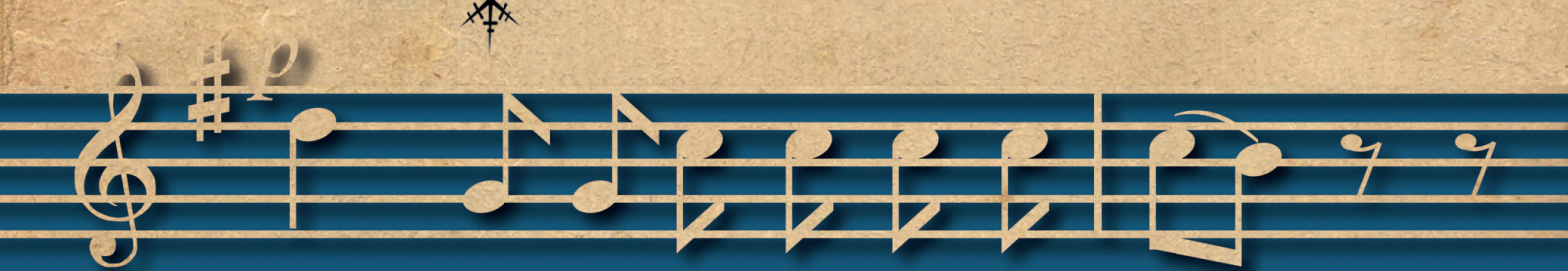
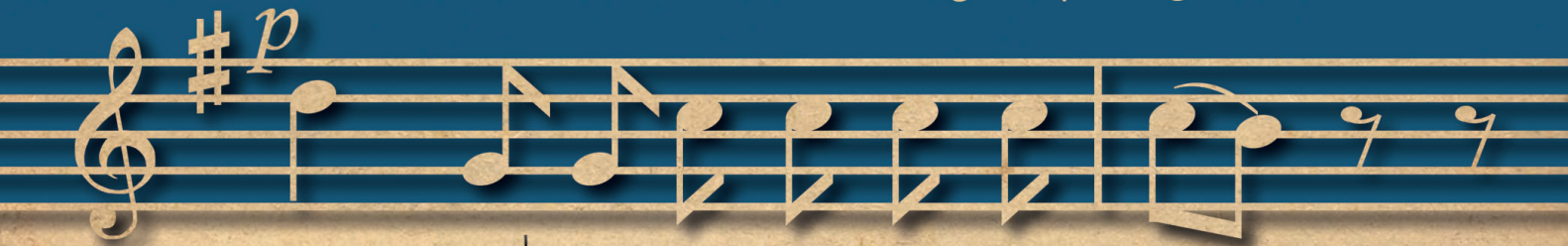


ESME ^{e.v.}
English-Speaking Music Ensembles



2015 Winter Concert | 6 December 2015 – 4:00 pm
Münchener Künstlerhaus



Programme



Be Still My Soul

Music by Jean Sibelius
Arranged by Alan Troy Davis
Words by Jane Laurie Borthwick

Agnus Dei

From Adagio for Strings

Samuel Barber

Cantique de Jean Racine

Gabriel Fauré

White Winter Hymnal

Robin Pecknold
Arranged by Alan Billingsley

Fum Fum Fantasy

Traditional Catalanian Carol
Arranged by Audrey Snyder

Glory, Glory, Glory to the Newborn King

Traditional Spiritual
Additional Words and Music by Moses Hogan

It's Not Unusual

Gordon Mills and Les Reed
Arranged by Idar Torskangerpoll

Ain't That a Kick in the Head

Sammy Cahn and Jimmy van Heusen
Arranged by Myles Collins

Fever

John Davenport and Eddie Cooley
Arranged by Roger Holmes

The Man with the Bag

Harold Stanley, Irving Taylor and Dudley Brooks
Arranged by Rick Stitzel

Happy

Pharrell Williams
Arranged by Mike Tomaro

-Interval-

Messiah

And He Shall Purify
For Unto Us a Child is Born
Pastoral Symphony

George Frideric Handel
Arranged by Wolfgang Amadeus Mozart

Slavonic Dance, Op. 46, No. 4


Antonin Dvorak

Overture to Orpheus in the Underworld

Jacques Offenbach
Arranged by Carl Binder

Music from *Frozen*

Kristen Anderson-Lopez and Robert Lopez
Arranged by Bob Crogstad



English-Speaking Music Ensembles (ESME) e.V.

