



2008-2009 Season

BARTLESVILLE CHORAL SOCIETY

With the Bartlesville Children's Choir, Tulsa Children's Choruses,
Tulsa Youth Chorale, Signature Symphony Chorale,
Tulsa Community College Choir

and members of the
SIGNATURE SYMPHONY

DR. BARRY EPPERLEY
Conductor and Artistic Director

present

**GARMÍNA
BURANA**

By Carl Orff

Conducted by Susan Mueller

Guest soloists Richard Sutliff and Stefan Barner

Sopranos Judy Edmonson, Sue Wilson, Skye Singleton
Assistant directors – Marjoleine Gravley, Mark Beckwith
Rehearsal accompanist – Dolores McCreary

Sunday, April 5, 2009, 2 p.m.
BARTLESVILLE COMMUNITY CENTER





FROM THE CONDUCTOR

The sheer existence of *Carmina Burana* is the result of happy fate (O Fortuna, indeed!) The original poems were written by 13th century goliards, wandering students and clerics whose writings were usually satiric or romantic in nature. Several collections of these were found gathered in the abbey of Benediktbeuren (thus the title translation "songs of Beuren") in 1803. The work premiered in Munich in 1937.

We are thrilled to welcome the Bartlesville Children's Choir and its director Ashlee Elmore to our stage, as well as members of the Tulsa Children's Choir directed by our own Marjoleine Gravley and members of the Signature Symphony, Signature Chorale and Tulsa Community College Chorus.

Speaking of *Fortuna*, this concert **would not** be possible without gifts to the Bartlesville Choral Society Foundation, particularly the bequest of Dr. Spencer Prentiss. Although Spencer isn't with us physically any longer, his gift to our Foundation has provided immense support to this performance. We've left his favorite chair on the front row vacant in his memory and our thanks go to him and his generous nephew Paul Culhane. Anyone who desires to create a similar continuing legacy may contact the Foundation by calling Stan at 333-7870.

Susan Mueller, Conductor



CONTRIBUTORS

Benefactor:

Bill Bartlett
Mark Beckwith and
Kathy Stewart
Dr. David and Marilyn Blumer
Gail and Gordon Boland
Kenneth & Wanda Bolen
Coralea and Charlie
Bowerman
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Cynthia Naylor
Joan Packer
Velma and Bruce Peterson
Jack Phillips
Bailey & Barbara Rascoe
John Welch



PROGRAM

- Musick's EmpireLloyd Pfautsch
(1921-2003)
- Choruses from *The Lark*Leonard Bernstein
Spring Song (1918-1990)
Court Song
Soldier's Song
- Ancient Airs and Dances #2Ottorino Respighi
(1879-1936)

INTERMISSION

- Carmina BuranaCarl Orff
(1895-1982)

FORTUNA IMPERATRIX MUNDI
(Fortune, Empress of the World)

O Fortuna
Fortune plango vulnere

PRIMO VERE
(Spring)

Veris leta facies
Omnia sol temperat
Ecce gratum

UF DEM ANGER
(On the lawn)

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

IN TABERNA
(In the tavern)

Estuans interius
Olim lacus colueram
Ego sum abbas
In taberna quando sumus

COUR D'AMOURS
(Love Songs)

Amor volat undique
Dies, nox et omnia
Stetit Puella
Circa mea pectora
Si Puer Cum Puellula
Veni, veni, venias
I Trutina
Tempus est iocundum
Dulcissime

BLANZIFLOR ET HELENA
(Venus and her sisters)

Ave formosissima

FORTUNA IMPERATRIX MUNDI
(Fortune, Empress of the World)
O Fortuna



PROGRAM NOTES

Musick's Empire – Based on a text from Andrew Marvell (1621-1678), the music was written by Susan's mentor, Dr. Lloyd Pfausch of Southern Methodist University.

The Lark – In 1955 Leonard Bernstein wrote these choruses as incidental music for the play *THE LARK*, adapted by Lillian Hellman. Since the drama is about the trial of Joan of Arc, Mr. Bernstein's music is deliberately evocative of that Saint's medieval era.

