



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Two Hundred Twenty-Eighth Program of the 2023-24 Season

Carmina Burana

by Carl Orff

Oratorio Chorus Indiana University Children's Choir Concert Orchestra

Betsy Burleigh, *Conductor*

Brent Gault, *Children's Chorus Master*

Sashekia Brown, *Soprano*

Haley Guerra, *Soprano*

Jeremy Do, *Tenor*

Colin Anderson, *Baritone*

Sam Witmer, *Baritone*

Robert Wenthe, *Bass-Baritone*

Musical Arts Center
Saturday Evening
October Twenty-Eighth
Eight O'Clock

*Indiana University prohibits the unauthorized recording, publication,
and streaming of live performances. Please silence all electronic devices.*

Fortuna Imperatrix Mundi

1. O Fortuna (Chorus)
2. Fortune plango vulnera (Chorus)

I. Primo vere

3. Veris leta facies (Small Chorus)
4. Omnia sol temperat (Sam Witmer)
5. Ecce gratum (Chorus)

Uf dem Anger

6. Tanz (Orchestra)
7. Floret silva (Chorus)
8. Chramer, gip die varwe mir (Chorus)
- 9a. Reie (Orchestra)
- 9b. Swaz hie gat umbe (Chorus)
- 9c. Chume, chum, geselle min (Small Chorus)
- 9d. Swaz hie gat umbe (*reprise*) (Chorus)
10. Were diu werlt alle min (Chorus)

II. In Taberna

11. Estuans interius (Colin Anderson)
12. Olim lacus colueram (Jeremy Do, Chorus)
13. Ego sum abbas (Robert Wente, Male Chorus)
14. In taberna quando sumus (Male Chorus)

III. Cour d'amours

15. Amor volat undique (Haley Guerra, Children's Chorus)
16. Dies, nox et omnia (Sam Witmer)
17. Stetit puella (Haley Guerra)
18. Circa mea pectora (Sam Witmer, Chorus)
19. Si puer cum puellula (Robert Wente, Male Chorus)
20. Veni, veni, venias (Chorus)
21. In trutina (Sashekia Brown)
22. Tempus est iocundum (Sashekia Brown, Haley Guerra, Sam Witmer, Robert Wente, Children's Chorus)
23. Dulcissime (Sashekia Brown)

Blanziflor et Helena

24. Ave formosissima (Chorus)

Fortuna Imperatrix Mundi

25. O Fortuna (*reprise*) (Chorus)

Fortune, Empress of the World

- O Fortune
I lament the wounds that Fortune deals

In Spring

The joyous face of Spring
All things are tempered by the Sun
Behold the welcome

In the Meadow

Dance
The forest flowers
Monger, give me colored paint
Round Dance
They who here go dancing around
Come, come, my dear companion
They who here go dancing around
If the whole world were but mine

In the Tavern

Seething inside
Once I swam in lakes
I am the abbot of Cockaigne
When we are in the tavern

Court of Love

Love flies everywhere

Day, night and everything
There stood a girl
In my breast
If a boy with a girl

Come, come, pray come
On the scales
Time to jest

Sweetest boy

Blancheflour and Helen

Hail to the most lovely

Fortune, Empress of the World

O Fortune

Program Notes

by Carmen Helena Téllez, 2001

At the age of 42, Carl Orff created a new musical language for himself with *Carmina Burana* (1935-36), which pleased him so much that he disowned his previous works. All of his later compositions basically retain this style: simple melodic motives sung over block chord harmonies in highly rhythmic, almost hypnotic repetition patterns by an ensemble in which percussion figures prominently. Orff's aim was to combine music, words, and movement in an immediately arresting visual spectacle. Although *Carmina Burana* is most familiar from concert performances, the composer described it as a "scenic cantata" to be realized in mime and dance.

The *Carmina Burana* manuscript is the most important source of medieval secular Latin song. Its name refers to the Bavarian monastery of Benediktbeuren where the manuscript was discovered in 1230. The collection is notorious for songs of gambling, drinking, and lovemaking (ranging from the suggestive to the explicit), and is composed by students, wandering clerics, and monastic dropouts. Although most are of these subjects, there are some songs derived from moral poems and religious plays.