ESME e.V. is a non-profit organization dedicated to establishing and promoting English-speaking music ensembles in Munich, Germany. We now have more than 100 members from all over the world rehearsing and performing in three ensembles: an orchestra, a choir and a big band.



Photo by celticonphotography.com

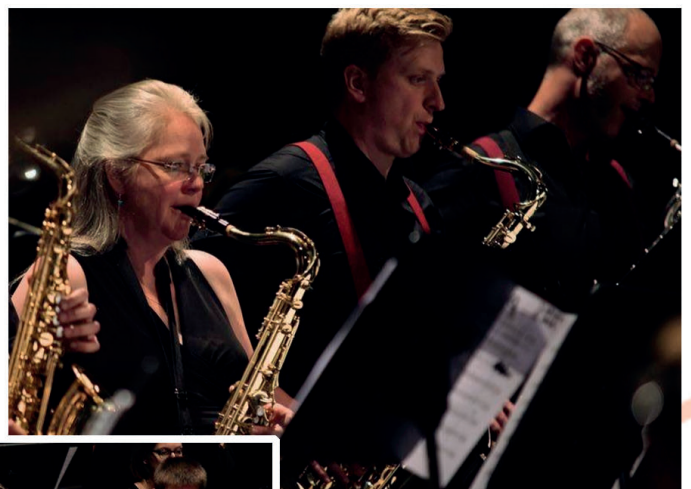
As you will find out this evening, our music is as diverse as we are – we perform everything from Beethoven to the Beatles.

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.

ESME e.V. is actively looking for sponsors to support our vision and growth. Please contact Julia Priestley at julia.priestley@esme-ev.de if you are interested.

Donations are always welcome. We issue donation receipts for tax purposes. Please contact Laura Morris at laura@esme-ev.de for details.



Photos by celticonphotography.com





Benedikt Holnaicher, *Orchestra Conductor*

Benedikt showed considerable interest in music at a young age and 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. During this time, he developed a passion for early music and historically informed performance (HIP). Benedikt is currently specializing in playing the Baroque viola and taking classes in singing, conducting and music pedagogy at

In addition to conducting the ESME orchestra, Benedikt performs in ensembles in and around Munich as a viola player and singer.

Andreas Sczygiol, *Singers Conductor*

Andreas taught himself to play the piano at the age of 12 and by 16 he was attending master classes for professional conductors. As a member of the European Choral Academy, he took part in numerous concert tours. He trained as a conductor with Julius Kalmar and Kurt Masur and has also worked with Christian Thielemann. Andreas has been conducting the ESME Singers since September 2013 and also directs the Münchner Brahms Chor. Additionally, he is a regular guest conductor of several orchestras, including the Neue Philharmonie München and The City of Prague Philharmonic Orchestra. Andreas is the founder and artistic director of Oper in Starnberg, where he will be producing Mozart's *Zauberflöte* in June 2016.



Photos by celticonphotography.com



Photo by Daniel Plappert

Armin Holnaicher, *Big Band Conductor*

Armin has been passionate about big band music since his father took him to see *The Glenn Miller Story* in the early 1960s. While he was still a teenager, he founded the first of several swing bands. Over the years, he has been a member of several concert choirs and is also a dedicated singer of German Lieder — all this while simultaneously pursuing a career as an attorney and mediator. Upon retirement, it was Armin's intention to get back to his jazz roots and the ESME Big Band provides an opportunity for him to share his deep musical knowledge and enthusiasm.

Singers



Photo by Daniel Plappert

Soprano

Gosia Borowiak
Olivia Corey
Sophia-Thérèse Cropp
Eva Dias
Elizabeth Elliott
Diana Gross
Marion Jasnin
Claudia Loche
Eva Müller
Sarah Mulloy
Marije Nieuwenhuis
Sabine Pröllochs
Larissa Ratschinsky-Virtanen
Enrica Salsa King
Amanda Samuelsson
Alvin Selfa-Lück
Guiliana Silva Bracamonte
Mehtap von Stietencron
Antonia Zane Busa

Alto

Jolanta Barszczewska-Godenir
Rebecca Brehm
Jane Brockmann
Genevieve Cory
Annette Curran
Kate Doyle
Elena Drame
Xenia Drame
Sarah Flowerdew
Charlene Granier
Frances Hughes
Sanne Hulst
Anne Janssen
Emily Petrou
Betsy Riley
Hannah Roberson
Kate D. Smith
Emily Tuffley
Michelle Van Camp

