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Carmina Burana and Hymn to St. Cecilia

Department of Music, University of Richmond

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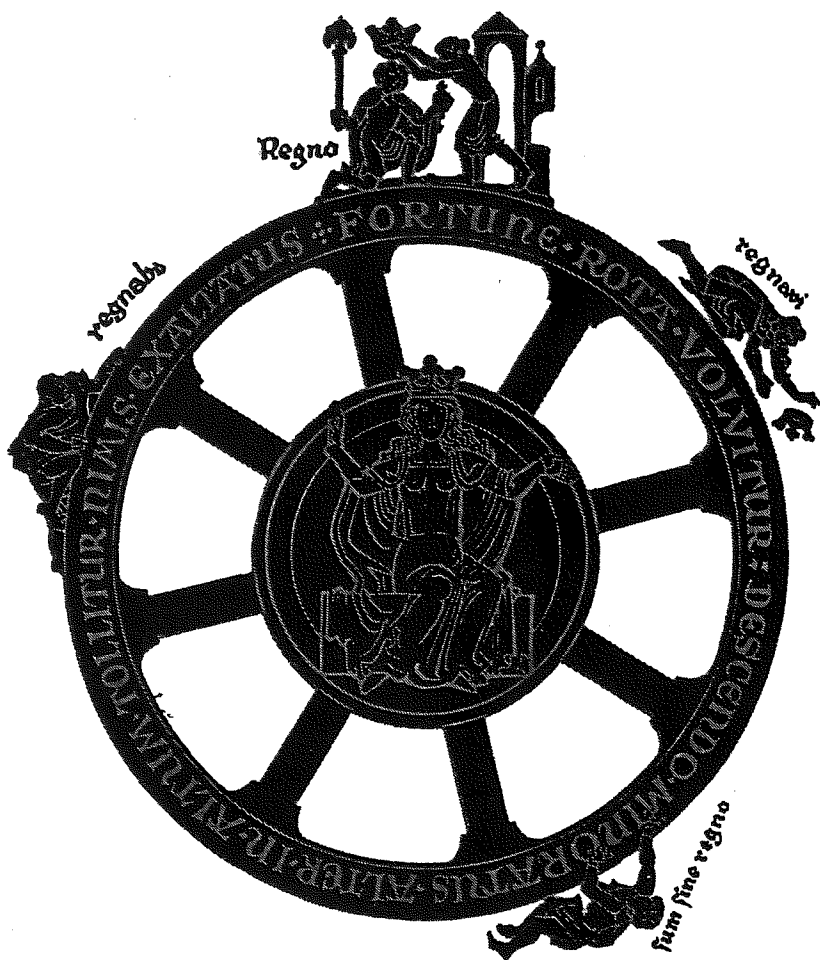
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CARL ORFF **CARMINA**
BURANA CANTIONES
PROFANAE

UNIVERSITY OF RICHMOND

*The Department of Music
presents*

**Carmina
burana**

Carl Orff

and

**Hymn to
St. Cecilia**

Benjamin Britten

UNIVERSITY OF RICHMOND CHOIR
SCHOLA CANTORUM
VCU CHORAL ARTS SOCIETY
VCU PERCUSSION ENSEMBLE

SUNDAY, APRIL 11, 1999

8:00 PM

CAMP CONCERT HALL

I

A Pentatonic Alleluia Ross Whitney

Exsultate justi Lodovico Viadana

Psalm 33

(c.1560-1627)

Rejoice in the Lord, O you just ones:
Praise is fitting for the upright.
Give praise to God on the harp,
play on the ten-stringed psaltery
Sing to him a new song,
Sing well with a strong voice.

O quam gloriosum Tomas Luis de Victoria

(1548-1611)

O how glorious is the kingdom,
where all the saints rejoice with Christ.
Dressed in white robes, they follow
the lamb wherever he goes. Alleluia!

Rest Ralph Vaughan Williams

Text by Christina Rossetti

(1872-1958)

O earth lie heavily upon her eyes;
seal her sweet eyes weary of watching Earth.

