

*Mansfield
Choral
Society*

**Carmina
Burana**

Carl Orff

Queen Elizabeth's Academy, Mansfield
Saturday 26th Nov 2016, 7:30pm

Programme

Rhapsody In Blue

G Gershwin (1898-1937)

Carmina Burana

C Orff (1895-1982)

Fortuna Imperatrix Mundi

1. O Fortuna
2. Fortune plango vulnere

I Primo vere

3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Uf dem anger

6. Tanz
7. Floret silva
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 min

Interval

Carmina Burana

C Orff (1895-1982)

II In Taberna

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

19. Si puer cum puellula
20. Veni, veni, venias
21. In trutina
22. Tempus est iocundum
23. Dulcissime

III Cour d'amours

15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora

Blanziflor et Helena

24. Ave formosissima

Fortuna Imperatrix Mundi

25. O Fortuna

Raffle Prize Winners 2016

First Prize - £250 - **R. Kendrick**. Second Prize - Professional Drill - **M. Street**. Third Prize - Ladies Bike - **S. Hayward**. Fourth Prize - Whisky - **S. Neat**. Fifth Prize - Port - **M. Ward**. Sixth Prize - Champagne - **B. Finemore**.

Thank you to everyone who bought a ticket!

Welcome

Hello and a warm welcome back to Queen Elizabeth's Academy for our winter concert.

I always look forward to our concerts but this concert is even more special for me as it's my first as Chairman of this wonderful Society; a position that I'm very proud and honoured to hold. I am following in the footsteps of many esteemed Chairs and I must admit to being slightly in awe of the responsibility, but I have inherited a fantastic committee, so we're all in safe hands.



Tonight we are performing an arrangement of Orff's famous work, *Carmina Burana*, with two pianos and a percussion section; which makes for a different but no less impressive experience.

We're going back to St Mark's church for our next concert, Fauré's *Requiem* before returning here, to the QEA, in the summer.

I hope you enjoy listening as much as we've enjoyed learning and performing this great work. Let's hope the wheel of fortune is kind to us all!

Erica Leyshon, Chairman



Martin Pickering

It is with great sadness that Mansfield Choral Society mark the sudden death of Martin Pickering, aged 61. He had a distinguished musical career in choral music, both as a performer and a Musical Director. Martin was Musical Director of MCS for more than 10 years (1991-2001), and we enjoyed many successes under his baton.

We extend our deepest sympathy to his family and friends.

Programme Notes



Late at night on 3 January 1924, George Gershwin, his brother Ira and lyricist Buddy DeSylva were having a game in the Ambassador Billiard Parlor at 52nd Street on Broadway, when an item in the amusement section of the New York Tribune caught Ira's attention. It was about a concert of new American music to be given by Paul Whiteman and his Palais Royal Band at Aeolian Hall on 12 February - Abraham Lincoln's birthday.

"George Gershwin is at work on a jazz concerto," ran the article, "Irving Berlin is writing a syncopated tone poem...". It was all news to George. His musical comedy, *Sweet Little Devil*, was set to open in just three weeks. And now he had to write a concerto by 12 February as well?

Paul Whiteman was the most popular bandleader of the 1920s and enjoyed the title "King of Jazz" – although this was no jazz band; rather it was a large dance orchestra that used jazz musicians from time to time. But Whiteman twisted Gershwin's arm that all he had to do was supply a piano score. Ferde Grofé, Whiteman's brilliant in-house arranger, would be able to orchestrate the work tailored to the band's line-up.

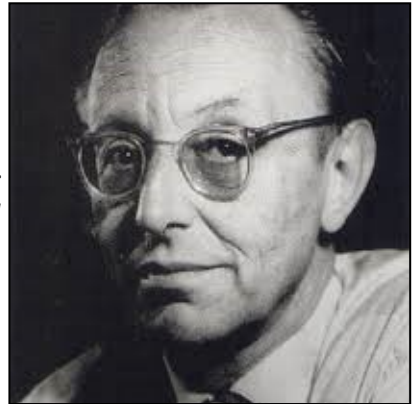
While he was on the train to Boston for rehearsals of his musical, Gershwin sketched out a framework for the new piece, which he began writing on 7 January. Over the next few days, while he also made last-minute changes to ready *Sweet Little Devil* for its New York opening on 24 January, the genius completed a two-piano score.