Ancient Airs and Dances #2 - The work was written in 1924 and was based on pieces for lute, archlute and viol by Renaissance composers Fabrizio Caroso, Jean-Baptiste Basard and Bernardo Gi-anoncello.

Carmina Burana – synopses of numbers

1. O Fortuna (O Fortune) – The writer laments the whims of fate, "changing good fortune to bad as the sun melts the ice." The chorus concludes with "At this hour, therefore, let us pluck the strings without delay. Let us mourn together, for fate crushes the brave."
2. Fortune plango vulnera (The wounds that Fortune blows) – "While at the top of Fortune's wheel I was crowned with prosperity. But the wheel has turned and another is now lifted on high . . . for a short time."
3. Veris leta facies (The bright face of spring) – The writer describes the joys of Spring as She brings the flowers, the fragrances and sounds of the season. "Flora reigns in her colorful robes, praised in the canticle of sweet-sounding woods."
4. Omnia Sol temperat (Everything is tempered by the sun) – The warmth of spring commands us to be joyful and to love. "The sun, pure and fine, tempers all; a new world is opened by the face of April."
5. Ecce gratum (Behold the spring) – "Put all sadness aside, for Summer returns and Winter's cold withdraws."
7. Floret Silva (The noble forest blooms again) – The women of the chorus ask "Where is my lover?" The tenors answer, "He rode away on horseback." "Alas, who will love me now?"
8. Chramer, gip die varwe mir (Salesman, give me color) – The women ask for color to "paint my cheeks, that young men may not resist my graces."
9. Reie (Round) – "These maidens would like to go without a man all summer. Sla!" "Come, come dear heart of mine, I wait for thee. Sweet rosy mouth, come and heal my longing."
10. Were diu werlt alle min (Were the world all mine) – The writer declares he would gladly farsake the whole world to have the Queen of England in his arms.
11. Estuans interius (In rage and bitterness) – The poet laments his own lack of direction. "I am swept away like a pilotless ship. I am looking for my like . . . and I join the depraved. Love never dwells in cowardly hearts."
12. Olim lacus colueram (Once I dwelt in the lakes) – This unbelievably difficult aria deals with dinner from the point of view of the main dish – a swan on a spit.
13. Ego sum abbas (I am the abbot) – This is the abbot's aria, but he is not the pious padre we might imagine. He drinks and gambles, winning the very clothes off the backs of his victims. Wafna!
14. In taberna quando sumus (When we are in the tavern) – In this drinking song, the tenors and basses describe the activities in the tavern – gambling, losing, toasting a long list from the Pope to the prisoners. Then the piece evolves into another long list: those doing the drinking! The series includes the mistress, the master, the soldier, the clergy, the servant, the maid . . .
15. Amor volat undique (Love flies everywhere) – Although love flies everywhere, some miss it. "This is bitterest fate."
16. Dies nox et omnia (Day, night and all) – The song of a sad man, he is unmoved by the laughter of friends, but "Thy single kiss would bring me back to life."
17. Stetit puella (There stood a maid) – "There stood a maid in a red tunic; when it was touched the tunic rustled. There stood a girl, like a rose, her face was radiant; her mouth bloomed."
18. Circa mea pectora (In my heart) – The baritone and men sing "My heart is filled with sighing. I am longing for thy beauty." The women reply "Manda licet, my sweetheart does not come."
19. Si puer cum puellula (When a boy and a maiden) - Dividing the men into six voice parts and solo, this a cappella piece describes "When a boy and a maiden are alone together, their passions mount, and modesty disappears."

