

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678. To listen to a taped message of the week's coming events, call 485-2000, ext. 2533.

**Monday, March 1 · 8 p.m., Beall Hall
CHAMBER MUSICALE**

UO Chamber Ensembles; \$5, \$3

**Tuesday, March 2 · 8 p.m., Beall Hall
100th MONKEY ENSEMBLE**

UO Ensemble; Free

**Thursday, March 4 · 8 p.m., Beall Hall
CAMPUS BAND, CAMPUS ORCHESTRA
UO REPERTOIRE SINGERS**

UO Ensembles; free

**Saturday, March 6 · 10:30 a.m., Beall Hall
SUZUKI STRINGS**

Children's Concert Series; \$5, \$3, \$2

**Saturday, March 6 · 8 p.m., Room 198 Music
FUTURE MUSIC OREGON**

UO Music Technology Program; \$5, \$3
New computer and intermedia compositions.

**Sat., March 6 · 8 p.m., Dougherty Theatre
AFRICAN COMMUNITY NIGHT**

Department of Dance; \$10, \$5
Featuring Dance Africa, UO Gospel Ensemble,
and guest artist Lucky Moyo from Zimbabwe.

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104th Season, 58th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Umpqua Community College
Florence Performing Arts Center
EMU Ballroom

February 27, 2004
February 28, 2004
February 29, 2004

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

CARMINA BURANA
by Carl Orff
Wayne Bennett, conductor

with the

UNIVERSITY SYMPHONY

UNIVERSITY SINGERS
Sharon J. Paul, conductor

SOLOISTS:
Neil Wilson, baritone
Marie Landreth, soprano
Andrew Brock, tenor
Christine Keene, soprano
HunJin Kim, baritone



UNIVERSITY OF OREGON

PROGRAM

Fortuna Imperatrix Mundi

- 1 O Fortuna
2 Fortune plango vulnera

I Primo vere

- 3 Veris leta facies
4 Omnia Sol temperat
5 Ecce gratum

Uf dem anger

- 6 Tanz
7 Floret silva nobilis
8 Chramer, gip die varwe mir
9 Reie
Swaz hie gat umbe
Chume, chum geselle min
Swaz hie gat umbe
10 Were diu werlt alle mine

In Taberna

- 11 Estuans interius
12 Olim lacus colueram
13 Ego sum abbas
14 In taberna quando sumus

Cour d'amours

- 15 Amor volat undique
16 Dies, nox et omnia
17 Stetit puella
18 Circa mea pectora
19 Si puer cum puellula
20 Veni, veni, venias
21 In trutina mentis dubia
22 Tempus est iocundum
23 Dulcissime

Blanziflor et Helena

- 24 Ave formosissima

Fortuna Imperatrix Mundi

- 25 O Fortuna

UNIVERSITY SINGERS PERSONNEL

David Tishim, assistant conductor

Hung-Yun Chu, accompanist

Soprano

Sophie Bloch
Sarah Cawley
Susannah Day
Rachel Gitner
Dana Hutcheon
Anna Joham **
Sarah Klein
Karen Kumley
Maggie Lieberman
Melissa Norland
Rachel Poetzl
Katherine Saxon
Hannah Scriven
Anna Seitz
Ceara Turner
Weichun Wang

Alto

Kirsten Arbogast
Kate Darby
Schell Easterday
Julie Fabrizio
Holly Feng
Logan Gentry
Megan Grant
Ruth Hoffman
Ona Jewell
Tiffany LeBrun
Megan McCornack
Margaret McGladrey
Lauren McGuire **
Anna Mezger-Sieg
Emily Peterson
Emily Pidcock
Sarah Pruitt
Annaleah Tubbin
Jennifer Walker
Rachel Weirichs
Sarah Wood

Tenor

Moses Barrett **
Michael Brumit
Chris Chang
Ray Elliott
Rob Floyd
Adam Heifetz
Jethro Higgins
Brett Holts
Tetsuya Kawamura
Jeff Kolb
Aaron Matthew
Eddie May
Damien Rennie

Bass

Paul Anderson
Greg Barkett
Cory Battey
Jordan Beckett
James Cragun
Evan Howells
Joshua Kauffman
Josh Klatz
Brian Levy
Andrew Savageau
Collin Stark-Benz
Matt Svoboda
Gregory Taylor
David Tishim **
Hon-Wai Yu
Kellen Wertz

