

Program

Chapua Kali Desemba

David Lantz III (b. 1956)
Words by John Parker

The Blue Bird, Op. 119, No. 3

Charles Stanford (1852-1924)
Words by Mary E. Coleridge

Nutcracker Suites I & II

P.I. Tchaikovsky (1840-1893)
Arranged by Merle J. Isaac

O Magnum Mysterium

Morten Lauridsen (b. 1943)

St. Paul's Suite, Op. 29, No. 2
I. Jig

Gustav Holst (1874-1934)

German Carol Festival

Arranged by James Christensen

-20 Minute Intermission-

The Dream Isaiah Saw

Glenn L. Rudolph (b. 1951)
Words by Thomas H. Troeger

Te Harinui

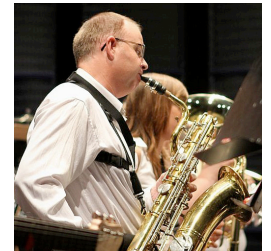
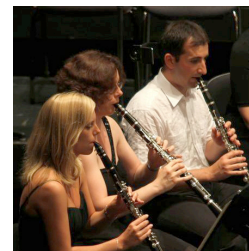
Willow Macky (1921-2006)

This Christmastide (Jessye's Carol)

Donald Fraser
Words by Jane McCulloch

A Most Wonderful Christmas

Arranged by Robert Sheldon



Finanzberatung, wann und wo Sie wollen.

Werden Sie finanziell erfolgreicher mit einer flexiblen Finanzberatung.

Als selbstständiger Finanzberater für die Deutsche Bank Privat- und Geschäftskunden AG steht Ihnen Allan S. Holm mit seinem Wissen und seiner Erfahrung zur Seite. Er kann die Expertise der Deutschen Bank über die weltweiten Märkte und Wirtschaftszyklen für Sie nutzbar machen und mit Ihren Erwartungen, Bedürfnissen und Wünschen kombinieren.

Gemeinsam mit Ihnen entwickelt er persönliche Lösungen, die Sie finanziell erfolgreicher machen, z.B. in den Bereichen Geldanlage, Finanzierung, Vorsorge und Absicherung.

Am besten, Sie überzeugen sich selbst. Vereinbaren Sie dazu einfach einen Beratungstermin mit ihm.

Allan S. Holm freut sich auf Ihren Besuch. Auf Wunsch steht er Ihnen auch in den Abendstunden und am Wochenende zur Verfügung, gern auch bei Ihnen zu Hause.
Ein Anruf zur Terminvereinbarung genügt.

Allan S. Holm, Selbstständiger Finanzberater

Mobil 01 79/5 01 77 99

allan.holm@db.com

Kontakt außerdem über:

Investment & FinanzCenter München-Riesentfeldstraße
Bertholdstraße 22, 80809 München

Telefon (089) 35 71 93-31

Nutzen Sie jetzt eine flexible
Finanzberatung!

Leistung aus Leidenschaft.

Deutsche Bank



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 in 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 *A Winter Festival*, a selection of orchestral, choral, and ensemble pieces familiar to many. Our musicians come from a wide array of places and professional backgrounds, many of us from English-speaking countries around the globe.

We are continually in search of English-speaking amateur instrumentalists, singers, composers and conductors, new performance and rehearsal venues, and more musical scores for our library. If you can help with any of these, please contact us at info@tt-orchestra.de and visit us at www.tt-orchestra.de

We hope you enjoy the show!



Photos: www.celticon.de

Special Guest: Munich Ladies' Choir

The Munich Ladies' Choir have been singing since 1993, with members representing countries across 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*

In addition to playing clarinet, piano, and tenor saxophone, Mark has founded and led numerous ensembles. His 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 at the University of York in Music Technology resulted in Simulation of Concert Hall Reverberation. His interest in both music and technology led him to the broadcast industry where he designed audio systems - including the first multi-channel voice-over IP broadcast communications system - before moving on to High Definition video processing at Sony Broadcast in 2000. Since returning to Munich in 2007, Mark has revived his musical interests and offered his services to the TT Orchestra & Singers. He lives with his extremely patient and understanding partner Belinda.

