by Richard Ling

The Planets, Op. 32, first movement: Mars, the Bringer of War**

Gustav Theodore Holst (1874 – 1934)

- 20-minute interval -

“Lollipop”

Julius Dixson (1913 – 2004) and Beverly Ross (dates unknown)

Rhapsody in Blue*

George Gershwin (1898 – 1937), Arranged by Jerry Brubaker

“I Got Plenty o’ Nuttin”***

Words by Ira Gershwin & DuBose Heyward, Music by George Gershwin (1898 – 1937),
Arranged by Ed Lojeski

“Summertime”

Words by Ira Gershwin - Music by George Gershwin (1898 – 1937),
Arranged by D. De Biase

“Killing Me Softly with His Song”

Words by Charles Ira Fox (born 1940), Music by Norman Gimbel

“Adiemus”***

Dr. Karl William Jenkins, OBE (born 1944), Arranged for SATB by Nicholas Hare

“Bohemian Rhapsody”***

Freddie Mercury (1946 – 1991)

Symphonic Suite from The Lord Of The Rings: Fellowship of the Ring*

Music by Howard Shore (born 1946), Arranged by John Whitney

*Adapted (with permission, where appropriate) by MJ Davey/L Jackson

**Arranged and Adapted by MJ Davey

***Band Arranged and Adapted by MJ Davey

TT Orchestra & Singers

In just two short years, we have grown from a handful of enthusiastic performers rehearsing in whatever space could be found, to performing with the ensembles you will see and hear tonight. We are convinced that nothing is more universal than music; which is why we've put together this *Collection for the Common Man*, a selection of orchestral, pop and choral pieces which are recognized and enjoyed by young and old alike. Our musicians come from all sorts of places and professional backgrounds, primarily from English-speaking countries around the globe. This classical/pop ensemble with choir provides the opportunity to reach out to the international community in Munich – by having fun making music!

We are continually in search of new performance venues, English-speaking amateur players/singers, rehearsal venues and more musical scores for our library, all with the goal of uniting the common man through music. If you can help with any of these, please feel free to contact us. www.tt-orchestra.de

We hope you enjoy the show!



Special Guest: Munich Ladies' Choir

The Munich Ladies' Choir has been stretching their vocal chords since 1993, with members representing countries all across Europe and all continents. Their international repertoire has included songs in Bavarian German, English, French, Italian, Russian, Spanish, Swedish, Swiss German and Welsh. To have a common platform for communication, their working language is English. They are directed by Ruth Atzinger, a graduate of Munich's Ludwig Maximilians Universität, who has also completed postgraduate studies in vocal jazz at the Royal Conservatoire in The Hague.

Mark Davey, Conductor

Mark began playing music at an early age, primarily woodwind (clarinet and saxophone); however, his interest in "tickling the ivories" has proved very useful for our choir rehearsals. Mark's formal music education at school and university culminated in his winning the "ICL Best Project" Prize for his undergraduate thesis "Computer System for Harmonisation of Melodies." His research continued, producing "Simulation of Concert Hall Reverberation" and earning an MSc in Music Technology from the University of York, where his interest in sound, harmony, electroacoustics and recording fused with performance, composition and analysis.

When the opportunity arose to form a music group for ex-pats in Munich in 2007, Mark generously offered his services without reservation... and The TT Orchestra & Singers came into being. He lives with his extremely patient and very understanding partner, Belinda, in central Munich.

Genevieve Holmes, Piano Soloist

Genevieve Holmes was born in New Jersey, U.S.A. In 2008, she received her degree in piano performance at Guilford College in Greensboro, North Carolina. Throughout her performance career, she has collaborated extensively with soloists, choirs, and orchestras in the U.S. Outside of music, she teaches for Sprachschule Aktiv, gives swimming lessons, and practices calligraphy. Genevieve joined the TT Orchestra and Singers in May 2010 and serves primarily as accompanist. She occasionally offers an extra set of hands for the percussion and timpani sections. George Gershwin's *Rhapsody in Blue* will be her second major orchestral performance featuring piano since her performance of Gerald Finzi's *Eclogue* in 2004.

Genevieve would like to thank the members of the TT Orchestra and Singers for providing the opportunity to keep music in her life. She would also like to thank her family for their constant encouragement and support. No gift is greater than that of making music.