Tenor

Samuel Gelletly
Michael von Glasow
Manuela Osinski
Edward Pickering
Matthias Swoboda
Daniel Terwilliger

Bass

John Blundell
Mike Flowerdew
Mark Hammond
Luis de la Osa de la Rosa
Hugo Quintela

Piano – Léa Vernisse



Photos by celticonphotography.com



Orchestra

Violin

Caroline Bechhofer
Christian Brandel
Damien Delobel
Sybille Fischer
Dagmar Jasinowski
Anna Obertanner
Theresa Page
Edward Pickering
Jane Ross
Katharina Schewel
Léa Vernisse

Viola

Simon Holst
Daniel Wytrykus

Cello

Miriam Breckner
László Csomor
László Fáskerti
Mark Hammond
Barthélemy Pecquet

Flute

Iris Betzinger
Julia Priestley
Liselotte Wolters

Oboe

Marianne Rösler

Clarinet

José Antonio Casas
Pierre-Henri Girard
Max Messelken

Bassoon

Elaine Cole
Adriana Grossmann
Marie Lechler

Trumpet

Bénédicte Jeanson
Elizabeth Weedon

French Horn

Thomas Mühldorfer

Trombone

Brian Eve
Chris Roth

Timpani

Daniel Plappert

Percussion

Tobias Müller
Luis de la Osa de la Rosa

Piano

Mayya Bychkova



Photos by celticonphotography.com



Big Band



Alto Saxophone

Nicolas Clerc
Elaine Cole
Philipp Glock
Michael Mosch

Trumpet

Henri Dupuis
David Freer
Herbert Schiller
Siegfried Wagner

Bass Guitar

Raimund Sönning

Percussion

Tobias Müller

Tenor Saxophone

Mikael Ahlstedt
Davy Kazan
Sarah Ready

Trombone

Brian Eve
Chris Roth
Koula Lee
Bren Osberg

Piano

Mayya Bychkova

Baritone Saxophone

Rudolf Neuhaus

Electric Guitar

Bettina Deninger
Patrick Thompson

Vocals

Jackson Lynch
Marije Nieuwenhuis

**Want to book the Big Band or
the Big Band Combo for your event?**

Contact bigband@esme-ev.de



Photos by celticonphotography.com



Programme Notes

The creation of ***Be Still My Soul*** spans three countries – Germany, Scotland, and Finland – and more than two centuries. The words of *Stille meine Wille, dein Jesus hilft siegen*, a Lutheran hymn written in 1752 by Katherin von Schlegel were translated into English in 1855 by Jane Laurie Borthwick. In the 1920s, the English text was set to the popular melody from Jean Sibelius' symphonic poem, *Finlandia*. As well as honouring Finnish Independence Day, which falls on 6 December, this evening's performance represents the German premiere of an arrangement by American composer Alan Troy Davis.



Agnus Dei was written in 1967 by American composer Samuel Barber as a choral arrangement of his own popular work *Adagio for Strings*, Op. 11, written in 1936. Barber uses the text of the liturgical Agnus Dei (Lamb of God), bringing out the sense of spirituality in the piece.



Gabriel Fauré wrote ***Cantique de Jean Racine*** at the age of 19 for a composition competition. He set the music to the evocative French text by 17th-century dramatist and poet Jean Racine — *Verbe égal au Très-Haut* (*Word, one with the Highest*) a translation of a Latin hymn. The cantique was first performed in August 1866 in a version with an accompaniment of strings and organ.



White Winter Hymnal was a hit single in 2008 for American indie rock band Fleet Foxes. It became even more popular when Texan a cappella quintet, Pentatonix, released a version on their 2014 Christmas Album. Despite the uplifting melody, songwriter Robin Pecknold has implied that the words tell a more painful story about the loss of innocence.



Fum Fum Fantasy combines the traditional Catalan carol *Fum Fum Fum* and the popular Welsh carol *Deck the Hall*. The word "fum" means smoke in Catalan. The complicated rhythms of this imaginative and lively arrangement reflect the fact that carols were originally dances rather than songs.

Programme Notes

Glory, Glory, Glory to the Newborn King is a rousing carol based on the traditional spiritual *Go Tell It on The Mountain*. It features Moses Hogans' trademark interweaving rhythms and dynamic contrasts which in turn create a joyous carol which celebrates the birth of the Infant Jesus.