Orff's work calls for soprano, baritone, and tenor soloists, full chorus, a children's chorus, and large orchestra and percussion battery. Most of the numbers are short and strophic, propelled by repetitive rhythmic figures or sustained by pedal points. Orff does not use the original melodies of the songs, but some of his materials clearly parody the style of Gregorian chant. Despite the emphasis on small motives, lyrical melodies are not excluded, especially in Part Three. The almost minimalist concentration on percussive rhythm and timbre, all underlying the most basic tonal harmonies and physical excitement, is evoked in the texts.

Carmina Burana opens with a prelude entitled "Fortune, Empress of the World." The poet laments the unpredictable changes wrought in life by the fickle turns of the Wheel of Fortune. Today, he sits on the throne of prosperity; Fortune spins the Wheel, and he falls into ruin. Another ascends in his place, only to tumble himself when the Wheel rotates again.

The first part celebrates the coming of spring—not only the return of life and warmth but also (and more important) the reawakening of the erotic passion after the enforced hibernation of the winter. After praising the return of flowers and birds, everyone dances: the men seek mistresses, maidens make themselves appealing or bemoan the loss of a lover, and dancing continues.

Part Two finds us "In the Tavern." The first song is a frank glorification of hedonism. Next is the peculiar lament of a roasting swan. In mock chant, the abbot boasts of success at the dice table: those who challenge him gamble away their clothes. This colorful section closes with an excited praise of drinking and an attack on those who oppose pleasure-seeking.

Part Three, "The Court of Love," chronicles the persistent attempts of a young man to win a maiden's heart. The wooing begins innocently, but becomes increasingly direct, both poetically and musically. Finally in the end, success: "Sweetest boy, I give my all to you!" The chorus radiantly celebrates the triumph of Venus. But the merrymaking is spoiled by the turn of the Wheel, a stark reminder that whatever success the poet commands at love or play is tempered by the ever-present threat Fortune poses to his stability and security.

Artist Biographies



Betsy Burleigh, Thomas R Kasdorf Professor of Choral Conducting and chair of the Choral Conducting Department at the Indiana University Jacobs School of Music since the fall of 2013, served as music director of the Mendelssohn Choir of Pittsburgh from 2006 to 2015. She led the Mendelssohn Choir in performances of Brahms' Requiem, Bach's B-Minor Mass, Rachmaninoff's Vespers, and Mozart's Great Mass in C Minor and prepared the choir for numerous performances with the Pittsburgh Symphony Orchestra (PSO). As a guest conductor, Burleigh has led the PSO, Rhode Island Philharmonic, Akron Symphony, and Canton Symphony. Theater engagements have included music direction at Opera Cleveland and the Cleveland Public Theater. In March 2016, she prepared the Tanglewood Festival Chorus for a performance with the Boston Symphony Orchestra and music director Andris Nelsons. Acclaimed for her oratorio conducting, Burleigh's 2012 Chorus pro Musica performance of Haydn's *Creation* was praised in *The Boston Globe* as an "expansive, poetic reading" and in *The Boston Phoenix* as "a stirring and elegant, lilting and expansive performance." Her 2010 rendition of Orff's *Carmina Burana* was praised as being both "nuanced" and "hair-raising" by *The Boston Musical Intelligencer*. She won the 2000 Northern Ohio Live Achievement Award for best classical/opera performance for Ulmann's *Der Kaiser von Atlantis* with the Cleveland Public Theatre and conducted the Cleveland Orchestra Chorus on an Emmy Award-winning concert for the 9/11 Red Cross Disaster Relief Fund. (Photo by Roger Mastroianni)