What Gershwin produced was not a "jazz concerto" but a rhapsodic work for "piano and jazz band" incorporating elements of European symphonic music and American jazz with his inimitable melodic gift and keyboard facility.

Gershwin's original title for it was *American Rhapsody*. But, by chance, Ira had been to an exhibition of Whistler's paintings and saw the painter's *Nocturne In Blue And Green* of the Thames at Chelsea. Why not call the new piece *Rhapsody In Blue* instead, he suggested. The title would reflect the European and American influences. Also at Ira's suggestion, George contrasted the syncopated character that dominates the tune with an expressive romantic theme the composer had previously improvised at a party.

The *Rhapsody*, with its composer as soloist, was premièred in front of a packed house that included such musical luminaries as the composer Rachmaninov, the violinist Fritz Kreisler and the conductor Leopold Stokowski. Despite not yet having written down much of the piano part, Gershwin scored a triumphant success with the work which today is hailed as a landmark in American music. [J Jones - Classicfm.com]

Carl Orff composed a number of works for the theatre and concert hall but he is chiefly remembered for his far-reaching contribution to music education – his *Orff-Schulwerk*, published in 1930, is still in use today – and for his dramatic cantata, *Carmina Burana*, written in 1936.



Orff came from a musical family and had a number of songs and other pieces published whilst still in his teens. His style at that time could be described as Post-Romantic, influenced as it was by Schoenberg and Richard Strauss. His ground-breaking research into the way in which music and movement are instinctively and inextricably linked in young children resulted in a radical change in how music was taught in schools throughout Europe and beyond. He became fascinated with the power of primitive rhythms and simple melodies, which gradually found expression in his own compositions.

Carl Orff composed his best known work *Carmina Burana* during 1935 and 1936. Originally intended for the theatre, this series of secular songs (cantiones profanae) is now usually performed in the concert hall, where it has become extremely popular. Audiences respond to its easily remembered melodies, its insistent rhythms and to the fact several items from it have been used over the years to advertise various products on the television. As the words that Orff set are in latin and middle-high-German it is unlikely that many of those who enjoy this work do so because of the story it tells, and some might be somewhat shocked if they delved too deeply into the meaning of the text.

In 1847 JA Schmeller published a collection of 13th century songs that he had discovered in the monastery at Benediktbeuern and called them *Carmina Burana (Songs of Beuern)*. These songs had been written by various minstrels, scholars and poets and deal with many aspects of human activity and behaviour. Pictured at the beginning of Schmeller's volume was a Wheel of Fortune and this image impressed Carl Orff as much as the poems when he first came across it in 1935. Within two years he had completed his musical setting of a selection of the verses and the resulting work was given its first performance on 8 June 1937 in Frankfurt-am-Main.



Carmina Burana is in three main sections but it opens with an introductory chorus, which also acts as the work's finale. In this introduction *Fortuna Imperatix Mundi (Fortune, Empress of the World)*, fate is likened to a waxing and waning moon as well as to a wheel; it is always changing.

The following chorus for men's voices alone ("Fortune plango vulnera") continues this theme, pointing out that gifts given can just as easily be taken away, for example the hirsute man can soon become bald. The first of the three main sections, *Primo vere (In Springtime)*, opens with a hymn in praise of Spring ("Veris

leta facies”) when flowers and birds, not to mention young maidens, appear after the ravages of winter.