** *Section Leader*

UNIVERSITY SYMPHONY PERSONNEL

Flute

Kanae Komugi*
Kimary Welsh
Jennifer Miller

Oboe

Jillian Camwell*
Kevin Findtner
Marisa Schwartzman

Clarinet

Blake McGee*
Laura Woodruff
Michael Almich

Bassoon

Brian Ellingboe*
Melissa Schoenack
Kerry East

Horn

Leah Golden-Sea*
Scott A. King*
Alice Codieck
Peter Yurkovich
Kelly Norris

Trumpet

Zachary C. Person*
Michael Wilson
Kim Hannon
Dan Kocurek

Trombone

Louis Olenick*
Amy Thompkins
Nathan Brown

Tuba

Cody Forcier

Piano

Shaunna Eberhard
Hung-Yun Chu

Timpani

Chris Whyte*

Percussion

Aaron Jester*
Josh Hakanson
Tony Fowler
Erica Drake

Tom Mulkey
Alex Singer

Violin I

Gina Chi**
Lillie Wells
Lionel Thomas
Elizabeth Doty
Yochiro Etsuki
Michelle Henich
Rose Barrett
Leif Karlstrom
Pamela Johnston

Violin II

James Andrewes*
David Rand
SciaroniRose
Yi-San Shih
Danae Thomason
Lindsey Matsuo
Kimberly Ford
Erin Carey
Casey Marks-Fife

Viola

Samara Humbert*
Cristina Cruz-Uribe
Michelle Davidson
Michelle Rahn
Emma Tepfer
Melissa Thayer
Peter Hallinen
Graeme Huguenot

Cello

Nicholas Toben*
Jeanine Lafitte
Tanya Ortiz
Holly Larsen
Jonathan Vetter
Nisha Calkins
Chris Thomas

Bass

Dylan DeRobertis*
Eddy Robinson
Erik Mimnaugh
Aaron Wagner

***Concertmaster*

**Principal*

ABOUT TONIGHT'S SOLOISTS

Neil Wilson (baritone) has sung to critical acclaim throughout the United States and Germany during a wide-ranging career as teacher and singer. He has been a soloist at the John F. Kennedy Center for the Performing Arts and with the Seattle, Denver, Oregon, Richmond, San Antonio, Spokane, Eugene, Annapolis, and Rochester symphonies, as well as with the Oregon Bach Festival, Eugene Concert Choir, Cascade Music Festival, Grand Teton Festival, Peter Britt Festival, Alaska Music Festival, and the Richmond Big Gig. He was a recording artist with South German Radio in Stuttgart and soloist in recital and oratorio performances in Cologne, Frankfurt, Nuremberg, Stuttgart, Detmold, and Oldenburg as well as Lyon and St. Etienne, France. Wilson has sung leading and supporting roles in more than forty opera and musical theatre productions with Portland Opera Association, Opera Southwest, Opera Roanoke, Eugene Opera, and Oregon Repertory Theater. He was soloist in performances of Carl Orff's *Carmina Burana* with Atlanta Ballet and Richmond Ballet and performed Mahler's *Kindertotenlieder* with Pacific Northwest Ballet in the Seattle Opera House. Wilson's academic career spanned over forty years. He was member of the faculty of Eastern Oregon University, the University of Oregon, The University of Texas at San Antonio, and Virginia Commonwealth University, where he retired as emeritus professor in 1996. He earned bachelor's and master's degrees at the University of New Mexico and the Ph.D. at Indiana University.

Returning doctoral student **Marie Landreth** (soprano) received her bachelor's degree from the University of Oregon in 1984. She has won many competitions, including the Eleanor Lieber Anderson Competition and the Metropolitan Opera Regional Auditions. Her opera debut was as Queen of the Night in Mozart's *The Magic Flute* with Eugene Opera in 1983. In 1988 she received a Rotary International scholarship to study in Vienna, Austria, where she studied at the renowned Vienna Academy and privately with Carol Blaikner-Mayo. Since then, she has had an extensive and varied international singing career, including performances in Spain, Germany, Japan, Italy, Bulgaria, Austria and numerous appearances throughout the U.S. She is equally at home on the concert platform and the opera stage, and appears often in recitals and concerts. Her opera appearances include Mimi in *La Bohème*, Clorinda in Rossini's *La Cenerentola*, Konstanze in *The Abduction from the Seraglio* and Pamina in Mozart's *Die Zauberflöte* (which she sang in the 2003 UO production). She also appeared in the "No Tenors" vocal evening in Beall Hall last month. Her many excursions into 20th century music include the solo opera *Erwartung* by Schoenberg and the world premier of *Lieder aus einer Insel* for soprano and chamber orchestra by Bruno Strobl. Landreth has made several recordings of both 20th century music and standard repertoire for the Austrian Radio and Television. She and her husband, Doremus Scudder, had the music directorship of

a ten-month concert series in Vienna for four years. In addition to her studies and singing career, she is on the voice faculties at the Vienna Conservatory and the Performing Arts Studio of Vienna.