Lie close around her,
leave no room for mirth with its harsh laughter,
nor for sound of sighs,
she hath no questions,
she hath no replies,
hushed in and curtained with a blessed dearth
of all that irked her from her hour of birth;
with stillness that is almost Paradise.

Darkness more clear than noonday holdeth her,
silence more musical than any song;
even her very heart hath ceased to stir;
until the morning of Eternity
her rest shall not begin nor end, but be,
and when she wakes she will not think it long.

At the Round Earth's Imagines Corners Williametta Spencer

Text by John Donne

At the round earth's imagin'd corners, blow
Your trumpets, Angells, and arise, arise
From death, you numberlesse infinities
Of soules, and to your scattered bodies goe,
All whom the flood did, and fire shall o'erthrow,
All whom warre, dearth, age, agues, tyrannies,
Despaire, law, chance, hath slaine, and you whose eyes,
Shall behold God and never taste death's woe.

But let them sleepe, Lord, and mee mourne a space,
For, if above all these, my sinnes abound,
'Tis late to ask abundance of Thy grace.
When wee are there; here on this lowly ground.
Teach mee how to repent; for that's as good
As if Thou hadst seal'd my pardon, with Thy blood.

Hymn to St. Cecilia, Op. 27 Benjamin Britten

Text by William Auden

(1913-1976)

I

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

No longer need it
For any deed.

I shall never be
Different. Love me.

Blessed Cecilia . . .

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

III

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your over dead,
Weep for the lives your wishes never led.

II

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you

O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving
breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.

Erin Stults, soprano
Laura Knouse, soprano
Andrea Johnson, mezzo-soprano
Anthony Aloise, tenor
Kyle Kahuda, bass

That Lonesome Road arr. Simon Carrington

In the Mood arr. Peter Gritton

SCHOLA CANTORUM

II

Carmina burana

Carl Orff
(1895-1982)

Fortuna imperatrix mundi

O fortuna Choir
Fortune plango vulnera Choir

Primo vere

Veris leta facies Choir
Omnia Sol temperat Mr. Lindbloom
Ecce gratum Choir

Uf dem anger

Tanz Pianists
Floret silva Choir
Chramer, gip die varwe mir Choir
Swaz hie gat umbe Choir
Chume, chum geselle min Choir
Swaz hie gat umbe Choir
Were diu werlt alle min Choir

In taberna

Estuans interius Mr. Linbloom
Olim lacus coluerum Ms. Stevens and Choir
Ego sum abbas Mr. Lindbloom and Choir
In taberna quando sumus Choir

Cour d'amours

Amor volat undique Choir
Dies, nox et omnia Mr. Lindbloom
Stetit puella Ms. Burrs
Circa mea pectora Mr. Lindbloom and Choir
Veni, veni, venias ♪ Choir
In trutina Ms. Burrs
Tempus est iocundum Mr. Lindbloom and Choir
Dulcissime Ms. Burrs

Blanziflor et Helena

Ave formosissima Choir

Fortuna imperatrix mundi

O fortuna Choir

CHRISTOPHER LINBLOOM, BARITONE
LISA EDWARDS-BURRS, SOPRANO
SUZANNE STEVENS AARON, MEZZO-SOPRANO

THE UNIVERSITY OF RICHMOND CHOIR
VCU CHORAL ARTS SOCIETY
VCU PERCUSSION ENSEMBLE

Sean Combes
Daniel Evans
Brian Holder
Matt McCutchen
Jay Sikes

KATHY HUGHES, PIANIST
DREAMA LOVITT, PIANIST
JEFFREY RIEHL, CONDUCTOR

Meet the Soloists

Christopher W. Lindbloom has served on the music faculties of Point Loma College, Chapman University, Rancho Santiago College, and the University of North Texas. An experienced soloist, Dr. Lindbloom has performed with numerous music organizations in the Boston and Southern California regions, including the Corona Del Mar Baroque Festival, the San Diego Symphony, and the Long Beach Symphony. He participated in the Merola Opera Program of the San Francisco Opera and was a winner of the New England Regional Metropolitan Opera Auditions. Also an experienced church musician, he served as soloist for the La Jolla and Hollywood Presbyterian Churches and organist for the Episcopal Church of the Good Shepherd in Richmond and St. Paul's Episcopal Church in Petersburg, Virginia. Dr. Lindbloom earned degrees in music from Boston University, San Diego State University, and the University of Southern California. He currently works as a financial advisor for Legg Mason Wood Walker, Inc., Richmond.