Libby Jackson, *Conductor*

As a student, Libby was a keen musician. She played and sang in the Bromley Youth Music groups. Her interest in music continued until the end of university, her skills lapsing as professional life in the Space Industry took hold. Work brought her to Munich in 2007, when she became a founding member of the TT Orchestra. She finds music a pleasing complement to her day job as a Flight Controller and Instructor at the European Control Centre for the International Space Station. Libby is very happy to have found a group of like-minded musicians after all the years in the wilderness.

Kristin Fehlauer, *Conductor*

This is Kristin Fehlauer's conducting debut. She somehow managed to finagle a BA in Music from Bryn Mawr College and an MA in German-English

translation from the Monterey Institute of International Studies with no one the wiser. Currently in her fourth year as a translator for Roland Berger Strategy Consultants, she enjoys the opportunity conducting affords to make people sing her favorite pieces. She still searches for a local handbell ensemble. Kristin is a native of New Jersey, USA, and likes mysteries, whisky and dragonflies. Thanks to all the musicians for their hard work and support!

Sarah Mulloy, *Soprano Soloist*

Sarah Mulloy is originally from Kansas City, Missouri, where she studied opera and theater at the University of Missouri - Kansas City. A lyric soprano, she has performed with several community theater groups in the United States, mostly in musical theater offerings such as *Once Upon a Mattress*, *Godspell*, and *Oliver!* She moved to Regensburg, Germany, six years ago with her husband and started singing with local teachers to deepen her vocal technique. This is the first time since moving abroad that she has performed in public.

Mike Flowerdew, *Baritone Soloist*

Trained to sing by Christopher Northam in Bristol, UK, Mike has sung in various amateur ensembles throughout his adult life. He appears on the CD "World without end", celebrating 450 years of music at Trinity College, Oxford, and has more recently performed with the Liverpool Metropolitan Cathedral Cantata Choir in the UK and Ensemble Accordami in Geneva, Switzerland. Mike's work as a particle physics researcher pulled him to Munich in October 2009, where he began to look for a musical outlet, finding it in the TT Singers. He would like to thank his wife, Sarah, for her constant patience, and everyone else in the Singers for simply loving what they do.



Photos: www.celticon.de

Soprano

Jennifer Connelly
Ruth Egeressy
Donna Ferguson*
Christiane Hohlfeld
Mercedes Hoss-Weiss
Corinna Kämpfer Bert
Helene Köpf
Jenny McPhersen
Sarah Mulloy
Anny Shaw*

Nandini Wilcke

Alto

Sophie Armanini
Jola Barszczewska-
Godenir
Carolyn Black
Jackie Bornfleth
Laura Carlson*
Claire Conroy*
Kristin Fehlauer

Daniela Herz

Leonie Mönkemeyer
Melanie Osinski
Heidrun Petra*
Emily Tuffley

Tenor

Orlando De Lange
Marilyn Hölzemann
Jayanta Kanjildl
Manuela Osinski

Dave Smith

Sara Stojković
Eric Weddle*

Bass

Mark Davey
Mike Flowerdew
Simon Goodall*
Alistair McPherson
Robert Rhode
Tar Viturauwoy



* Unable to attend this evening



Photos: www.celticon.de

Violin

Martina Bramberger
Fiona Dale*
Sybille Fischer
Dagmar Jasinowski
Anna Klapetek*
Lisa Jane Klotz*
Laura Morris
Jane Osbeldiston*
Daniel Plappert
Anny Shaw*
Mandy Thompson*
Daniel Wytrykus

Viola

Ruth Biermaier*
Andrea Rios*
Heather Spencer

Cello

Richard Bromham
László Csomor
Kathrin Kieselet*
Mathieu Quatrevalet
Bettina Witzig

Double Bass

Mark Hammond
Jonathan Harclerode

Flutes

Silva Helmer
Béatrice Iso
Laura Kozlowski
Jessica Smith-Salzinger*
Barbara Wagner
Isabel Zydzun*

Oboe

Alex Cross*
Libby Jackson

Clarinet

Orla Duffner*
Pierre-Henri Girard
Rachel Senior

Bass Clarinet

Susan Hinton

Bassoon

Andy Eke*

Soprano Saxophone

Naomi Janssen

Alto Saxophone

Michael Mosch
Isabell Puchta*

Tenor Saxophone

Mark Davey
Esther Gilvray

Baritone Saxophone

Dave Anderson

Trumpet

Angela Teevin-Schweiss*
Christoph Weisser

French Horn

Gail Craig

Trombone

Simon Billson
Brian Eve
Chris Roth

Euphonium

Phil Emery

Percussion

Guy Benson
Kristin Fehlauer
Genevieve Holmes

Piano

Genevieve Holmes

Program Notes

Chapua Kali Desemba

Season's greetings! We begin our program tonight with a piece full of rhythm and energy. This Swahili song depicts children running through the plains of Mount Kilimanjaro "chasing the wild winds of December." Hand drums, piano, and full choir drive the song, reiterating the pounding feet and enthusiasm of the children.

