Brigham Young University
College of Fine Arts and Communications
School of Music

Carmina Burana
by Carl Orff
Combined Choirs and BYU Philharmonic

xix-xx Februarius MMXX
de Jong Concert Hall
Harris Fine Arts Center
BYU Singers
Andrew Crane, conductor

Concert Choir
Rosalind Hall, conductor

Men's Chorus
Rosalind Hall, conductor

Women's Chorus
Sonja Poulter, conductor

Hobble Creek Singers
Leanna Crockett and Leslie Walker, conductors

Utah Children's Choir
Kay Asay, conductor

BYU Philharmonic Orchestra
Kory Katseanes, conductor

Melissa Heath, soprano
Jonah Hoskins, tenor
Robert Brandt, baritone
Fortuna imperatrix mundi

O Fortuna
    O Fortune, like the moon, you are changeable,
    ever waxing and waning

Fortune plango vulnera
    I bemoan the wounds of Fortune with weeping eyes,
    for the gifts she made me, she perversely takes away

Primo vere

Veris leta facies
    The merry face of Spring turns to the world,
    sharp winter now flees

Omnia sol temperat
    The sun warms everything, pure and gentle

Ecce gratum
    Behold the pleasant and longed for spring
    brings back joyfulness

Uf dem anger (On the Green)

Tanz (Dance)

Floret silva nobilus
    The noble woods bloom in flowers and leaves

Chramer, gip die varwe mir
    Shopkeeper, give me color to redden my cheeks,
    so I might catch young men!
Reie (Round Dance)

Swaz hie gat umbe
Those who go round and round are all maidens
who want to do without men

Chume, chum, geselle min
Come, Come, my love, I long for you

Swaz hie gat umbe
Those who go round and round are all maidens
who want to do without men

Were diu werlt alle min
If all the world were mine, from the sea to the Rhine

In taberna

Estuans interius
Burning inside with violent anger,
bitterly I speak to my heart

Olim lacus colueram
Once I lived on lakes, once I looked beautiful,
when I was a swan
Now I lie on a plate, black and roasting fiercely
I cannot fly anymore, I see bared teeth
Poor me! Poor me!

Ego sum abbas
I am the Abbott of Cockaigne, and whoever searches me out
will find me at the tavern in the morning
Woe! Woe! Woe!

In taberna quando sumus
When we are in the tavern we do not think
how we will go to dust
Cour d'amours (The Court of Love)

Amor volat undique
   Cupid flies everywhere seized by love

Dies, nox et omnia
   Day, night, and everything is against me
   Your beautiful face makes me weep
   As a cure, I would be revived by a kiss

Stetit puella
   A girl stood in a red tunic; if anyone touched it,
   the tunic rustled

Circa mea pectora
   In my heart there are many sighs for your beauty,
   which wound me sorely

Si puer cum puellula
   If a boy with a girl tarries, happy is their meeting

Veni, veni, venias
   Come, come, o come, do not let me die

In trutina
   In the wavering balance of my feelings set against each other
   I must choose

Tempus et iocundum
   This is the joyful time, O maidens rejoice

Dulcissime
   My sweetest one, I give my all to you.

Blanziflor et Helena

Ave formosissima
   Hail, most beautiful one, precious jewel

Fortuna imperatrix mundi

O Fortuna
   O Fortune, like the moon, you are changeable,
   ever waxing and waning
Why Do We Love Carmina So?

By Kory Katseanes

One of the most popular and accessible works of the twentieth century owes its fame not to the profundity of thought expressed in its Goliardic poetry, not to the depth of its music content, but to the richness of its textures and unrestrained exuberance. Carmina Burana speaks to us in primal ways. Because of the challenges of the Latin and Old German texts, we are happily forced to listen to the music as a purely aural experience. The texts, even when translated, are quickly left behind in the adrenaline rush of sound and rhythm. The chantlike monodies are surprisingly effective—not for telling a story but for conveying a mood. Carmina Burana is full of moods: hope, despair, companionship, prosperity, poverty, love, and loneliness. But one sense pervades the whole—the fateful passage of time. We glimpse a time when the world was far less predictable, survivable, or understandable. Now we know that time as the Middle Ages, but it could as easily be a futuristic view of inevitable events. That is how it is often used in Hollywood. Though the music itself was written in 1936, the sound would have us transported much closer to when the texts were written.

Discovered in the nineteenth century in the Benediktbeuern monastery in Bavaria, these poems came not from monks but from wandering students in the twelfth and thirteenth centuries. These students were called Goliards for their allegiance to Saint Golias, the mythical patron saint of wandering scholars. With the rise of Scholasticism and the founding of the universities in Paris, Bologna, and London, students began traveling Europe both to study and to try out newfound knowledge. These student-poets wrote, as you would expect, of the beauties of nature, the joys of the tavern, the desire to find love.

To be clear, by programming Carmina Burana, we celebrate its vivacious, irresistible exuberance, but neither condone nor endorse the worldly view of Goliardic life one can find in the texts. The worldly innuendo of its texts are neither substantial nor relevant, however, what is readily apparent and appreciable are the joys of nature and companionship, and the overwhelming tide of fate and fortune. Orff’s work focuses on these themes primarily, though undoubtedly there was much of drudgery, sickness, and certainly death in Medieval life that neither he nor the Goliards got around to addressing. Nonetheless, it is also true that whatever measure of redeeming qualities were valued anciently we continue to seek even today. This is the key to why Carmina has held such a grip on our culture. But truthfully, it’s Orff’s music that carries the day. His music is what draws us back time after time.

