



CARL ORFF **CARMINA**
BURANA CANTIONES
PROFANAE

Orff CARMINA BURANA

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BUCKS COUNTY CHORAL SOCIETY

Elma Heckler, Director

Children's Choir of Bucks County

Eileen Finley, Director

Sandra Carlock and Theodore Hendricks-Verdejo

Duo-pianists

Brian Gibson, baritone

Martin Dillow, tenor

Susan Whitenack, soprano

Flossie Ierardi Karen McCabe William Cain

Roger Cocking Phyllis Bitow

Percussion

Program notes and text paraphrase by Kingdon Swayne

May 13, 1989 — 8:00 pm

Central Bucks East High School

Buckingham, Pennsylvania

PROGRAM

I

God's Blacksmith

Zoltán Kodály

Don't Leave Me

Béla Bartók

Three Limericks

Arthur Frackenpohl

1. A Diner at Crewe
2. A Boy of Bagdad
3. A Fellow of Perth

Children's Choir of Bucks County

II

CARMINA BURANA

Carl Orff

(Sung in archaic Latin and low German)

Carl Orff (1895-1982) wrote *Carmina Burana* in 1935-36, when he was forty years old. It changed dramatically his life as a composer. He repudiated all his previous work, which had been in the late-Romantic tradition of extravagantly over-developed harmony, underplayed rhythm, and lush orchestration. His new style gives first place to rhythm, which he saw as "the perfect mediator between instinct and intellect." Melody takes precedence over harmonic complexity; the choral parts are mostly composed in simple Do-Mi-Sol-Do harmony. The percussion section of the orchestra is given star billing. Today's orchestration features five percussionists and two pianos. In short, *Carmina Burana* employs simple, direct musical language that speaks to both instinct and intellect. Listeners of all tastes find it exciting.

Carmina Burana literally means "Songs of Beuern," a district in southern Germany and home of the monastery of Benediktbeuern, where the medieval Latin text that Orff set to music was found. One would expect a medieval Latin text found in a monastery to be devotional in nature. But the twenty-five poems and student songs of *Carmina Burana* celebrate the pleasures of secular life and love. They reflect the lifestyle of "drop-outs" from a church-dominated medieval European society: young men of some education who had failed to find a niche, either as scholars or monks, in the rigidly conventional medieval world. "I am an Abbot" is a savage satire of an all-powerful and oppressive church establishment. Many of the other songs seem designed to assert the absurdity of the austere celibacy practiced by the authors' former colleagues in the monasteries.

A massive chorus (O Fortune) opens and closes the work, asserting that it is good or bad luck, not good or bad management, that rule our lives. In the medieval world, the pagan concept of the Wheel of Fortune, which capriciously raises some and abases others, helped the lowly accept their fate, and also cheered them with the thought that one day the mighty too

would fall. The turning of a wheel is suggested in *Carmina Burana* not only by an ending that returns to the beginning; one can also hear suggestions of the motion of wheels in many places in the body of the work. *Carmina Burana* is presented in three sections. Section I has two parts, **IN SPRINGTIME** and **ON THE LAWN**. Much of the latter is sung in low German. Section II depicts a tavern scene, in which even the poor swan roasting on the spit has his say. The final section celebrates the sweet joys and mysteries of love.

Orff intended the piece for stage presentation, with dancers miming the action. But the music is so compelling that it happily stands alone, and is now most often performed that way.

FORTUNE, EMPRESS OF THE WORLD

1. O Fortuna Chorus
O Fortune

Luck comes and goes.
We mourn together, for fate crushes the brave.

2. Fortune plango vulnera Chorus
I bemoan the wounds of Fortune

The wheel of fortune turns to debase the high and raise the low.

PART I

IN SPRINGTIME

3. Veris leta facies Chorus
The merry face of spring

The warm sun, the soft breezes, the birds and flowers
testify that it is spring, season of love.

4. Omnia Sol temperat Baritone
The sun warms everything

In the sun's warmth love me faithfully, as I love thee.

