

2024-25 Hal & Jeanette Segerstrom
Family Foundation Classical Series

CARMINA BURANA & BACH

Thursday, Feb. 27, 2025 @ 8 p.m.
Friday, Feb. 28, 2025 @ 8 p.m.
Saturday, Mar. 1, 2025 @ 8 p.m.

Carl St.Clair, conductor
Benjamin Pasternack, piano
Alisa Jordheim, soprano
Nicholas Phan, tenor
Hugh Russell, baritone
Pacific Chorale
Robert Istad, artistic director
Southern California Children's Chorus
Lori Loftus, founding director
Pacific Symphony

This concert is being recorded for broadcast
on Jul. 3, 2025 on Classical California KUSC.

The 2024-25 season piano soloists are generously
sponsored by The Michelle F. Rohé Fund



CARMINA BURANA

Sunday, Mar. 2, 2025 @ 3 p.m.

Carl St.Clair, conductor
Alisa Jordheim, soprano
Nicholas Phan, tenor
Hugh Russell, baritone
Pacific Chorale
Robert Istad, artistic director
Southern California Children's Chorus
Lori Loftus, founding director
Pacific Symphony

Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

MORTEN LAURIDSEN

O Magnum Mysterium
for a cappella chorus
Pacific Chorale

BACH

Keyboard Concerto No. 1 in D minor, BWV 1052
I. Allegro
II. Adagio
III. Allegro
Benjamin Pasternack, piano

—INTERMISSION—

ORFF

Carmina Burana
FORTUNA IMPERA TRIX MUNDI
(Fortune, Empress of the World)
O Fortuna
Fortune plango vulnera
PRIMO VERE (In Springtime)
Veris leta facies
Omnia Sol temperat
Ecce gratum
UF DEM ANGER (On the Green)
Tanz
Floret silva
Chramer, gip die varwe mir
Reie
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 (The Court of Love)
Amor volat undique
Dies, nox et omnia
Stetit puella
Circa mea pectora
Si puer com puellula
Veni, veni, venias
In trutina
Tempus est iocundum
Dulcissime
BLANZIFLOR ET HELENA
(Blanziflor and Helena)
Ave formosissima
FORTUNA IMPERATRIX MUNDI
(Fortune, Empress of the World)
O Fortuna
Alisa Jordheim, soprano
Nicolas Phan, tenor
Hugh Russell, baritone
Pacific Chorale
Southern California Children's Chorus

ABOUT THE ARTISTS

Benjamin Pasternack, piano



American pianist Benjamin Pasternack is recognized as one of today's most versatile musicians, performing as a soloist, recitalist, and chamber musician across four continents. His orchestral engagements include performances with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Orchestre

Symphonique de Québec, the Tonhalle Orchestra of Zurich, the New Japan Philharmonic, and the Pacific Symphony, among others. He has collaborated with renowned conductors such as Seiji Ozawa, Erich Leinsdorf, David Zinman, and Leon Fleisher.

Pasternack has appeared more than 20 times as a soloist with the Boston Symphony, performing at Carnegie Hall, the Kennedy Center, and on European and South American tours to cities like Athens, Paris, São Paulo, and Buenos Aires. He has been a guest artist at the Tanglewood Music Center, the Festival of Two Worlds in Spoleto, Italy, the Seattle Chamber Music Festival, and the Festival de Menton in France. He has also been featured twice on NPR's *SymphonyCast*.

A native of Philadelphia, Pasternack entered the Curtis Institute of Music at age 13, studying with Mieczysław Horszowski and Rudolf Serkin. He won the Grand Prize at the 1989 World Music Masters Piano Competition in Paris and Nice, earning a \$30,000 prize and international engagements. In 1988, he also won the top prize at the Busoni International Piano Competition.

After 14 years on the piano faculty at Boston University, Pasternack joined the piano faculty at the Peabody Conservatory of Music in 1997.

Alisa Jordheim, soprano



Soprano Alisa Jordheim, praised for her "powerful" and "vocally resplendent" performances (*San Francisco Chronicle*), has earned acclaim in opera, concert, and recital. Her portrayal of Soeur Constance in *Dialogues des Carmélites* at the Caramoor International Music Festival was described as "sweet-voiced and endearing" (*The New*

York Times). She made a striking role debut as Gilda in *Rigoletto* with San Diego Opera, where the *San Diego Union-Tribune* lauded her "huge crystalline voice" and impeccable coloratura.