The Blue Bird, Op. 119, No. 3

Born in Dublin in 1852, Charles Stanford spent much of his life listening, studying, and performing "modern" music, including the music of Wagner, Brahms, Offenbach, and Meyerbeer. His extensive knowledge of contemporary music coupled with his passion for early choral music made him one of the leading figures in the renaissance of English music in the late 19th century. *The Blue Bird* is a stunning example of Stanford's ability to blend older sounds - intervals such as 4ths and 5ths common to earlier music - with contemporary dissonance.

Text-painting is a musical technique with which the composer expresses the images of a text with music. Stanford uses text-painting in the soprano solo line to help emphasize the flight of the bird in lines 2-4, 7, and 8. The soloist climbs up in stages just as a bird pumps its wings and rises as it flies. Lastly, the unresolved chords at the ends of phrases - including the final, breathtaking chord at the end of the piece - coupled with the hovering notes of the soprano solo on the word "blue" quietly suggest eternity.

The lake lay blue below the hill.
O'er it, as I looked, there flew
Acrowwwss the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.



Program Notes

Nutcracker Suites I & II

Composed between January and February of 1892, this is arguably the oldest work in our concert tonight. The suite was first performed in March, 1892, under Tchaikovsky's direction and met with immediate enthusiasm from its listeners. Most know the story of *The Nutcracker*. The heroine, Clara, becomes besotted with a new gift from her godfather - a toy nutcracker. As the clock strikes midnight, she's thrown into a wild fantasy in which all her toys come to life as a result of an attack by an army of frightening mice. Together, Clara and the nutcracker defeat the mouse King, then travel to the land of sweets called "Confiturembourg." There are two popular endings to the story. In the first, Clara wakes under the Christmas tree with the nutcracker in her arms. In the second, she stays in the kingdom and rules with her nutcracker prince.

Just before the full ballet premiere, Tchaikovsky selected eight pieces and began preparing them for concert performance. Tonight you will hear four of them: *March of the Nutcracker*, *Dance of the Sugar Plum Fairy*, *Trepak*, and *Waltz of the Flowers*. Three of these (excluding *March of the Nutcracker*) are dances performed as part of the festivities upon the nutcracker's return home.

O Magnum Mysterium

Since its premiere in 1994, Morten Lauridsen's *O Magnum Mysterium* has become one of the most widely performed choral pieces of the 20th century. Lauridsen, born in 1943 in Washington, has been described by conductor and musicologist Nick Strimple as "the only American composer in history who can be called a mystic, [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered." *O Magnum Mysterium* is a perfect example of this "mysticism." The title in English is "O Great Mystery" and it is through the latin text that we revisit the ancient story of Jesus Christ's conception and birth. You will no doubt also notice the piece's lush chords - characterized by dissonance followed by gorgeous resolution, combined with a stunning use of vocal range - can easily lead both listeners and performers to another deeper and more contemplative realm.

Program Notes

St. Paul's Suite, Op. 29, No. 2

First Movement: Jig

Written in 1912, the *St. Paul's Suite* is named after the all-girl's school in the UK where Holst was music director for nearly 30 years. The school built a sound-proof room for him to teach and compose in when they added a music wing. The first piece he composed there was the *St. Paul's Suite*. The suite is four movements long and was written for his students to perform. The vigorous *Jig* includes two themes which are introduced separately and later merged. Though the piece was not written with the winter holidays in mind, its boisterous rhythms and joyous tune are reminiscent of the familiar *Greensleeves*, whose melody makes an appearance in the fourth and final movement of the suite.

German Carol Festival

We end our first half with a selection of German carols. Christensen's prolific career as an arranger and composer has led him to arrange this collection of German carols. In this selection you will hear *O How Joyfully*, *Good Christian Men Rejoice*, *Silent Night*, *While By My Sheep*, *O Come, Little Children*, and *O Christmas Tree*. Note that Franz Gruber's *Silent Night* is especially fitting for tonight's concert given that it was composed and performed in a church here in Bavaria on Christmas Eve in 1818.