Heather DeWig, Soprano Soloist

Singing has always been a part of Heather's life, a part fostered by her mother, an accomplished alto singer. Her mother's guidance also encouraged her to participate in school choirs and plays. At age 14 she began to formally study music, and continued her music studies at Portland State University where she became very active in their opera program. She appeared in several operas during her years at university, and held leading roles in Mozart's *Die Zauberflöte* and Handel's *Giulio Cesare*. Heather currently lives in Munich as an au pair, but plans to return to the U.S. and pursue a career in musical theatre and music education.

The TT Orchestra



Violin I

Aman Schenk*
Anna Klapetek
Daniel Wytrykus
Jane Osbeldiston
Laura Morris (leader)



Flutes

Barbara Wagner
Isabel Zydun
Jessica Smith-Salzinger
Silva Helmer



Oboe

Alex Cross
Libby Jackson



Clarinet

Orla Duffner
Pierre-Henri Girard
Rachel Senior

Bass Clarinet

Susan Hinton

Bassoon

Andy Eke
Sam Bergstrom*

Alto Saxophone

Cathrine Finn

Tenor Saxophone

Angela Oh Tenner*
Esther Gilvray*
Lisa Abele

Baritone Saxophone

Dave Anderson

Trumpet

Aaron Maddox*
Angela Teevin-Schweiss
Jonathan Bass
Stephen Maris

French Horn

Gail Craig

Trombone

Chris Roth
Eric Weddle
Simon Billson*

Euphonium

Phil Emery

Percussion

Genevieve Holmes
Guy Benson
James Atchison

Guitar

Max Fleschhut

Piano

Genevieve Holmes



Viola

Andrea Rios
Heather Spencer
Ruth Biermaier

Cello

Betti Witzig
Kathrin Kieseleg
Simon Goodall

Double Bass

Jonathan Harclerode
Mark Hammond*



Photo Credits: Roger Murphy

The TT Singers



Photo Credits: Roger Murphy

Soprano

Donna Ferguson
Heather DeWig
Helene Köpf
Nandini Wilcke
Ruth Egeressy

Alto

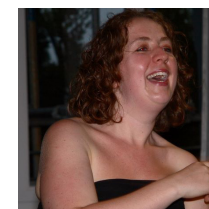
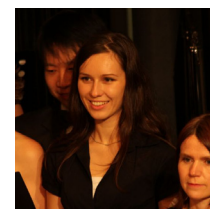
Claire Conroy
Claudia
Buhrmester*
Emily Moffatt
Heidrun Petra
Jackie Bornfleth
Jola Barszczewska-
Godenir
Kristin Fehlauer*
Leonie Mönke-
meyer
Sophie Armanini

Tenor

Daniel Plappert
Eric Weddle
Jayanta Kanjildl
Sara Stojković

Bass

Daniel Roccapiore
Mike Flowerdew
Robert Rhode
Simon Goodall
Tar Viturawong



* Unable to attend this evening

Programme Notes

Fanfare for the Common Man

(Full Orchestra)

Following on from a theme during World War I, Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra invited American composers to compose Fanfares to open each orchestral concert. The only one that seems to have survived into the 'standard repertoire' is this one, written by Aaron Copland. The title, *Fanfare for the Common Man* was a surprise to Goossens, given the titles that Copland had initially provided, but Copland felt that he was 'honouring the common man at income tax time'... Given the première was to be 12 March 1943, and taxes due on the 15 March, this is perhaps understandable, even in the middle of a war!

The fanfare is a truly an American sound. Wide harmonic ranges and thick harmonisations, with ambiguous tonal centres, suggesting that open expanse that is the North American continent. By combining traditional forms with original harmony, rhythm and a penchant for American folk tunes, Copland became known as the 'Dean of American Composers'.

Beethoven's 5th Symphony, Op. 67. 1st Movement

(Full Orchestra)

Probably one of the most famous pieces of music in the Classical repertoire, it brings both an extraordinary challenge and also a wonderful landmark to the TT Orchestra's development. Because the first movement on its own, is so well known, it has immense risks for such a fledgling group – that of clearly not doing the work justice, but also perhaps taking on too much, too soon. However this new and dedicated arrangement seeks to highlight the drama inherent in Beethoven's expressive work – which after all helped cement the Romantic era, that of allowing emotion and passion to be components of music rather than be suppressed by it. Note too, that Beethoven became practically deaf by 1806 while he was actively writing the work. The 5th Symphony received its première in Vienna in 1808, just over 200 years ago.