Jordheim's recent engagements include her role debut as Musetta in *La Bohème* with Pacific Symphony, a London concert debut with the Voces8 Foundation, and a return to Amarillo Opera for a recital. She also recorded works by Rami Levin for Acis and performed *Ein deutsches Requiem* with NEWVoices. Past highlights include Gilda in *Rigoletto* with Pacific Symphony and Amarillo Opera, Adele in *Die Fledermaus* with Central City Opera, and Mahler's Symphony No. 4 with the Thailand Philharmonic Orchestra.

A Fulbright Scholar, Jordheim has researched Scandinavian singing diction, published on the subject, and performed Scandinavian repertoire internationally. She holds a D.M.A. from the University of Cincinnati College-Conservatory of Music and resides in Milwaukee with her husband, David Cohen, Associate Principal Trumpet of the Milwaukee Symphony Orchestra.



Nicholas Phan, tenor



American tenor Nicholas Phan, hailed as "one of the world's most remarkable singers" (*Boston Globe*), is recognized for his intelligence, stage presence, and musicianship. He performs with leading orchestras and opera companies worldwide and is a passionate advocate for vocal chamber music. In 2010, he co-founded the

Collaborative Arts Institute of Chicago (CAIC), where he serves as artistic director, promoting art song and vocal chamber music.

A celebrated recording artist, Phan's *Stranger: Works for Tenor* by Nico Muhly earned a 2022 GRAMMY® nomination for Best Classical Solo Vocal Album. He was previously nominated for *Clairières* (2020) and *Gods and Monsters* (2017), making him the first singer of Asian descent nominated in the category's history. His extensive discography includes GRAMMY-nominated recordings of *Pulcinella* with Pierre Boulez and *Raméo et Juliette* with Michael Tilson Thomas.

Phan has collaborated with top orchestras, including the Cleveland Orchestra, New York Philharmonic, Chicago Symphony, London Symphony, and Bavarian Radio Orchestra. He has appeared at major festivals such as Ravinia, Tanglewood, BBC Proms, and Edinburgh. His opera credits include leading roles with Los Angeles Opera, Houston Grand Opera, Glimmerglass Festival, and Glyndebourne.

A graduate of the University of Michigan, Phan is a recipient of the Paul C. Boylan Distinguished Alumni Award and the Christopher Kendall Award. He studied at the Manhattan School of Music and is an alumnus of the Houston Grand Opera Studio.



Hugh Russell, baritone



Hugh Russell has performed with the Philadelphia Orchestra, Cleveland Orchestra, LA Phil, Pittsburgh Symphony, San Francisco Symphony, Houston Symphony, National Symphony, Detroit Symphony, Milwaukee Symphony, Dallas Symphony, Seattle Symphony, Israel Philharmonic, Danish Radio

Symphony, Toronto Symphony, Vancouver Symphony, Orchestre Métropolitain (Montréal), Cincinnati Symphony, Kansas City Symphony, and many others.

He has worked with many eminent conductors, including Yannick Nézet-Séguin, Rafael Frühbeck de Burgos, Jaap van Zweden, Charles Dutoit, Leonard Slatkin, Manfred Honeck, Edo de Waart, Kent Nagano, Donald Runnicles, Stuart Bedford, Michael Christie, Hans Graf, Carlos Miguel Prieto, and Rossen Milanov.

Operatically, he has performed in productions at LA Opera, New York City Opera, Opera Theatre of Saint Louis, Atlanta Opera, Michigan Opera Theatre, Arizona Opera, Boston Lyric Opera, Vancouver Opera, Calgary Opera, Pittsburgh Opera, Manitoba Opera, the Wexford Festival, and Angers-Nantes Opera. Russell has performed in recital at Weill Recital Hall at Carnegie Hall, the Kennedy Center, and numerous appearances with the New York Festival of Song.

As a pianist, he performed with Stephanie Blythe at Seattle Opera's 50th-anniversary celebration and also collaborated with Christine Brewer for Illinois Humanities. In the coming season, Russell will perform with pianist Craig Terry and return to North Carolina Opera as Papageno in *Die Zauberflöte*. He will also rejoin the New Mexico Philharmonic to present his signature work, Orff's *Carmina Burana*.