Brent Gault is professor of music education at the Indiana University Jacobs School of Music. He has taught elementary and early childhood music courses in Texas, Wisconsin, Connecticut, Pennsylvania, and Indiana. He specializes in elementary general music education, early childhood music education, and Kodály-inspired methodology. Gault also has training in both the Orff and Dalcroze approaches to music education. He has presented sessions and research at conferences of the American Orff-Schulwerk Association, Dalcroze Society of America, International Kodály Society, International Society for Music Education, Organization of American Kodály Educators, and MENC: The National Association for Music Education. In addition, he has served as a presenter and guest lecturer for colleges and music education organizations in the United States, Canada, China, and Ireland. Articles by Gault have been published in various music education periodicals, including the *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *General Music Today*, *Kodály Envoy*, *Orff Echo*, and *American Dalcroze Journal*. He is the co-editor (with Carlos Abril) of *Teaching General Music* (2016, Oxford University Press) and author of *Listen Up! Fostering Musicianship Through Active Listening* (2016, Oxford University Press). In addition to his duties with the Jacobs School Music Education Department, Gault serves as the program director for the Indiana University Children's Choir, where he conducts the Allegro Choir. He is a past president of the Organization of American Kodály Educators. (Photo by Synthia Steiman)



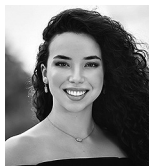
Colin Anderson, baritone, has recently appeared as Amonasro (Verdi's *Aida*), Peter (Humperdinck's *Hansel und Gretel*), Ford (Verdi's *Falstaff*), Bottom (Britten's *A Midsummer Night's Dream*), Sam (Bernstein's *Trouble in Tahiti*), and Antonio (Mozart's *The Marriage of Figaro*). Anderson also appeared in twenty-first-century works, including performances of Du Yun's *Angels Bone*, Rachel J. Peter's *Wild Beasts of the Bungalow*, and Missy Mazzoli's *Proving Up*. Anderson also has a love for art song and a particular interest in music by underrepresented minority groups. He earned a Masters of Music in Voice Performance from the Indiana University Jacobs School of Music, where he is currently pursuing a Performer Diploma under the tutelage of Brian Horne.



Jamaican soprano **Sashekia Brown** is a dynamic artist who regularly performs throughout the Caribbean and North America singing in solo recitals, opera, and oratorio. Some oratorio performance highlights include Dubois' *Seven Last Words of Christ*, Handel's *Messiah*, and Mendelssohn's *Hör mein Bitten*. Brown made her professional operatic debut with Toledo Opera as Girlfriend 1/ Nurse in Jeanine Tesori's opera *Blue* and has recently sung the roles of Serpetta (*La Finta Giardinera*), Cunégonde (*Candide*), and Sandmännchen (*Hänsel und Gretel*) with IU Jacobs Opera Theater; Gretel (*Hansel and Gretel*) with LandLocked Opera and Treemonisha (*Treemonisha*) with Bloomington Chamber Opera. She will sing Monica (*The Medium*) with Bloomington Chamber Opera on October 29, 30, and 31. Brown was a semi-finalist in the 2022 Classical Singer Competition and placed first in the 2022 University of Nevada, Reno (UNR), Concerto Competition, performing Darius Milhaud's *Quatre chansons de Ronsard* with the UNR Symphony Orchestra. She won the 2021 National Association of Teachers of Singing (NATS) Cal-Western Regional Competition in both the Advanced Classical Treble Voice and the American Negro Spiritual categories and was a finalist in the 2021 NATS National competition. Additionally, she was a scholarship recipient of the 2021 Premiere Opera Vocal Arts Institute young artist program. Brown trained in Jamaica with Carline Waugh and Keastner Robertson and is currently a student of Carol Vaness. She is the grateful recipient of career grants from the Government of Jamaica through the Culture, Health, Arts, Sports, and Education (C.H.A.S.E) Fund.



From Kennett Square, Pennsylvania, tenor **Jeremy Do** is currently pursuing a Master of Music degree at the Jacobs School of Music in the studio of Brian Horne. Last spring, he performed the role of Peter in the world premiere of *Anne Frank* by Shulamit Ran with Jacobs Opera Theater. Do is currently working on the role of Tybalt in the upcoming Jacobs production of Gounod's *Roméo et Juliette*. Next April, he will perform the role of Anthony in Stephen Sondheim's *Sweeney Todd* at Jacobs. This past summer, he was the featured tenor soloist in Handel's *Dixit Dominus* with the Spoleto Festival USA Chorus. He also recently performed the role of Lysander in Britten's *A Midsummer Night's Dream* with Chicago Summer Opera. Do earned a bachelor's degree in music at the University of Delaware under the tutelage of Blake Smith.