Lisa Edwards-Burrs, who is well-known to Richmond audiences, received the B.M. and M.M. degrees in voice performance from Virginia Commonwealth University, where she was a student of Wayne Batty. An active solo singer, Mrs. Burrs has performed with the Richmond, Roanoke, and Petersburg Symphony Orchestras as well as the Williamsburg Symphonia, and has won numerous awards and competitions, including state, regional, and national levels of the National Association of Teachers of Singing competitions. In 1997, she was awarded the Carson Silver Medal at the American Traditions Competition of Savannah! Onstage, and in 1994 was one of twelve singers chosen by the United States Information Agency to serve as an Artistic Ambassador during a five-week concert tour of South America. Mrs. Burrs is currently a member of the music faculty at Virginia State University and an adjunct instructor of voice at Virginia Commonwealth University.

Suzanne Stevens, mezzo-soprano, has sung to critical acclaim around the country. Her operatic credits include the role of Dinah in Opera Carolina's production of Bernstein's *Trouble in Tahiti*, and Maddalena in *Rigoletto* with the Lansing Lyric Opera. She has also sung with the Ash-Lawn Highland Summer Festival in Charlottesville, performing the role of Ma Moss in its acclaimed production of Aaron Copland's *The Tenderland*; and with Virginia Opera as part of their SPECTrum Artist program, which introduces opera to schools and communities throughout the Commonwealth. She made her professional debut with Portland Opera (Oregon) in Offenbach's *Les Contes d'Hoffmann*, and has also sung the roles of Hansel in Humperdinck's *Hansel and Gretel*, Dorabella in Mozart's *Così fan tutte* and Mother Marie in Poulenc's *Dialogues of the Carmelites*. She has presented recitals in the Richmond area, including performances at the Virginia Museum of Fine Arts. She teaches voice at the University of Richmond, and is on faculty with the Virginia Commonwealth University Community School for Performing Arts. She has studied with Marcia Baldwin, Meredith Zara, Elly Ameling, and Ellen Faull. A graduate of Michigan State University, she earned the Master of Music degree in Vocal Performance and Literature from the Eastman School of Music, where she also earned the Performer's Certificate in Voice.

Carmina burana: notes and Translations

On Maundy Thursday, 1934, a fateful event occurred. There came into Carl Orff's hands a copy of a book published 87 years earlier: *Carmina Burana*, Latin and German songs of a thirteenth-century manuscript from the Benedictine monastery of Benediktbeuern, edited by Johann Andreas Schmeller, then librarian of the Bavarian Royal Court and State Library.

Orff opened the book. His eyes immediately fell on the first page, bearing the traditional picture of Fortune with her wheel and the poem "O Fortuna." As he has written, "Picture and words seized hold of me . . . A new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind." That very day, he sketched the great *Fortuna* chorus which begins and ends the work.

Thus was born Carl Orff's *Carmina Burana*. After its first performance in June, 1937, he told his publisher: "Everything I have written to date, and which you have, unfortunately printed, can be destroyed. With *Carmina Burana*, my collected works begin." Indeed, this was his first work to embody his concept of a magical world—*theater*—one which he has been realizing, in ever more refined forms, throughout his subsequent career.