5. Ecce gratum Chorus
Behold, the pleasant spring

Only a wretched soul turns from joy and love in springtime.

ON THE GREEN

6. Dance Orchestra
7. Floret silva Chorus
The noble woods are burgeoning
The forest turns green, but my lover has ridden off. Ah woe!
8. Chramer, gip die varwe mir Chorus
Shopkeeper, give me color
See the color of my cheeks, young men, and love me!
9. Round Dance Orchestra
Swaz hie gat umbe Chorus
Those who go round and round
The girls in the round dance have no steady lovers.
- Chume, chum, geselle min Chorus
Come, come, my love
Come, come my love.
- Swaz hie gat umbe (reprise) Chorus
Those who go round and round
10. Were diu werlt alle min Chorus
If all the world were mine
If I owned the world I would give it up for love.

I N T E R M I S S I O N

PART II

IN THE TAVERN

11. Estuas interius Baritone
Burning inside
I burn with anger,
My soul is dead, so I seek pleasures of the flesh.

12. Olim lacus colueram
Once I lived on lakes Tenor & Men's Chorus

(The swan sings)

Once I lived on a lake, but now I roast on a spit.

13. Ego sum abbas
I am the abbot Baritone & Men's Chorus

I am an abbot, leader of drinkers and gamblers. Beware of me!

14. In taberna quando sumus
When we are in the tavern Men's Chorus

We all drink. Some of us gamble. We are all destitute.

PART III

THE COURT OF LOVE

15. Amor volat undique
Cupid flies everywhere Soprano & Children's Chorus

The girl without a lover holds the dark night in her heart.
A bitter fate!

16. Dies, nox et omnia
Day, night and everything Baritone

I grieve, for your heart is cold. A kiss would cure me.

17. Stetit puella
A girl stood Soprano

A girl stood like a radiant rose, her mouth in bloom.

18. Circa mea pectora
In my heart Baritone & Chorus

My heart sighs for your beauty. Come to me!

19. Si puer cum puellula
If a boy with a girl Men's Chorus
Cornell Hardy, baritone

When a boy and girl are alone together, love will conquer all!

20. Veni, veni, venias Double Chorus
Come, come, O come

The romantic mood
Come, come, come!
Lovelier than all others,
I glory in you.

The goatish mood
Nazaza, nazaza, nazaza,
Nazaza, nazaza, nazaza,
Nazaza, nazaza, nazaza!

21. In trutina Soprano
In the balance

I waver between modesty and love, then yield to the sweet yoke.

22. Tempus est iocundum Children, Soprano
Baritone & Chorus
This is the joyful time

New, new love is what I am dying of!

23. Dulcissime Soprano
Sweetest one

Sweetest one! Accept me as your love!

BLANZIFLOR ET HELENA*

24. Ave, formosissima Chorus
Hail, most beautiful one

Your beauty is glorious, like that of Venus or Helen.

FORTUNE, EMPRESS OF THE WORLD

25. O Fortuna (reprise) Chorus
O Fortune

Luck comes and goes.
We mourn together, for fate crushes the brave.

*Blanziflor, heroine of a medieval romance, and Helen of Troy are joined as symbols of feminine perfection.

ABOUT THE ARTISTS:

SANDRA CARLOCK, pianist, received her Bachelor of Music degree from Oberlin Conservatory of Music as a scholarship student of Arthur Dann. She did graduate work at Julliard, and was a student of Madame Rosina Lhevinne and Martin Canin. A prize winner of the first Emma Feldman Memorial Competition, she concertized throughout the United States under the management of the National Music League, New York City. She is in demand as a recitalist here and abroad, and is pianist in the Alverthorpe Trio-in-residence at Settlement Music School in Philadelphia. She is presently accompanist for the Bucks County Choral Society. Ms. Carlock is on staff by special arrangement at the Settlement Music School, where she holds, the Arthur Judson Distinguished Faculty Chair.