Soprano **Haley Guerra** is a second-year master's student at the IU Jacobs School of Music under the tutelage of Heidi Grant Murphy. A native of McAllen, Texas, Guerra earned a bachelor's degree from the University of Texas–Rio Grande Valley (UTRGV), where she studied music education and voice. During her time there, she won first prize in the Texoma region National Association of Teachers of Singing (NATS)

Competition three years in a row, was a quarterfinalist in the 2021 National NATS competition, and performed as Frasquita in UTRGV Opera Theater's all-Spanish production of *Carmen*. She was also the winner of the UTRGV Concerto/Aria Competition, and this coming winter, she has been invited to sing in the Metropolitan Opera Laffont Competition as a district qualifier. In fall 2022, she made her IU Jacobs Opera Theater debut as La Princesse Laoula in Chabrier's *L'Étoile*. She has sung in the choruses for the IU's Oratorio Chorus, University Singers, in Opera Chorus for the world premiere of Schulamit Ran's *Anne Frank*, *The Merry Widow* as Sylviane, and in scenes in Heidi Grant Murphy's Opera Workshop as Rosina in *The Barber of Seville*.



Hailing from Munster, Indiana, bass-baritone **Robert Wente** is a first-year master's student in voice performance at the IU Jacobs School of Music. He earned a Bachelor of Science in Music with an outside field in Astronomy at Jacobs last spring under the tutelage of Wolfgang Brendel, with whom he continues to study. With IU Jacobs Opera Theater, he recently performed the role of Nardo in Mozart's *La Finta Giardiniera*.

He has also performed as Masetto in *Don Giovanni* and Bob Becket in *H.M.S Pinafore* in past seasons at Jacobs. Wente has also sung in Opera Chorus in many Jacobs productions, including the world premiere of Shulamit Ran's *Anne Frank*, *The Magic Flute*, *The Barber of Seville*, *La Traviata*, *Parsifal*, and Bernstein's *Mass*. In addition to opera, Wente has also performed in a number of oratorios, as a chorus member of Britten's *War Requiem* and Beethoven's Ninth Symphony, as well as bass soloist in Beethoven's Mass in C.



Sam Witmer, baritone, from Athens, Ohio, is a first-year D.M. student at the IU Jacobs School of Music, studying with Brian Horne. He has performed roles including the title role in Puccini's *Gianni Schicchi*, Fred in Verdi's *Falstaff*, Fred Graham in *Kiss Me, Kate*, Peter in *Hansel and Gretel*, Paul in Philip Glass's *Les Enfants Terribles*, and Neville Craven in *The Secret Garden*. He has won first place at the state and regional levels

of the National Association of Teachers of Singing competitions. As a concert soloist, he has performed the baritone/bass solos in Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Vaughan Williams' *Dona Nobis Pacem*, and Bach's *Jesu, der du meine Seele*, among others. Witmer has taught voice at Marietta College, The Ohio University (OU), and Hocking College. He earned a Master of Music from the Eastman School of Music and a Bachelor of Music from OU.

Acknowledgments

Pamela Dellal for transliteration of the texts
Walter Huff for soloist vocal coaching
Wolfgang Brendel for insights gleaned from
having sung *Carmina Burana* under Orff