ABOUT PACIFIC CHORALE

The GRAMMY® Award-winning Pacific Chorale, an Orange County treasure, has “risen to national prominence” (*Los Angeles Times*) since its founding in 1968. Known for artistic innovation and a commitment to expanding the choral repertoire, the resident choir at Segerstrom Center for the Arts has premiered over 40 works, including commissions from John Adams, Jake Heggie, Morten Lauridsen, Tarik O'Regan, and Eric Whitacre.

Under Artistic Director Robert Istad, Pacific Chorale presents its own concert series and maintains a long-standing partnership with Pacific Symphony, with whom it debuted at Carnegie Hall in 2018. The choir also regularly performs with the LA Phil, winning the 2022 GRAMMY® Award for Best Choral Performance for *Mahler: Symphony No. 8* under Gustavo Dudamel. Other collaborations include the Boston Symphony, National Symphony, Los Angeles Chamber Orchestra, and San Diego Symphony.

Pacific Chorale has toured extensively, most recently performing in Austria, Germany, and the United Kingdom with the Bath Philharmonia and Free State Orchestra of Bavaria. Previous tours have taken the choir to 19 countries, with appearances alongside the London Symphony, Munich Symphony, and China National Symphony.

Committed to accessibility, Pacific Chorale has a discography of 14 recordings and extensive free digital content, including its acclaimed concert film *The Wayfaring Project*. The organization also provides robust choral education programs for students and the community.



Robert Istad, artistic director



Robert Istad, a GRAMMY® Award-winning conductor who “fashions fluent and sumptuous readings” (*Voice of OC*) with his “phenomenal” artistry (*Los Angeles Times*), was appointed Pacific Chorale’s Artistic Director in 2017. Under his leadership, the chorus continues to expand its reputation for excellence for delivering fresh, thought-

provoking interpretations of beloved masterworks, rarely performed gems and newly commissioned pieces. In July 2023, he led Pacific Chorale’s first international tour in seven years, conducting performances at leading venues in Austria, Germany, and the United Kingdom. His artistic impact can be heard on two recent recordings featuring Pacific Chorale, including the 2022 GRAMMY® Award-winning *Mahler: Symphony No. 8* with the Los Angeles Philharmonic Orchestra conducted by Gustavo Dudamel on Deutsche Grammophon (2021), for which he prepared the chorus. It won Best Choral Performance and also garnered a Grammy nomination for Best Engineered Album, Classical. Additionally, Istad conducted the Pacific Chorale’s recording *All Things Common: The Music of Tarik O'Regan* released on Yarlung Records (2020). He regularly conducts and collaborates with Pacific Symphony, Berkshire Choral International, and Yarlung Records. His extensive credits also include recording for Sony Classical and guest conducting Long Beach Symphony Orchestra, Bach Collegium San Diego, Musica Angelica Baroque Orchestra, Bath Philharmonia, Bournemouth Symphony Orchestra, Tesserae Baroque, and Freies Landesorchester Bayern. Istad has prepared choruses for such renowned conductors as Esa-Pekka Salonen, John Williams, John Mauceri, Keith Lockhart, Nicholas McGegan, Vasily Sinaisky, Sir Andrew Davis, Bramwell Tovey, Carl St.Clair, Eugene Kohn, Giancarlo Guerrero, Marin Alsop, George Fenton, and Robert Moody. An esteemed educator, Istad is Professor of Music and Director of Choral Studies at California State University, Fullerton, where he was

recognized as CSUF’s 2016 Outstanding Professor of the Year. He conducts the University Singers and manages a large graduate conducting program, in addition to teaching courses on conducting and performance practice. Istad, who is on the Executive Board of Directors of Chorus America and serves as Dean of Chorus America’s Conducting Academy, is in demand as guest conductor, lecturer, and clinician.

ABOUT THE SOUTHERN CALIFORNIA CHILDREN’S CHORUS

The Change to Southern California Children’s Chorus (SCCC) was founded in 1996 as a 501(c)(3) nonprofit organization with the mission of “enhancing children’s lives through distinguished choral music education and world-class performance.” SCCC currently serves nearly 300 children, ages 5 through 20. Through a program emphasizing musical aptitude, teamwork, discipline, self-confidence, and personal growth, SCCC strives to develop the entire character of its young singers.