First recorded in November 1964 and released two months later, ***It's Not Unusual*** went on to become Tom Jones' first number one hit single in the UK. It kick-started the international career of this talented miners' son from Wales. This evening's performance introduces the ESME Big Band Combo.



Ain't That a Kick in the Head was written and recorded in 1960 and featured in the film *Ocean's 11*, which was released the same year. It has since been covered by many artists, including Robbie Williams. The remaining Big Band members will now join the Combo on stage.



Originally recorded by Little Willie John and released in April 1956, ***Fever*** has since been covered by such varied artists as Elvis Presley and Madonna. Probably the best-known version, Peggy Lee's recording of *Fever* was released in June 1958 and went on to become her signature song.



(*Everybody's Waitin' for*) ***The Man with the Bag*** is a Christmas song written in 1950. The man everybody is waiting for is Santa Claus who brings presents to those who have been "extra special good". The song was made popular by Kay Starr and has also been recorded by The Brian Setzer Orchestra. It may sound familiar, as in 2000 it featured in an episode of the TV series, *Ally McBeal*.



Happy was written and produced by Pharrell Williams in 2013. It featured on the soundtrack of the film *Despicable Me 2* and was a number one hit in 24 countries including the United Kingdom and the United States. *Happy* was the most successful song worldwide in 2014.



Programme Notes

First performed in Dublin in April 1742, George Frideric Handel's **Messiah** has become one of the most popular choral works of all time. The text for the oratorio was supplied by Charles Jennens who divided each of the three parts of the oratorio into scenes. The pieces being performed this evening are all taken from Part 1, which is frequently performed during Advent.

Scene 2 The coming judgement

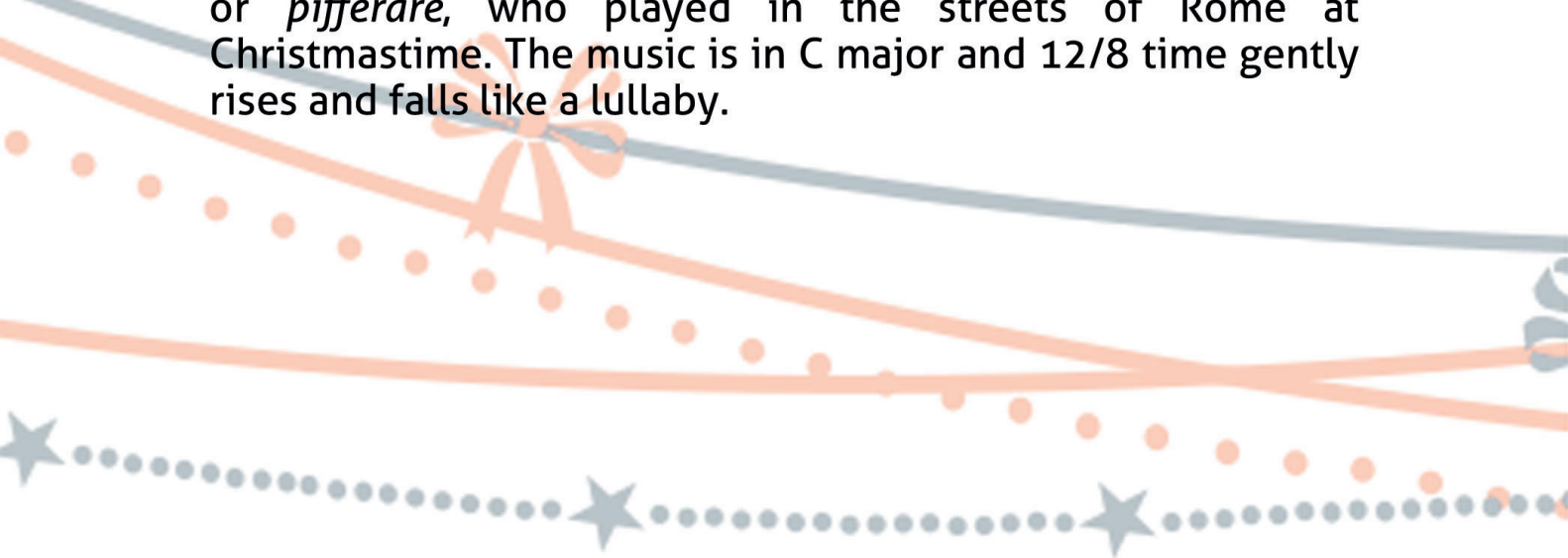
Chorus: And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.
(*Malachi 3: 3*)