Listeners will immediately become aware of some of Orff's stylistic fingerprints: his static, steady-state rhythm and harmony; his great variety of vocal styles, from monotone psalmody to Italianate floridity; his sensitivity to the sounds of different languages; his large, colorful orchestra, heavy on percussion. All this adds up to a neo-primitive music—*drama of raw power*, whose propulsive rhythm, sparked by the composer's zest for life, carries one along irresistibly. Thus, *Carmina Burana* becomes an ultimate celebration of life.

Acknowledgments:

Andreas Liess (tr. Adelheid and Herbert Parkin), Carl Orff. London, Calder and Boyars, 1966.

Werner Thomas (tr. Lionel Salter), "Preface" to score of *Carmina Burana*, "Music of Our Time" series, Schott ED 4425, Mainz (etc.), 1981..

ABOUT THE POEMS AND THIS TRANSLATION

The poems in the *Benediktbeuern* manuscript come from many different authors. We do not even know who they all were. But among the men who composed and sang these verses were, surely, students, teachers, wandering scholars and vagrant

monks (the "Gyrovagues" whom St. Benedict castigates in his Rule).

None of these people were overburdened with prudery. They wrote about medieval life in the raw as they experienced it in their wanderings. The collection is a heady mix of languages (Latin, French and German, sometimes in the same poem), poetic styles, and moods (from the most raucous drinking song to the most tender tribute of courtly love). References to classical mythology and contemporary events are freely mixed, as well, creating a sometimes unsettling sense of anachronism.

This poetry has attracted many translators. Understandably, most English translations, like this one, were made in connection with performances of Orff's work. However, I recently came upon a translation with commentary by John Addington Symonds, published in Chatto and Windus' "Medieval Library" in 1925 under the title *Wine, Women and Song*. Here is how Symonds translates the opening lines of Orff's No. 19: "When a young man, passion laden, / In a chamber meets a maiden . . ." Oh well, the styles change.

This translation aims to preserve the playfulness, even the outrageousness of the originals. (Let's face it, folks: a lot of this poetry is doggerel.) It was a plus that the meter of the Latin verses often invited tricky triple-rhyming after the manner of one of my favorite American popular lyricists, Lorenz Hart (as in Rodgers & Hart). I have paid a gentle tribute to his, "Spring Is Here" in No. 5. In No. 4, I have quoted a line from one of my own pop songs on the same subject. No matter where, when, or celebrated by whom, Spring is Spring!

Like the models, I have not shunned anachronisms, sometimes glaring ones, on occasion. (I leave each reader to discover them for her/himself.) Nor have I avoided clashes of flowery and colloquial language. It's all in fun. So — enjoy!

—Dr. Dika Newlin
Professor of Music
Virginia Commonwealth University

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Of all lilies snowiest,
Of all lovers loveliest,
I worship you, O Glorious!

21. Two roads I see;
Which shall it be
Towards Wanton love, or chastity?

I've made my choice;
I bend my neck to your sweet yoke,
I lend my ear to your sweet voice.

22. Time to be jolly;
Maidens, dance!
Shun melancholy;
Young men, prance!
Oh, oh, I'm all aglow!
For love of a girl
I'm flying, I'm burning;
For a brand-new love
I'm dying, I'm yearning.

When you're complying,
Love is perfected;
When you're denying,
I'm so dejected!
Oh, oh . . . (etc.)

In snows hibernal
Man becomes cold;
Breezes blow vernal,
Man waxes bold!
Oh, oh . . . (etc.)

Though my virginity
Teases to play,
My juvenility
Gets in the way.
Oh, oh . . . (etc.)

Come to me, dearest girl,
Please don't be shy;
Hurry up, beautiful—
Quick, or I'll die!
Oh, oh . . . (etc.)

23. Sweetest man, I give you all of me.

BLANZIFLOR AND HELENA

24. Hail, most beautiful of all,
Gem of gems most precious;
Hail, o maiden exquisite,
Virginal and glorious.
Hail, o light of all the world,
Rose so sweet and luscious.

Blanziflor and Helena,
Venus, goddess generous!

FORTUNA, RULER OF THE WORLD

25. (Reprise of No. 1)

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