A recipient of three Emmy® Awards, SCCC has gained international acclaim for the quality of its music education program. Its choruses frequently perform at Orange County’s Segerstrom Center for the Arts and have thrilled audiences at Carnegie Hall, the Sydney Opera House, Westminster Abbey, and the White House. Additionally, SCCC has contributed singers for Touchstone and MGM films, television productions and commercials, orchestral, adult choral, and opera productions, rock music recordings, and numerous Disney events, both televised and live. Its Emmy-winning performances include a collaboration with Steven Tyler and Joe Perry of Aerosmith in a stirring rendition of “Dream On” for ESPN’s E:60 special Boston Strong, as well as a live performance of “What a Wonderful World” with Esperanza Spalding at the 84th Annual ACADEMY AWARDS®.

SCCC’s sequential choral program consists of six choirs led by a highly skilled and experienced faculty. As a tuition-based organization, SCCC remains committed to accessibility, offering scholarships and financial assistance to families in need. To keep membership affordable, SCCC engages in fundraising activities and relies on tax-deductible community contributions and support from grant-making organizations.



Lori Loftus, founding director



Lori Loftus is the founding director of the Southern California Children’s Chorus (SCCC), leading a faculty that serves young singers ages 5 to 18 in six choral levels. Under her leadership, SCCC has been recognized with three Emmy Awards for its distinguished choral music education and performances on prestigious stages, including Carnegie

Hall and the Sydney Opera House. A frequent guest keyboardist with Pacific Symphony since 1976, Loftus performs regularly on the organ at Segerstrom Hall and harpsichord for annual performances of *Messiah* with the Pacific Chorale and Pacific Symphony.

In 2007, she received the Outstanding Alumni Award for Excellence in Choral Music from California State University, Fullerton, and in 2022, the Titan of Music Award from CSUF’s School of Music. Beyond music, Loftus enjoys tournament golf, raising monarch butterflies, and traveling. She and her husband, John, have six grandchildren and two Siamese cats who bring her great joy.

Pacific Chorale

Robert Istad / Artistic Director and Conductor
Phillip N. and Mary A. Lyons Artistic Director Chair
Kibsaim Escárcega / Assistant Conductor

Rhett M. Del Campo / President and CEO
Alex Nelson / VP, Artistic Production and Operations
David Clemensen, DMA / Collaborative Pianist

SOPRANO

Rebecca Hasquet
Section Leader
Lauren Adaska
Amy Bandy
Cristen Bornancini
Alexandria Burdick
Andria Nuñez Cabrera
Chelsea Chaves
Jessica Dalley
Sophia Do
Rosiana Falzon
Stephanie Garcia Cochran
Amy Glinskas
Jenna Hansen
Saousan Jarjour
Hannah Kim
Corinne Larsen Linza
Susan M. Lindley
Jenny Mancini
Maria Cristina Navarro
Hien Nguyen
Mia Noriega Searight
Deborah Pasarow
Melanie Pedro
Sarah Schaffner-Pepe
Linda Wells Sholik
Sarah Sweerman
Ruthanne Walker Rice
Anne Williams
Victoria Wu

ALTO

Jane Hyun-Jung Shim
Section Leader
Emily Border
Mary Clark
Kathryn Cobb-Woll
Denean R. Dyson
Ivanna Evans
Jacline Evered
Marilyn Forsstrom
Mary Galloway
Kathryn D. Gibson
Emma Ginzl
Erin Girard
Kathleen Thomsen Gremi-
llion
Sandy Grim
Brandon Harris
Bonita Jaros
Hyocheong Kim
Kristen Kleinhans
Logan Mintz-Hernandez
Nancy Morgan
Michele M. Mulidor
Pat Newton
Kathleen Preston
Elizabeth Provencio
Suzanne Rahn
Kaleigh Sanchez
Laurel Sanders
Lauren Shafer
Rachel Steinke
Grace Stewart
Abby Tyree
Bonnie Yoon

TENOR

Nicholas Preston
Section Leader,
Roger W. Johnson Memorial Chair
Jephte Acosta
Mike Andrews
Sheridan Ball
Nate Brown
Chris Buttars
Abraham Cervantes
Craig Davis
Michael Elson
Marius Evangelista
David Evered
Vincent Hans
Steven M. Hoffman
Craig S. Kistler
Christopher Lindley
Greg Long
David López Alemán
Ricardo Martinez
Gerald McMillan
David Melendez
Lance Padilla
Jared Pugh
Daniel M. Ramon
Bryce Rivera
Lissandra Tong
Jeff Wang
Frank Watnick
Christiaan Westerkamp
W. Faulkner White