THEODORE HENDRICKS-VERDEJO, pianist, is a graduate of the Escuela Libre de Musica in Hato Rey, Puerto Rico. He holds degrees from the Peabody Conservatory of Music where he studied with Ellen Mack. He later studied at Temple University with internationally renowned pianist, Natalie Hinderas. He was recently a recipient of the "Premio de Musica" presented by the Institute of Puerto Rico in New York for distinction in the field of classical music. He is on the faculties of the Settlement Music School in Philadelphia, the Newtown Piano School and the Gregory School of Trenton.

The 40-member **CHILDREN'S CHOIR OF BUCKS COUNTY**, under the direction of Eileen Finley, has been delighting audiences since its founding in 1977. The choir has performed with university choirs and with symphony orchestras, which include most recently the Temple University Choir in Britten's *St. Nicholas Cantata*, and with the Delaware Valley Symphony Orchestra in Humperdink's *Hansel and Gretel*. The choir will travel to England in June for an 8-day concert tour.

SUSAN WHITENACK, coloratura soprano, is a resident of Gardenville. She holds degrees from Eastman School of Music and Smith College. Recently, Ms. Whitenack has sung roles with the Camerata Opera in Cherry Hill, New Jersey, which include Musetta in Puccini's *La Boheme* and Norina in Donizetti's *Don Pasquale*. She was the recipient of a Fellowship to the Aspen Opera Theater Center, where she performed the role of Clorinda in Rossini's *La Cenerentola* under the baton of Claudio Scimone. Ms. Whitenack has toured the United States and Canada with the David Dusing Singers and the Norman Luboff Choir.

MARTIN DILLOW, tenor is a graduate of Cincinnati Conservatory of Music and the University of Oklahoma. He has sung operatic roles in Strauss' *Der Rosenkavalier* under conductor Julius Rudel, and in *I Pagliacci* with the New Jersey State Opera. Future engagements include a three-week solo tour in Europe as tenor soloist in Mozart's *Requiem* and Rossini's *Stabat Mater*. He is an Associate Professor at Rutgers University, with a studio of private students.

BRIAN GIBSON, bass-baritone, is a native of Reading. He has appeared in drama, musical comedies, and on network, public and European television. He has received critical acclaim for his performances in *Show Boat*, *Man of La Mancha* and other productions, as well as in operatic roles in *Aida*, *Tosca*, *Nabucco*, *Il Trovatore*, and *Porgy and Bess*. Mr. Gibson has performed solo recitals and has been guest artist at music festivals. His orchestral appearances include the New Jersey Symphony, New Orleans Symphony, Harrisburg Symphony, the Philadelphia Orchestra and the Reading Symphony. He is on the music faculty of the Wyomissing Institute of Fine Arts.

ELMA HECKLER, Hatfield, now in her twelfth season with the Choral Society, holds a Bachelor of Music degree from Juniata College and a Master of Music degree from Westminster Choir College where she was a conducting student of Joseph Flummerdeldt. She has pursued additional study at Eastman School of Music as well as with prominent conductors including Elaine Brown, Robert Shaw, Dale Warland, and Robert Page. Mrs. Heckler maintains active membership in the American Choral Directors Association and Chorus America.

BUCKS COUNTY CHORAL SOCIETY

Now in its sixteenth season, the Bucks County Choral Society is a sixty-member choir of talented and dedicated musicians whose performances win consistent praise from critics and audiences in the Delaware Valley. Recognized for its varied programming, the Society's repertoire extends from Renaissance motets to 20th century commissioned pieces. Its members regularly participate in workshops whose clinicians have included outstanding choral musicians such as Robert Page, Elaine Brown, Judith Nicosia Civitano, and Greg Funfgeld. In July, the Choral Society will travel to Austria where it will be one of four U.S. choirs participating in the Salzburg Church Music Festival.

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*Guest Singer

For further information about the Choral Society or to arrange an audition for the 1989-90 season, please call 493-0217 or 855-2175.

European Tour Farewell Concert

Saturday, July 1, 1989 — 8:00 pm

Doylestown United Methodist Church
Swamp Road, Doylestown, Pennsylvania
Freewill Offering - No tickets required

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