In his solo (“Omnia sol temperat”) the baritone sees Spring as the season in which lovers remain faithful to each other. In “Ecce gratum”, the chorus takes up the theme of Spring as the restorer of delight and the disperser of sadness. Rustic merrymaking *On the village green (Uf Dem Anger)* now begins with a foot-stomping dance. The members of the chorus then sing of their longing for the return of their lovers now that the trees and flowers are all in bloom (“Floret silva”). Next, the young girls ask the shopkeeper for rouge for their cheeks so that they can attract young men, but then, after another instrumental dance (*Reie*) they play somewhat hard to get (“Swaz hie gat umbe”). This section ends with a rousing chorus suggesting that it would be better to give up the whole world if only the Queen of England would lie in one’s arms, (“Were diu werlt alle min”).

For the next section everybody goes into the tavern (*In Taberna*). The baritone, in his aria “Estuans interius”, explains how he is like a leaf caught by the wind and how he cares more for vices than virtues. Then the tenor acts the part of the dying swan (“Olim lacus colueram”) pointing out that once he was beautiful when swimming on the lake but now he is roasting on the spit and is about to be eaten. The baritone then returns in the guise of the Abbott of Cucany (“Ego sum abbas”) who wishes to be among the drinkers. The male drinkers then set about listing all those who do drink in the tavern (“In taberna quando sumus”) and suggest that they should all drink to the full.

The third section of *Carmina Burana* is called *Cour d’amours (Courtly Love)* and deals fairly basically with that subject from various standpoints. In “Amor volat undique” young men and young girls join together in love and warn that the girl who is without a lover can gain no pleasure. In the next aria, “Dies, nox et omnia”, the baritone is made very sad because there is no maiden to give him a kiss. The soprano in “Stetit puella” then sings of a girl in a red dress who looks as tempting as a rosebud. In “Circa mea pectora” the baritone tells the chorus of his frustrations and hopes that virginity will not remain the order of

the day. It is hardly likely to remain so when a boy and a girl are left together in a room ("Si puer cum puellula"). In the chorus "Veni, veni, venias", beauty is praised and in the aria "In trutina", when the soprano finds herself having to choose between love and modesty, she decides to submit to love. Temperatures are now rising to fever pitch for the "Tempus est iocundum". The baritone encouraged by the chorus, is bursting out with desire and burning with love and within the four bars of "Dulcissime" the soprano gives her all. Before the Wheel of Fortune comes full circle, the chorus sings a hymn which at first seems to be in praise of the Virgin Mary but turns out to be addressed to two far less religious ladies Blanziflor and Helena. Thus the work ends as it began and monstrous fate has the last word.

Programme Notes: J Jones, P Ashworth, N Breckenfield, J Bawden and R Chapman.

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Workshop fee £22 Adults, £10 for students (full time ed.).

**Booking forms available from MCS
and online at www.mansfieldchoral.org.uk**

Come along and join our Choir

**If you are interested in singing,
we are looking to recruit new members
and do not hold auditions.**

Come along, we'd love to see you.

**Mansfield Choral Society: for more information contact
01623 883277 or at www.mansfieldchoral.org.uk**

Mansfield Choral Society

MCS was formed in 1973 by local conductor David Chamberlain, from a previous choir founded by Ethel Houseley. In the early days MCS performed an eclectic range of music from Smetana's *The Bartered Bride* to Liszt's *Christus*, accompanied memorably by locally-born international pianist, John Ogdon.

Under the baton of Martin Pickering and David Wilson, MCS continued to grow in size, quality and musical scope. In March 2012 their current Artistic Director, Peter Siepmann, took over. Peter comes to them with impeccable musical credentials and has continued the work of training and teaching the choir as well as making each rehearsal enjoyable and fun. Under his direction the choir has gone from strength to strength.

For their fortieth anniversary, in 2014, they celebrated with a fantastic performance of the Mozart *Requiem*, in the Albert Hall, Nottingham. They are now enjoying their fifth decade of singing, with recent performances including: Parry's *Blest Pair of Sirens* performed in Southwell Minster, Finzi's *In Terra Pax*, Britten's *Saint Nicolas*, Purcell's *Dido & Aeneas*, featuring members of the Cantamus Choir and *An Evening On Broadway*, in the summer.