BASS

Ryan Thomas Antal
Section Leader,
Ron Gray Legacy Chair
Kyle Boshardy
Robert David Breton
Mac Bright
Louis Ferland
Karl Forsstrom
Randall Gremillion
Tom Henley
Jared Hughes
Jens Hurty
Alex Jacobson
Jared Daniel Jones
Matthew Kellaway
Jonathan Krauss
Dylan Leisure
Connor Licharz
Tom Mena
John Middlebrooks
Martin Minnich
Emmanuel Miranda
Kenneth Moore
Ryan Morris
Jason Pano
Seth Peelle
Raphael Poon
George Reiss
Ben Reyes
Joshua P. Stansfield



PROGRAM NOTES

Morten Lauridsen

O Magnum Mysterium

Born: Feb. 27, 1943 in Colfax, Washington, USA

Composed: 1994

Premiered: Dec. 18, 1994 by the Los Angeles Master Chorale (the dedicatee)

Instrumentation: solo chorus

Approximate duration: 6 minutes



The deeply spiritual composer Morten Lauridsen, a native of the Pacific Northwest, writes music inspired by his love of nature and the mysteries of creation. He worked as a Forest Service firefighter and lookout (on an isolated tower near Mt. St. Helens) and attended Whitman College before traveling south

to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967 and has been on their faculty ever since.

In 2006, Lauridsen was named an "American Choral Master" by the National Endowment for the Arts and received the National Medal of Arts in 2007. In the White House ceremony bestowing the award, Lauridsen's presidential citation noted "his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." He was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001.

A recipient of many grants, prizes, and commissions, Lauridsen chaired the Composition department at the USC Thornton School of Music from 1990-2002 and founded the School's Advanced Studies program in Film Scoring. He has held residencies as guest composer/lecturer at over seventy universities and has received honorary doctorates from Whitman College, Oklahoma State University, Westminster Choir College and King's College, University of Aberdeen, Scotland. Lauridsen now divides his time between Los Angeles and the northern coast of Washington State.

Lauridsen's musical approaches are diverse, ranging from direct to abstract in response to various characteristics such as subject, language, style, structure, and historical era. His Latin sacred settings, such as the *Lux Aeterna* and motets, often reference Gregorian chant plus Medieval and Renaissance procedures while blending them within a freshly contemporary sound. The musicologist and conductor Nick Strimple said he was "the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered ..." This mystical quality abounds in *O Magnum Mysterium* (Oh Great Mystery).

Johann Sebastian Bach

Keyboard Concerto No. 1 in D minor, BWV 1052

Born: Mar. 31, 1685 in Eisenach, Duchy of Saxe-Eisenach, Germany

Died: Jul. 28, 1750 in Leipzig, Germany

Composed: 1734-38

Premiered: Unknown; first confirmed performance was in first decade of the 19th century by harpsichordist Sara Levy (great aunt of Felix Mendelssohn) in Berlin with the Sing-Akademie

Most recent Pacific Symphony performance: Mar. 18, 2021, recorded and streamed as a virtual concert, with Carl St.Clair conducting and Claire Huangci as soloist

Instrumentation: strings and solo keyboard

Approximate duration: 24 minutes



Bach died before the modern piano was developed. But his mastery of the organ and the harpsichord, his freewheeling concerto transcriptions, and his fascination for the new musical technologies of his day all suggest that he would have pounced on the dynamic possibilities of the modern piano,

just as he would've delighted to hear this concerto on the harpsichord.

Though musicologists once suspected that this concerto might originally have been composed for the violin, more recent scholarship indicates he had the harpsichord in mind. In the comprehensive BWV catalog of Bach's compositions, numbers 1052 through 1065 are classified as harpsichord concertos, and when played on that instrument they flash with energy, fleet passagework and intertwined voices. For the modern pianist, the expressive possibilities are greater than they were for the harpsichord soloist of Bach's day—offering control of a wider dynamic range opening to a much louder sound, the possibility of legato phrasing, and notes that sustain instead of quickly decaying in the air. But the concertos' initial challenges remain as they do in all of Bach's keyboard works: accurate articulations of rapid, excitingly showy passagework are crucial, and all of Bach's twining contrapuntal voices must be clearly delineated. On the harpsichord, the passagework glitters.