The Dream Isaiah Saw

Glenn L. Rudolph began composing *The Dream Isaiah Saw* in July, 2001 and finished the piece two months later on September 30. In this piece, Rudolph sets Thomas H. Troeger's poem *Lion and Oxen Will Sleep in the Hay* to music. The poem starts off:

Lions and oxen will sleep in the hay,
leopards will join with the lambs as they play,
wolves will be pastured with cows in the glade,
blood will not darken the earth that God made.

Both the poem and its message are simple but powerful: peace will pervade. As we heard earlier in Charles Stanford's *The Blue Bird*, music can reiterate and fortify the imagery of a poet's words. Similarly, Rudolph has taken Troeger's idea and used a baritone soloist, full chorus, brass, percussion, and piano to represent different elements coming together for a final, unified refrain. Rudolph explains, "the percussion represents the presence of God gradually taking control of an out-of-control world. By the last verse, the chorus is led by the unison

Program Notes

cadence of the drums representing the whole of humanity living a unison belief in Isaiah's dream." Rudolph's work becomes all the more powerful when we note that it was completed soon after the tragedy on September 11, 2001. In Rudolph's own words, "when I did come back to finishing the piece, I was at once moved by the appropriateness of the words, and struck by the irony that I would be composing this piece at this time. Coincidence or divine providence, it was clear that *The Dream Isaiah Saw* should be dedicated to those who perished on September 11, 2001."

Te Harinui

Composed and first performed in New Zealand in 1959, this carol commemorates the very first Christmas in the Bay of Islands in 1814. The words are a combination of English and Māori, the language spoken by New Zealand's native people. The use of both languages is appropriate, given that the words describe the night in 1814 when the Māori learn of "the great and glorious word." At the service, led by Samuel Marsden, the two peoples came together to celebrate and sing "Te Harinui" or, in English, "great joy."

This Christmastide (Jessye's Carol)

The "tide" of "Christmastide" literally means "period around a festival." Though the carol has been described as "gently lilting", its words describe festive colors, "holly, ivy, mistletoe", "a story born of old", joyful children, and bells and trumpets. The song expresses a festive time in which "truth and love and hope abide this Christmastide." Listen carefully for the bell and trumpet sounds in the choir. Once more, we can hear text painting: Fraser takes the 4 voice parts and has them mimic the sound of bells and trumpets. As the title suggests, Fraser composed this piece for Jessye Norman's deep and compelling operatic voice to sing above a choir. It was thus first performed: Norman singing over several choirs, including a boychoir. Though Fraser initially intended for there to be a solo, tonight's performance will be choir only; the sopranos singing most of Norman's solo in unison.

A Most Wonderful Christmas

You've already heard a selection of traditional German carols, but we'd like to end tonight with some English ones. So we leave you with a few numbers you may have heard: *Winter Wonderland*, *I'll Be Home for Christmas*, *Santa Claus is Comin' to Town*, *Have Yourself A Merry Little Christmas*, and *It's the Most Wonderful Time of the Year*. Happy Holidays!

Special Thanks

We would like to thank the following people
for their contributions:

Our Music Director - Mark Davey

Our Concert Manager - Dave Anderson

Our Management Team - Phil Emery, Mark Davey, Dave Anderson, Kristin Fehlauer, Heather Spencer, Laura Morris, Jonathan Harclerode, Daniel Plappert, Libby Jackson, Genevieve Holmes, and Donna Ferguson

Laura Morris for leading string sectionals

Kristin Fehlauer for leading voice sectionals

Daniel Wytrykus for help with catering and party planning

Oguz Lüle from the Kulturzentrum Haidhausen

Christl Karnehm from the Kreativgarage

Ilse Sixt from the Freies Musikzentrum

The Staff of KUBIZ Unterhaching

Andreas Regler from SchlagZu for the percussion

Adriana Hernandez for her assistance in producing the program

Allan Holm from Deutsche Bank

And **you** for your support tonight!

Sponsors

Allan S. Holm

Freelance Financial Advisor

Deutsche Bank

+49(89)357193-31

allan.holm@db.com



www.ff-orchestra.de