Marianne Wright – Soprano

Soubrette soprano, Marianne began singing in the award winning Cantamus Girls' Choir. She graduated with a first class degree from Trinity Laban Conservatoire of Music. On graduating she has continued her studies and training privately. Performance credits include Gretel (*Hansel and Gretel*) and various roles in *Die Zauberflöte*, *Don Giovanni*, *Figaro*, *Albert Herring*, *A Midsummer Night's Dream*, *Let the Bright Seraphim* (Handel) and *Gloria* (Vivaldi).



Marianne frequently performs recitals of art song repertoire throughout the UK. Marianne recently enjoyed performing an evening of operatic and song favourites with acclaimed pianist Geoffrey Pratley and continues to enjoy regular performances with the female vocal trio, Sinopia, as well as the new choir Cantus Amici.

Christopher Foster – Tenor



Born in Leicester, Chris started singing with his local church choir aged 7, learning piano, clarinet and percussion before studying Music at the University of Nottingham. A choral scholar and then Music Associate at Nottingham Cathedral, he toured widely. A trained teacher, he also holds a postgraduate qualification from the University of Sheffield in Music Psychology.

Now Head of Academic Music at Trent College in Long Eaton, Chris is also founder of Mercia Chorale chamber choir. As a composer he has been performed by the Allegri Quartet and members of the RPO. He sings at St Barnabas Cathedral, and performances include: Handel's *Messiah*, Haydn *The Creation*, Fauré and Duruflé *Requiem*, Stainer *The Crucifixion*. He is delighted to perform with MCS, and this is the first time he has ever personally roasted a swan.

Matthew Jordan - Baritone

Matthew Jordan, baritone, is the son of a singing teacher and a geographer and has enjoyed singing amongst other musical pursuits from a young age. Past solo performances include Rossini's *Petite Messe Solennelle*, Orff's *Carmina Burana*, Bach's *Magnificat in G*, Vaughan Williams's *Mystical Songs*, Mozart's *Requiem*, Stainer's *Crucifixion*, and Handel's *Messiah*.



Matthew has sung with various ensembles including Mansfield, Newark and Burton Joyce Choral Societies, the University of Nottingham's chamber choir Viva Voce, St Barnabas Cathedral choir in Nottingham, and St Mary's Church choir in Newark. Matthew, an Old Worksopian and an University of Nottingham graduate, currently lives in rural Nottinghamshire with his wife Melanie, a fellow singer, and their four pets Billy, Twisty, Sooty, and Gonzo – plus of course their little son Eric.

Charles Tebbs - Piano



Dr Charles Tebbs is a freelance pianist, teacher and composer with a wide-ranging repertoire from early music to jazz. He has recorded a CD of Bach's *Goldberg Variations* which was hailed as 'superbly stylish'. He has given recitals of this work as well as Mussorgsky's *Pictures at an Exhibition* and next April will perform Debussy's extraordinary piano cycle of *Images* at Nottingham Theatre Royal's 'Live at Lunch'

series. More can be found on his website: www.charlestebbs.co.uk.

He has played for several local choral societies and choirs, including Brahms's *German Requiem* with Sinfonia Chorale, for workshops with Bob Chilcott and at Mansfield Choral Society's exciting performance of Britten's *St Nicolas* last year.

Stephen Wall - Piano



Stephen is the resident pianist of Mansfield Choral Society, and has for around seven years accompanied the choir in concert, and since summer 2012, also in rehearsal. Stephen's fine playing, along with his patience, make a great contribution, which is both appreciated and enjoyed by the choir.

Stephen holds the Licentiate performers diploma in pianoforte from Trinity College and a Master of Music degree from Sheffield University.

Percussion Artists

Mansfield Choral Society is pleased to welcome five talented percussionists for this performance of *Carmina Burana*; we are delighted to welcome back a few familiar faces who have accompanied us before and extend an especially warm welcome to those who are performing with us for the first time.

Helen Shelton
Emma Williams
Dave Tryner
Matt Butler
Dan Emery

We are looking forward to the exciting sounds of: timpani, tubular bells, glockenspiel, ratchet, snare drum, cymbals, bass drum, xylophone, tam tam, sleigh bells, tambourine, triangle, and anything else that can be hit, struck or banged!