It is the craft of Carl Orff that makes us sit up and listen. What a stroke of genius to couch these otherwise rather ordinary poems in a musical language that is familiar to us yet evokes a medieval age! If orchestras had existed in the medieval period, Orff gives the impression this is how they would have sounded. Full of driving rhythms and powerful dynamics, this music speaks to us in irresistible ways. It is visceral,
raucous, sensual. Its beauties are not subtle—they are simple. Carmina Burana is set in three main sections: the first “In Spring” and “In the Meadow,” the second “In the Tavern,” and the third “The Court of Love.” The famous “O Fortuna” chorus begins and ends the entire work.

Why do we love Carmina so? Thomas Kahlcke explains: “The implacably pounding rhythm will not leave us alone, but hammers away with primary force. Harmonies of primitive directness bypass our intellect and reason and find their way straight to our heart. And the mythic appeals of the opening chorus take hold of us at once, tempting us to add our voice to a hymn that seems to well up from another, prehistoric age.” The best way to enjoy Carmina is to sit back and let the music take you back to a time when Fortuna—like the moon, inexplicably mysterious—ruled the world, and you held tightly to the only things you could comprehend: nature, friendship, and love.

**Upcoming Concerts**

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<td>BYU Symphony Orchestra Concerto Night</td>
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BIOGRAPHIES

Soprano Melissa Heath enjoys a varied career of opera, concert and recital work. Hailed as a "soaring, sparkling soprano" with "vivacious stage presence", recent opera roles include Countess in Mozart's *Le Nozze di Figaro* and Micaëla in Bizet’s *Carmen*. Recent concert work includes Vaughan Williams's *Dona Nobis Pacem* and both Mozart's *Requiem* and *Mass in C Minor* with the Temple Square Chorale and Orchestra at Temple Square, Handel’s *Messiah* with the Mormon Tabernacle Choir, and both Mozart's "Exsultate, jubilate" and Barber’s *Knoxville, Summer of 1915* with Sinfonia Salt Lake.

With Utah Symphony, Heath has performed both Nielsen's Symphony no. 3 and Handel’s *Messiah*. In November 2017 she was the soprano soloist with Ballet West in choreographer Nicolo Fonte’s world premiere of *Carmina Burana*. In 2018 Heath had the pleasure of singing songs of Messiaen and Schubert on the NOVA Chamber Music Series season finale concert and performed recitals in Seattle and New York. In 2019 she sang the role of The Water in Utah Opera's production of *The Little Prince*, Mahler’s Symphony no. 2 with Salt Lake Symphony, and performed with the Utah Symphony in their Deer Valley Concert Series. Heath was a district winner in the Metropolitan Opera’s National Council Auditions, and has twice been a regional finalist in the National Association of Teachers of Singing biennial art song competition. Heath is an assistant professor of music and the vocal area coordinator in the Department of Music at Utah Valley University. She holds a bachelor's degree in voice from Brigham Young University, and her master of music and doctorate of musical arts degrees in voice from the University of Utah.

Jonah Hoskins hails from Saratoga Springs, Utah. His past roles include Tamino in *Die Zaubertöte*, Septimius in *Theodora*, and Rinuccio in *Gianni Schicchi* at BYU as well as Benvolio in *Roméo et Juliette* with Utah Opera. Last summer, Hoskins was a young artist with Des Moines Metro Opera, where he study-covered the role of Candide. He will return again this year to cover the title role of Platée, and sing the master of ceremonies in the *Queen of Spades*. Previously Hoskins was also a young artist with Ohio Light Opera and attended HGO's YAVA program.
Most recently, Hoskins has been selected as a semi-finalist in the Metropolitan Opera competition. Other credits include finalist in the Lotte Lenya Competition where he received the "Extraordinary Artistic Promise" award, first in the NOA competition, and the encouragement award at the Rocky Mountain Region MONC audition. Hoskins is currently studying vocal performance at BYU where he studies with Dr. Robert Brandt and will graduate this spring with his BM in music.

Robert Brandt, baritone, has a special love for performing the art song repertoire. He was a finalist in the 2014 Mary Trueman Art Song competition, winning the Pierre Bernac prize for best French song performance. Other recital performances include Schubert's "Winterreise" with pianist Roger Vignoles, a recital of Mendelssohn and Schumann lieder at Mendelssohn’s former home in Leipzig, Germany, and several performances with the Serafin String Quartet.

Brandt earned BM and MM degrees in vocal performance from Brigham Young University, and a DM in vocal performance from Indiana University. After seven years of teaching at the University of Delaware, he is now a member of the BYU voice faculty.

This musical event is the 75th performance sponsored by the BYU School of Music for the 2019–2020 season.

Please consider recycling this program at the receptacle near the exit. Thank you!
Scan or visit bit.ly/mc-howgreat to watch the new BYU Men’s Chorus music video How Great Thou Art.

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