Oratorio Chorus

Soprano

Tiara Abraham*
 Elise Baker
 Addison Ballew
 Katherine Barbour
 Lily Benson
 Mikaela Boutot
 Alexandra Branton
 Wonkyung Chung
 Sadie Clutter
 Elizabeth Compton
 Audrey Cook
 Katie Copeland
 Cynthia Dai
 Kathiana Dargenson
 Erin Erickson
 Morgan Feeney
 Carson Hardigree
 Annabelle Heun
 Savannah Holley
 Ray Hootman
 Rose Iannuzzi
 Eunha Jang
 Sarah Zixin Jin
 Kate Jolley
 Cailin Jordan
 Hansol Kim
 Rose Kinney*
 Amia Korman*
 Emily Lee
 Xinshu Li
 Xiaojing Luo
 Isabella Mahanna
 Abigail McKay Cherry
 Ruby Miller
 Minjung Moon*
 Addie Mudd
 Katie Nam
 Emma Nevels
 Felicity Nolan
 Leah Nykaza
 Sadie O'Connor
 Failenn O'Donnell
 Faith O'Grady
 Madeline Parsons
 Biana Pinchuk
 Katy Reilly

Soprano (cont.)

Ella Renner
 Maddie Richards
 Soo Ryu*
 Sarah Schott
 Gwenyth Sell*
 Emily Sipes
 Maggie Stall*
 Mara Summers
 Zehan Tian
 Kirsten Tierney
 Olivia Vituccio
 Pak Wai Cynthia Yu*
 Yuexin Wang
 Feihong Yu*
 Hui Zhang*
 Shixin Zhang

Alto

GeXuan An
 Sarah Rachel Bacani*
 Lauren Bolla
 Anna Burr
 Ling Chen
 Yeoul Choi
 Nicole Cowan
 Kathryn Davidson*
 Maya Davis
 Rongrong Fan
 Paige Foley
 Madeleine Gotschlich
 Valerie Grau
 Leah Gray
 Samantha Hark*
 Anoush Hogan
 Xiyuan Hu
 Sih Ying Huang
 Ye-chong Jeon
 Esther Jo*
 Louise Kern-Kensler
 Harper Knopp
 Felicity Kratky
 Lok Yau Lois Leong*
 Yanfei Li*
 Yuxuan Liu
 Xinyu Lyu
 Yabing Lyu

Alto (cont.)

Xinyue Mao
 Jieun Ok
 Maisah Outlaw*
 Seonyoung Park*
 Lucy Rissmeyer
 Kristin Shaffer*
 Lauren Smith
 Rachel Taylor*
 Beth Vaught
 Linlin Wang
 Ariel Wei*
 Yichen Zhou
 Rui Zhu

Tenor

Roberto Aravena*
 Mark Berkowitz*
 Daesung Choi*
 Yoonjae Choi
 Josh DeGroot*
 Yuntong Han*
 Tyler Kowal
 Andrew Lunsford*
 Alex McGrath
 Conner McWhirter*
 Daniel Neville*
 Abolade Olatunji
 Jon Marc Olivier*
 Xueshen Qiu
 Will Toriello*
 Gan Yang
 YaoHan Gabriel Zhang

Bass

Brent Arnold
 Noah Burns
 Aiden Collawn*
 Camden Daly
 Peter Deng
 Drew Diekmann
 Shan Ding*
 Nitai Feldman
 Jayke Frederick*
 Rafael Gatenyo
 Hayden Glasgow
 Jerrell Gray*

Bass (cont.)

Dexter Griffin
 Sunghoon Han*
 Lane Harden*
 Tongzhou He
 Eli Hocking
 Liao Hu*
 Liam Jones
 Minhoo Kang
 Karl Kim
 Donghun Kwak
 Andy Li
 Muyuan Liu*
 Matthew Luca*
 Woodrow Murray
 Shmuel Myers
 Sam Parnin
 Gabriel Priem
 Matthew Richards*
 Joey Schmidt
 Taewon Sohn
 Jialin Song
 William Spinnenweber
 Kakou Su
 Miles Swaminathan
 Jack Szczuka
 Owen Tellinghuisen
 Yan Tong
 Arda Turhan
 Ethan Upchurch*
 Zizhang Wang
 Destin Wernicke

Rehearsal Pianists

Camden Daly
 Caio Guimarães F. Lopes
 Janice Kim, *Principal*
 Charles Prestinari
 Miles Swaminathan