"Steal Away"

(SATB choir)

Written before 1862 by 'Uncle' Wallace Willis, this 'American Negro Spiritual' is a popularized version handed down through generations, before being formally 'notated'.

Steal Away was written in a strife ridden time during the slave trade - a time when many Spirituals developed. In some sense this was the 'call to arms (or freedom)' of its time as much as a demonstration of faith.

Programme Notes

"Annie Laurie"

(SATB choir with piano accompaniment)

This will be the earliest written piece in tonight's Collection. "Annie Laurie" an old Scottish Song based on a poem written in the mid-late 17th century. However this version is from the early 19th century. The song charts the progress of William Douglas and his attempts to ensnare Anne Laurie (1682 - 1764) in matrimony.

A poem of some passion – quite provocative in the time – and equally melodic, it is an example of the early Romantic era as it slowly permeates perhaps less obvious ends of the musical universe.

Danse Macabre, Op. 40

(Full Orchestra)

The 'Dance of Death' is a popular form of music with a broad waltz theme that has examples from the 16th to 21st centuries. Here, in perhaps one of the more famous ones, Camille Saint-Saëns's title for his third (and penultimate) Symphonic Poem however, does not really match the true historical meaning of the title.

The waltz theme itself is a variation on *Dies Irae*, the ancient liturgical chant for the dead. Camille Saint-Saëns, who was a Lisztian devotee, wrote this piece 1872 originally for vocal and piano with text from a poem by Frenchmen Henri Cazalis. In this full orchestral version (1874), Saint-Saëns attempts to conjure up the image of Death as a Fiddler tuning up and preparing to waltz. The energetic Xylophone 'Skeleton Dance' is interrupted by the 'cock crowing at dawn' - played by the oboe - as they all disperse and vanish. The piece received its premiere in 1874 and Franz Liszt himself made a virtuoso transcription shortly after.

"Mars", from *The Planets Suite*, Op. 32

(Full Orchestra)

The Planets is a seven-movement orchestral suite by the British composer Gustav Holst, who composed the suite for huge instrumentation: 16 woodwind, 15 brass, celeste, organ, huge percussion, 2 harps, and full strings. Attempting to take a 20th century masterpiece and adapt even just one of the movements to a much smaller and less diverse group is enthusiastic at best.

"Mars" offers complexity in its writing (a persistent 5/4 time signature with overlaid harmonic and rhythmic structures). Holst calls for a wide range of exotic instruments (bass oboe, contrabassoon, celeste, organ and 6 timpani) for grand effect - something to be admired. We attempt to achieve the awe inspiring effect Holst originally intended by utilising that which we have --saxophones and euphonium (listen out for the solo) --to take on multiple roles throughout the movement.

Programme Notes

Lollipop

(SATB choir)

It has to be said, if you want to make people smile, lollipops are a great way to do it. To write a song for them... even better! Written in 1958 by one Julius Dixon (died at aged 90, 30 Jan. 2004), this song was made world famous by The Chordettes.

A Gershwin Triplet

Rhapsody in Blue, “I Got Plenty o’ Nuttin’” & “Summertime”

(Full Orchestra, SATB choir with Band and soprano solo with orchestra)

Rhapsody in Blue is possibly the most famous of Gershwin’s orchestral compositions. A wonderful mix of classical solo piano virtuoso and jazz originally written in 1924 for the Paul Whiteman Jazz Band and established this young upstart American as a composer to be reckoned with. The concept of a Jazz concerto evolved from a 2-piano work to a full orchestra embodying the ‘American’ sound of jazz. Tonight’s adaptation not only subdues and disperses the piano melody amongst various woodwind instruments but also features a piano solo as well.

Space prevents us from discussing this exciting piece more --but listen out for the clarinet glissando at the beginning--legend has it that Ross Gorman (Whiteman’s virtuous clarinetist) either couldn’t play the huge scale passage at the beginning and ‘cheated’ with a glissando or it was a joke to lighten the mood. Either way, Gershwin, who was the piano soloist, loved it and told him to keep it in!

Gershwin had already had some success in writing for the stage--indeed his one-act jazz opera *Blue Monday*, which, whilst being a commercial failure, proved to be the starting point for *Rhapsody in Blue*. With that success, what followed (including *Lady Be Good*, *An American in Paris*, *Show Girl* and *Girl Crazy*) led to Gershwin’s most ambitious composition: *Porgy and Bess*, first performed 1935. An ambitious work enjoyed more for its parts than as a whole, it is our treat to feature two numbers--the ‘happy-go-lucky’ “I Got Plenty o’ Nuttin’” and the melodic “Summertime” (soprano solo) - from this ‘American folk opera’.