20. Veni, veni, venias (Come, come, come) - "O how beautiful thou art! Redder than the rose, whiter than the lily, more beautiful than all the rest, always I shall glory in thee!"
21. In trutina (Between love and chastity) - "I am suspended between love and chastity, but I choose what is before me and take upon myself the sweet yoke."
22. Tempus est iocundum (Pleasant is the season) - This polychoral love song alternates verses written from the male and female perspective. Both speak of their desire for love. "Pleasant is the season, O maidens; now rejoice, ye lads."
23. Dulcissime (Sweetest boy) - "Sweetest boy, I give my all to you!"
24. Ave formosissima (Hail, to thee, most beautiful) - This chorus is a hymn to Venus and to her other incarnations, Helen and Blanziflor. "Hail to thee, most beautiful, most precious gem."

ABOUT THE SOLOISTS



STEFAN BARNER - Stefan Barner, tenor, an Iowa native received his Bachelors of Music degree from Simpson College in Indianola, Iowa. With Simpson College Opera, Mr. Barner sang a number of roles including: Ferrando in Mozart's *Così fan tutte*, Alfred in Strauss' *Die Fledermaus*, Rinuccio in Puccini's *Gianni Schicchi*, and Beppe in Leoncavallo's *I Pagliacci*. Mr. Barner is currently pursuing his Masters in Vocal Performance at the University of Tennessee and recently made his debut with the UT Opera Theatre as Lippo Fiorentino in Weill's *Street Scene* and with the Knoxville Opera as Matteo Borsa in Verdi's *Rigoletto*.



RICHARD SUTLIFF - Richard Sutliff received his Bachelor of Music from Oral Roberts University and his Master of Vocal Performance from the University of Tulsa. He made his operatic debut at Lyric Opera of Chicago as Morales in *Carmen*. Other roles at Lyric were Prince Yamadori in *Madame Butterfly*, Schaunard in *La Bohème*, and Ned Keene in *Peter Grimes*. Mr. Sutliff has also been a regular with Dallas Opera where he has sung in 12 different productions. Among his roles at Dallas Opera are Sonora in *Fanciulla del West* and Sharpless in *Madame Butterfly*. Among Mr. Sutliff's roles at Tulsa Opera have been Marcello in *La Bohème*, High Priest in *Samson and Delilah* and Germont in *La Traviata*.

In the past 6 years Mr. Sutliff has been a regular with The Houston Grand Opera. Recently, he has been in demand as Falstaff in productions at The Houston Grand Opera, and in Los Angeles and Lucerne, Switzerland.

Richard lives in Tulsa and teaches at his alma mater, Oral Roberts University.

SOPRANO SOLOISTS - The soprano solos in this production of *Carmina Burana* will be shared by Judy Edmonson, Sue Wilson and Skye Singleton. Judy and Sue reside in Tulsa and Skye is a sophomore at Bartlesville Mid-High.

On April 24, you have a unique opportunity to attend an unusual event -

"Music-a-Loft"

A fundraiser for the Choral Society, the evening will include music, hors d'oeuvres, a sneak peek at next season and tours of the Haskell's renovated downtown loft. Buy tickets at the table in the lobby or by calling Fred Cook at 335-7969.



Ensure the future of the
BARTLESVILLE CHORAL SOCIETY
 by donating to the Choral Society's foundation.
 All contributions are fully tax-deductible.
P.O. Box 283, Bartlesville, OK 74005

BARTLESVILLE CHORAL SOCIETY SINGERS

SOPRANOS

Chellie Bea
Deanna Boone
Helen Bumpus
Kate Carroll
Becky Davis
Sarah Eppinger
Ada Grillot
Sarah Halcom
Trish Johnson
Alex Knott
Carla Korhase
Nancy May
Erin Musgrave
Laura Riley
Kathleen Scribner
Mary Alice Sigmon
Debbie Singleton
Skye Singleton
Ruth Tatroe

Leslie Wilson
Codie Wolf
Janice Woodward
Kimberly Wright

ALTOS

Marilyn Boone
Amanda Bridges
Judith Buys
Donna Copeland
Lindsey Friend
Lisebet Gravley
Carol Hanna
Callie Hansen
Sondra Henderson
Helen Hester
Kay Johnson
Joyce Krehbiel
Margaret Parrett
Anne Perrine