Assistant Conductors

Raoul Carlo F. Angangco
 Caio Guimarães F. Lopes

**Small Chorus*

Indiana University Children's Choir

| | | | |
|-----------------|------------------|------------------|------------------------------|
| Sofia Babbs | Irene Fisher | Jiwoo Oh | Alma Sela |
| Evvie Barker | Sadie Hedin | Emmy Pontius | Clara Türk |
| Roselyn Borjas | Josef Kalinovsky | Carleigh Price | <i>Assistants</i> |
| Alizée Bouchard | Kaira Lammers | Katherine Prince | Jenna Sears |
| Anna Cynamon | Albert Lee | Amanda Rodriguez | Perri Smith |
| Madeline Duncan | Jaqueline Lee | Zoe Rodriguez | |
| Nicolas Enard | Lydia Levesque | Maxine Schroder | |
| Olivier Enard | Bixie Mullis | Wren Seibert | <i>Rehearsal Accompanist</i> |
| | | | Hansol Kim |

Concert Orchestra

| | | | |
|-------------------|-----------------------------|---------------------------------|---------------------------|
| <i>Violin I</i> | <i>Viola (cont.)</i> | <i>Oboe</i> | <i>Tuba</i> |
| George Pekarsky | Kai Slesarev-Nogami | Noa Weinreb | Aiden Keiser |
| Yi-Wen Yeh | Hyrum Kohler | Angelica Markevich | |
| Chian-Yi Tsai | Noah Morsi | Olivia Leake, <i>English</i> | <i>Timpani</i> |
| Bin Lan | Isaac An | <i>Horn</i> | Joshua Hermantin |
| Phillip Hammond | Alanna Mossell | | |
| Quincy Tilles | Heidi Schuppenhauer | <i>Clarinet</i> | <i>Percussion</i> |
| Sangwoo Jun | | Andrew Auchstetter | Ford Smith |
| Anna Cain | <i>Cello</i> | Francisco Vidales, <i>Bass</i> | Michael Sears |
| Chi Chi Wang | Charlie Mueller | Paige Stafford, <i>E-Flat</i> | Carson Walker |
| Zoe Willingham | Noori Han | | Armón Brooks |
| Ava Leschyshyn | Christine Kao | <i>Bassoon</i> | Will Morgan |
| Natalie Nef | Abby Heck | Jacob Auchman | Robert Torres |
| | Yeong Kwang Choi | Xizi Li | |
| <i>Violin II</i> | Yuhan Noh | Mackenzie Cotton, <i>Contra</i> | <i>Celesta</i> |
| Seoyoon Bae | Thomas Shaw | | Janice Kim |
| Chun-Hsin Lin | Ellen Brockmole | <i>Horn</i> | |
| Angela Kapikian | Joy Chu | Jesus Garcia Palacios | <i>Piano</i> |
| Chaceun Bae | Thea Dardanis | Tristan Kuhnert | Charles Prestinari |
| Ava Andrews | | River Lessig | Xiang Su |
| James Robinson | <i>Bass</i> | Andrew Vance | |
| Natalie Chung | Tiffany Kung | Eowyn Bakke | <i>Orchestra Manager</i> |
| Naiya Livingston | Javier Hernández | | Kaleb Hascall |
| Mehran Fanous | Joseph Imburgia | <i>Trumpet</i> | Ava Andrews, <i>Asst.</i> |
| Alissa Chang | Aidos Khamitov | Wayner Ramón Ortega | |
| Tegwen Sak | Duo Chen | Micah Reinharz | <i>Orchestra Set-Up</i> |
| Puyang Guan | | Josh Levy | Ava Andrews |
| | <i>Flute</i> | | Seoyoon Bae |
| <i>Viola</i> | Lilah Senibaldi | <i>Trombone</i> | Yeong Kwang Choi |
| Sumin Cheong | Miriam Tung, <i>Piccolo</i> | Ryan Smith | |
| Addison Hightower | Lorentz Wu, <i>Piccolo</i> | Peter Bye | <i>Librarian</i> |
| Shuai Zhao | | Ryan Liu, <i>Bass</i> | Jeanne Case |