A native of Florida, **Andrew Brock** (tenor) received his undergraduate and graduate degrees in music education from the University of Oregon. Brock has performed with Eugene Opera, Rogue Opera, University of Oregon Opera Ensemble, and was a featured soloist on the Rogue Valley Chorale's tour of Northern Italy in 1998 and again in 1999 at Carnegie Hall, conducted by John Rutter. Operatic roles include: Nanki Poo in *The Mikado*, Jupiter and Apollo in Handel's *Semele*, and Tamino in *Die Zauberflöte*. A full scholarship recipient, Brock attended the Aspen Music Festival and School in the summer of 2003, where he studied with tenor Vinson Cole, and director Edward Berkeley from The Juilliard School. Brock is a student of bass Mark Kaczmarczyk, while pursuing a master's degree in vocal performance.

Christine Keene (soprano), is a senior at the UO. She is pursuing a bachelor of music in voice performance. Beginning with chorus roles in *L'elisir d'amore* and *Tosca* with the Anchorage Opera, she went on to engage audiences with her youthful side as Flora in Britten's *The Turn of the Screw* with the Anchorage Opera and in *Albert Herring* as Cissie Woodger with PSU's Bel Canto Northwest. Recently, Keene made her debut with the UO Opera Workshop as Juliette in Gounod's *Roméo et Juliette* and as the First Spirit in *Die Zauberflöte*. Keene is a recipient of the H.B. Densmore and Exine Baily voice scholarships. The daughter of a military family, she has made her home in Alaska, North Dakota, Russia, and Spain among other locations. Keene is a student of Ann Tedards.

Hunjin Kim (baritone), a native of South Korea, has recently received a master of music degree in vocal performance at Dana school of music at Youngstown State University. He is continuing his doctoral study at the University of Oregon. Kim received his B.M. from Myongji University in Korea. He has studied and coached with James Miller, Misook Yun, Lorenzo Malfatti, and Yo-han Kim. Kim won the National Association of Teachers of Singing Tri-State Chapter Student Audition Dana Young Artist competition and the Johann Strauss Model contest. He was also selected as a finalist in the Irma M. Cooper Opera Columbus voice competition and the Palm Beach National vocal competition. Since his arrival in the U.S., Kim has had numerous performances including operatic roles such as Bob in *The Old Maid and the Thief*, Schaunard in *La Bohème*, the Wolf in *Little Red Riding Hood*, and Bonzo and Yamadori in *Madama Butterfly*. Kim has also performed Mahler's song cycle *Lieder eines fahrenden Gesellen* with conductor William B. Slocum and the Dana Symphony Orchestra, and *Praise Recital* in the Old North Church and Bliss Recital hall. His many recitals and performances have included special performances with the Seoul Pops orchestra.

PROGRAM NOTES

Carmina Burana is a simple piece according to the standards of conventional classical music. Beginning with a sensational setting of *O Fortuna* (the opening meditation on the cruelty of fate), it moves along on the strength of memorable melodies and strong rhythm. Its text, in Latin, Low German and French, alternates between bawdy love songs and anguished meditations on mortality. The dominant baritone and soprano soloists embody lusty sexual stereotypes. Underneath it all, *Carmina Burana* is rich with musical and cultural complexities.

In 1803 an anonymous manuscript was discovered in the monastery of Benediktbeuren, near the Kochelsee in Upper Bavaria. It consists of pieces by 12th and 13th century wandering students (Goliards) who were evidently brimming over with youthful anger, extremely earthy desires, determination to accept the challenge of life, and delight in parody. Prize songs on the subjects of springtime and love, mocking verses and uproarious drinking songs—products of youthful revolt against the rigidly conventional medieval world—are brought together into a three-part cycle started and finished with an appeal to destiny (*O Fortuna*). Songs of man's encounter with nature is the first part (*Veris leta facies*), with the joys of wine in the second part (*In taberna*), and finally with love (*Amor volat undique*) in the third. The songs of the wandering poets reflect, in impulsive and sometimes crudely direct language, lives dominated by the ceaselessly turning wheel of destiny.

Of all the ancient divinities, only Fortuna survived through the change of religion that occurred when Christianity became the dominant religion of the Roman Empire. Why Fortuna survived this change is difficult to answer according to many sources; however part of the explanation may be that she was an omnipotent deity. The breakdown of Roman society and government together with the sudden, unpredictable invasions and calamities of the fifth and sixth centuries A.D., showed Fortuna to be an entity increasingly active in the world, and the unpredictability of her character became more and more pronounced. No one could influence or control her. Fortuna's character is mysterious, and Orff calls her "Imperatrix Mundi ("Empress of the World")."

Carl Orff gave his setting of *Carmina Burana* the sub-title "Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis." This expressed his intentions to not merely produce a "setting" of secular song texts from the Benediktbeuren manuscript, but to create magical pictures which conjure up the drama of antiquity. An enhanced feeling for life is meant to replace romantic illusions concerning the medieval world. The life force and fate's unfathomable depths are celebrated.

Carl Orff was born in Munich in 1895 and became not only a composer, but also most well known as a prominent music educator of young children. *Carmina Burana* was given its first performance in 1937 in Frankfurt Am Main.