Diana Reed
Allison Ulmer
Heather Urquhart
Misti Varner
Kathy Wright

TENORS

Dwain Baker
Fred Cook
Noel Dagenette
Domer Dougherty
Wade DuRoy
Diana Farris
Marjie Gravley
Glen Hale
Stan Mueller
Alex Rivera
Wes Singleton
Wilson Van Tine

BASSES

Mark Beckwith
Bill Caughell
Tom Chamberlain
Luke Cowles
Chris Hallett
David Hester
Maurice Hess
Charles Lee
Chuck McCarthy
Chris Nulf
Bill Riley
Bill Shine
David Stewart
Troy Thomas
John Welch
Aaron Williams
Craig Williamson

BARTLESVILLE CHILDREN'S CHOIR

Melody Baxter
Naomi Black
Brooke Chapman
Taylor Cobb
Melody Brown Clark
Gabby Delo

Alex Drummond
Paige Drummond
Kaitlyn France
Anne Franklin
Julie Fredenburg

Kendra Green
Sarah Hoag
Meg Kane
Hope Merrill
Victoria Ritchie

Genevieve Schrader
Kaycee Schaper
Megan Stewart
Mary-Madison Weaver
Nicole White

The Bartlesville Children's Choir was organized in 2008 and is enjoying its second season. The BCC is a group of auditioned male and female voices aged 7 to 15. This summer, Director Ashlee Elmore, will direct the OKMozart Children's Chorus, open to all area students, comprised of a workshop June 15-19 from 6-8pm, with a

combined performance with the BCC on June 20 at 4pm in the Community Center's Community Hall. For more information about the BCC or to set up an audition for Fall 2009, visit www.BartlesvilleChildrensChoir.com

TULSA CHILDREN'S CHORUSES AND TULSA YOUTH CHORALE

Trey Bartlett
Blake Beasley
Elena Beene
Lauren Berenger
Elizabeth Boujroude
Jaden Brewer
Michaela Brewer
Makella Brown
Monisa Carter
Jana Cody
Allison Davis
Connie Dickeson
Kia Dickeson
Mikay Elliott
Samantha Fike
Terri Fleming
Nathan Glaser

Julia Grantham
Diana Griffin
Kelsey Griffin
Kathryne Hall
Christie Healey
Jonny Healey
Fayth Heflin
Morgan Hines
Heather Holderness
Tori Jackson
Alexandra Johnson
Chris Johnson
Alexandra Kaste
Kellie Klottinger
Brooke Korkames
Katie Lebeau
Kelsey Larks

Alicia Mathews
Sydney May
Molleigh McCann
Haley Morrow
Catherine Page
Elizabeth Pascual
Annie Patocka
Joel Patocka
Carole Raubach
Hezi Santiesteban
Alexis Smith
Alyssa Smith
Erica Stokes
Leo Taylor
Jimmy Terrell
Chi Vo
Mai Vo

Nicole Wagner
Kathleen Wells
Madeline Wells
Katie Wonderly
Anya Zornes
Lara Zornes

Directors:
Marjoleine Gravley,
Lisa Wagner,
Scott Zenthofer

Director Intern:
Katie Radaker

SIGNATURE SYMPHONY CHORALE

SOPRANOS

Jo Candy
Carrie Eben
Judy Edmonson
Amy Ellis
Sherry Kennedy
Bethany McAfee
Sue Wilson

ALTOS

Rachelle Arjay
Rachel Drost
Holly Fisher
Rhonda Harper
Cynthia Mabrey
Marla Patterson
Jennifer Wilson

TENORS

Bill Beaty
Jim Davis
Tim Davis
David Duncan
Larry Gilbert
Cory House
Jay Krottinger
Joe Simmons
Brian Wilson

BASSES

Joe Haddock
Rob Lane
Paul Mabrey
Mervin Parkhurst
Steve Regouby
Mike Rodenhaver
James Williams
Charles Willis

Special thanks to the Bartlesville Symphony Orchestra for their support for this performance.