Scene 3 The prophecy of Christ

Chorus: For unto us a Child is born, unto us a son is given, and the government shall be upon His shoulder; and His named shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, the Prince of Peace.
(*Isaiah 9: 6*)

Scene 4 The annunciation to the shepherds

Instrumental: The event in which angels tell a group of shepherds about the birth of Jesus. The shepherds are introduced by an instrumental Pastorale, the Pifa, which takes its name from the shepherd bagpipers, or *pifferare*, who played in the streets of Rome at Christmastime. The music is in C major and 12/8 time gently rises and falls like a lullaby.



Programme Notes

Antonin Dvorak wrote the original piano part for the ***Slavonic Dance, Opus 46 No. 4*** in 1878 and orchestrated it a year later. Both his cultural background and his early experience as a professional orchestra player are reflected in his characteristic sound, with its roots in traditional melodies. This piece is a minuet-like dance in 3/4 time, and consists of two musical ideas: the rural theme in the oboe part and a more vibrant middle section. The warm, basic tone of the piece is varied by changes to the instrumentation, creating a very subtle change in colour.



Orpheus in the Underworld (Orphée aux enfers) was composed in 1815 by German composer Jacques Offenbach. The plot is a parody of the 1762 dramatic opera, *Orfeo et Euridice* by Christoph Willibald Gluck. In Offenbach's operetta, Euridice despises her husband Orpheus, in particular for his violin playing. After Euridice is abducted by Pluto, ruler of the underworld, Orpheus is forced to retrieve her from hell. Carl Binder wrote this arrangement for a performance in Vienna in 1860 when Offenbach's original overture was thought to be inadequate. The overture contains several prominent themes from the operetta which are linked by clarinet, oboe and violin solos. The end of the piece features the musical event for which the whole opera is still celebrated—the transformation of a unexceptional minuet into a furious can-can, the *Galop Infernal*, danced by the mythological gods during a heavenly feast.



As is customary in Walt Disney films, music plays a prominent role in *Frozen* (2013) with 23 minutes of the film dedicated to songs. This orchestral arrangement, ***Music from Frozen*** is a richly coloured concert piece which begins with the song *Frozen Heart* sung by rural ice cutters stomping on a frozen lake. The action moves on to the castle of the young princesses who ask, *Do You Want to Build a Snowman?* Olaf the Snowman then celebrates his idea of summer in a revue-like tune, *In Summer*. The extremely popular rock ballad, *Let It Go* is followed by the finale, *For the First Time in Forever*.

Special Thanks

The ESME Board — Julia Priestley, Sarah Mulloy, Laura Morris, Annie Janssen and Elaine Cole

The ESME Helpers Team — Richard Bromham, Genevieve Cory, Eva Dias, Mark Hammond, Frances Hughes, Luis de la Osa de la Rosa, Emily Petrou, Daniel Plappert and Siegfried Wagner

Davy Kazan and David Freer for Big Band management and Jackson Lynch
for Big Band promotion

Christian Brandel, Mayya Bychkova, Sarah Mulloy, Valentin Renner and Léa Vernisse
for support at rehearsals

Nicolas Clerc, Mike Flowerdew, Annie Janssen and Luis de la Osa de la Rosa
for researching and preparing rehearsal materials

Elaine Cole, Eva Dias, Benedikt Holnaicher, Annie Janssen, Sarah Mulloy, Emily Petrou
and Julia Priestley for programme content

Jeannine Meier for graphics and assistance in producing the programme

Elizabeth Elliott and team for organising and running the
Autumn 2015 ESME Weekend Away

Andreas Partilla and Sarah Ready for support at EWA rehearsals

Sanne Hulst for leading voice building workshops

Elizabeth Elliott, Mark Hammond, Luis de la Osa de la Rosa, Sarah Mulloy and Eva Dias for
leading body percussion tutorials

Genevieve Cory for IT support

Michael von Glasow for transporting instruments

Daniel Plappert and Roger Murphy for photography

Don't miss our Summer Concert
Saturday 18 June 2016
7:00 pm
Carl-Orff-Saal, Gasteig

ESME 
English-Speaking Music Ensembles
www.esme-ev.de