Peter Siepmann - Artistic Director

Peter has been Artistic Director of Mansfield Choral Society since March 2012, and has directed the choir in a wide range of repertoire from the jazz-inspired Songs & Sonnets by George Shearing through to staples of the choral repertoire such as Handel's *Messiah*, Rutter's *Gloria*, Britten *St Nicolas* and settings of the *Requiem* by both Duruflé and Mozart (the latter with the Darwin Ensemble Chamber Orchestra and a choir of over 200 singers).



Alongside his work with the choral society, Peter is Organist & Director of Music at St Peter's Church in Nottingham and Head of Academic Music at Repton School. He is also an examiner for the ABRSM, and an organ tutor at the University of Nottingham, where he has also lectured on Baroque Performance Practice. Peter is a Fellow of the Royal College of Organists, and a Past President of the Nottingham & District Society of Organists.

His musical education began as a chorister at Bruern Abbey and continued at St Edward's School, Oxford, under the tutelage of Julian McNamara and Anthony Kerr-Dineen. During his time at the University of Nottingham (from which he holds both undergraduate and doctorate degrees), Peter directed the university chorus, orchestra and chamber choir. Following his graduation, he worked as a Teacher of Music in the renowned department at Uppingham School for several years.

As Director of Music at St Peter's Church in Nottingham since 2007, Dr Siepmann trains and directs the church choir Sunday-by-Sunday as well as on regular visits to both domestic and foreign destinations.

Peter lives in Ruddington, with his wife, Adele.

Choir Members

Soprano

Elsie Barber
Pam Bishop
Valerie Clayton
Sally Compton
Ann Condon
Lesley Davis
Karen Ferrar
Jean Fuller
Mavis Henshaw
Christina Jacoby
Barbara James
Kath Kemp
Margaret Kirkham
Pauline Parkhouse
Jenny Place
Julie Prince
Elaine Rose
Elizabeth
Roughton
Karen Seymour
Deborah Sidwell
Miriam Street

Jan Weaver
Ailsa Woodson

Alto

Jen Adams
Kim Allan
Chris Brown
Stella Bush
Pauline Chater
Wendy
Cheeseman
Celia De Berry
Mary Doubtfire
Sally Edwards
Heather England
Katherine Finn
Jacqueline Gilding
Doreen Gribbins
Elaine Havercroft
Erica Leyshon
Gabriella Madlo
Marie Mayes
Sue Neat

Margaret Orton

Enid Ryan
Fran Seller
Gill Shewen
Carol Short
Anne Spiby
Linda Tongue
Pat Webb
Marie Wheeler
Beata Woloszyn

Tenor

Renwick Denton
John Gilding
Stephen
Hewlett-Davies
Ivan Jacoby
Steve Kirby
Greg Place
Tony Waterworth
Stuart Wilson

Bass

Mike Allen
Ted Aspley
Bob Castledine
Ralph Chapman
Howard Claxton
Ed Compton
Mark Edlin
Phillip Hall
Simon Hurrell
Arthur Kendrick
Alan Kirkham
Michael Lake
Gareth Leyshon
Rik Ludlow
Malcom Seymour
Philip Smart
Ralph Tongue

Mansfield Choral Society

wishes to acknowledge the help and co-operation of

Their Patron

Mrs Sheila Ferrar

Stephen Wall

Accompanist to the Society

Greg Place

Assistant Musical Director

Queen Elizabeth's Academy, Mansfield

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2017 Future Events

Jeremy Jackman: Choral Workshop

Everybody and all abilities welcome. Booking forms available.

Queen Elizabeth's Academy, Mansfield,
9.00 – 5.30, 18 Feb 2017. Fee £22/£10.

Fauré: Requiem

Mansfield Choral Society

with John Ogdon Award winner, Isaac Savage.

St Mark's Church, Mansfield, 25 March 2017

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Mansfield Choral Society

Queen Elizabeth's Academy, Mansfield, 24 June 2017

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