“Killing Me Softly with His Song”

(SATB choir)

Dating from 1971, this pop hit, penned by Charles Fox and Norman Gimbel has been covered by numerous artists-- including by the Fugees and Lauren Hill in 1996 -- but most notably by Roberta Flack.

Inspired by Lori Lieberman’s poetic response to having watched a performance by Don McLean of his “Empty Chairs”, she was also the first to record the song. Two years later, it was a bigger hit by Roberta Flack who won Song of the Year, Record of the Year and the Best Female Pop Vocal Performer and stayed at the top of the US Billboard Hot 100 for four weeks. More recently it was the basis of The Susan Boyle phenomenon after her participation in the 2009 *Britain’s Got Talent* competition.

Programme Notes

“Adiemus” from *Adiemus: Songs of Sanctuary*

(SATB choir with Band and String accompaniment)

Keeping pace with pop choral music, the critically acclaimed *Adiemus: Songs of Sanctuary* propelled the Welsh composer Karl Jenkins to prominence--not least thanks to Delta Airlines coverage of the music in their TV commercial--but also because of Miriam Stockley’s vocal work. The album topped the classical music charts and spawned a series of successors each revolving around a central theme.

“Bohemian Rhapsody”

(SATB choir with Band)

A song with no chorus, rather consisting of three parts including a ballad segment, an operatic passage, and a heavy rock solo. It is quite possibly one of the most famous pop songs ever written! Which is always a problem when you want to perform it--not least that people ‘expect’ Freddie to jump on stage in a silver jumpsuit and microphone in hand.

This will not be quite like that--not even close--but perhaps we can bring some of the energy and musical excitement originally intended in this rock opera to your waiting ears. It is the definition of ‘cross-over’ music -- the almost classical quality of the writing and the style, stolen lock, stock and barrel out of a composers’ standard operetta form book and lyrics equally deep and meaningful as one of the famous 19th century Verdi operas.

Symphonic Suite from *The Lord Of The Rings (Fellowship of the Ring)*

(Full Orchestra with Soprano Solo)

Howard Shore was born in Toronto, Canada (18 Oct. 1946) During the 20th century, film music was the only way ‘modern’ composers could try new forms, styles, expressive modes and harmony without fear (plus also earning enough to write ‘proper music’). Today, no movie, no matter how good the photography or digital animation can be considered successful unless the music score matches it. And in the *Lord of the Rings*, we have that.

Those with a keen ear can hear influences from Aaron Copland (rallying percussion and heroic brass theme) and Gustav Holst (5/4 complex rhythm). Their composition techniques allied with layered instrumentation and tools only recently available give Shore a fantastic palette from which to conjure dramatic visual scenes from an auditory experience.

Special Thanks

Music Director and for musical arrangements – Mark Davey; Concert Management - Heather Spencer; Management Team – Dave Anderson, Mark Davey, Phil Emery, Kristin Fehlauer, Laura Morris, Donna Ferguson, Heather deWig and Heather Spencer; Laura Morris for leading string sectionals; Aaron Maddox for translation and leading the brass sectionals; Orla Duffner for leading the woodwind sectionals; Oguz Lüle from the Kulturzentrum Haidhausen, Christl Karnehm from the Kreativgarage, and Frau Sixt from the Freies Musikzentrum for rehearsal facilities; Frau Adam of the Gasteig for her patience; Andreas Regler from SchlagZu for the percussion; Adriana Hernandez and Dan Roccapriore for their assistance in producing the programme; and Frank Connections GmbH for postcard and programme printing; and Allan Holm of Deutsche Bank for the piano.

And you, for supporting us tonight!

Collection for the Common Man is sponsored by

Dan Roccapriore
Copywriter
Feature Articles, Slogans, Teasers
+49-170-385-0358
USEuroWriter@aol.com

Allan S. Holm
Freelance Financial Advisor
Deutsche Bank
+49(89)357193-31
allan.holm@db.com



designer, printmaker, & illustrator

adriana hernandez
adriprints@yahoo.com

SunTrooper®
UV50+ Swimwear for Kids
<http://shop.suntrooper.com>
info@suntrooper.eu

www.tt-orchestra.de