Bach was living in Leipzig and was in his late 40s or early 50s when he composed this concerto, one of a group in which he freely mixes new material with transcriptions from earlier works. Such borrowing was a common artistic practice of the day; composers borrowed not only from themselves, but from each other. One of Bach's favored sources was Vivaldi, whose concertos numbered in the hundreds. Once Bach had completed his harpsichord concertos, he continued the recycling process, reworking individual movements in sacred cantatas.

The concerto is constructed in the typical three-movement form, fast, slow, fast, and is based on the master's violin concerto in E Major, which also survives in its original form. But in grandeur and dignity it surpasses most of its neighbors in the catalog, and is considered one of his most majestic concertos. We can hear this in the stately themes that open and close its outer movements, which start in the effervescent manner of Vivaldi but move on to more solemn musical statements. According to Bach scholar Richard D. P. Jones, the concerto is imbued with "a sense of huge elemental powers."

Carl Orff

Carmina Burana

Born: Jul. 10, 1895 in Munich, German Empire

Died: Mar. 29, 1982 in Munich, West Germany

Composed: 1935-36

Premiered: Jun. 8, 1937 by the Frankfurt Opera in Frankfurt, Germany

Most recent Pacific Symphony performance: Sep. 28, 2019 with Carl St.Clair conducting

Instrumentation: three flutes including piccolo, three oboes including English horn, three clarinets including bass clarinet and e-flat clarinet, three bassoons including contrabassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, celesta, two pianos, strings, solo soprano, tenor, baritone, and chorus including children's choir

Approximate duration: 67 minutes



Born in Munich to a distinguished Bavarian military family in 1895, Carl Orff grew up steeped in German cultural traditions and demonstrated his musical talent early. At a young age he learned to play the piano, organ, and cello and composed songs. He graduated from the Munich Academy of Music when he

was 18 with a portfolio of early compositions that showed the influence of Debussy's innovations, then turned to the more Viennese experiments of Schoenberg, Strauss, and Pfitzner. But the year of his graduation was 1914, and Orff was coming of age in the shadow of World War I. Jobs as Kapellmeister at the Munich Kammerspiele and at theaters in Darmstadt and Mannheim honed his gifts in performance practice and music drama. In 1917 and 1918, as the war drew to a close, Orff was in his early 20s and was engaged in military service.

The development of *Carmina Burana* wove together all the main threads of Orff's early creative life: his gift for theatrical spectacle, his scholarly interest in medieval forms, and the return to musical innocence of his work in music education with Dorothee Günther (whom he eventually married). The oratorio's texts are the result of sympathetic work by an earlier scholar: a collection of lyrics dating from the 12th and 13th centuries discovered

at a monastery in Upper Bavaria by the musicologist J.A. Schmeller in 1847. Schmeller applied title *Carmina Burana*, referencing both the monastic order and the region of upper Bavaria where they were found.

The poetry of *Carmina Burana* was produced by poets including defrocked priests and minnesingers at a time when the church had a near-monopoly on music and poetry. In pushing the boundaries of acceptable artistic expression, it counterbalances the austerity of religious tradition with the earthiness of the here and now. Its humor can seem startlingly modern today. Written mostly in Latin with some in early forms of German and even a bit of early French, its lusty verses celebrate the pleasures of loving and drinking, and comment with ribald frankness on the vicissitudes of everyday life. *Carmina Burana* originally incorporated costumes for its vocalists as well as an elaborate set. It rarely includes these elements today. To analysts such as Hanspeter Krellmann and John Horton, this visual spectacle comports with Orff's aural spectacle: driving, emphatic rhythms, gleaming orchestration and declarative intensity of musical utterance.

The startlingly explicit lyrics of *Carmina Burana* have at various times been strategically condensed and expurgated. Sexy descriptions, such as one lover's removal of another's underwear, share time with raunchy double entendres, such as the description of a knight's lance rising at the sight of his lady. As is so often the case, censorship has accomplished less than nothing to desensitize these passages, only adding to their fascination. The music, for its part, is not just brazen in shoving the poetry's sensuality in our faces; it does so with glee, making everything it touches seem innocent. Nowhere is this more apparent than in the "In taberna" chorale (In the Tavern), a drinking song that describes the raucous behavior in a local tavern where everyone is present, accounted for, and drinking — the bumpkin, the sage, the pauper, the sick man, the bishop and the deacon, the old woman, and the mother among them. The music proceeds with a naive, bouncy double-rhythm that acquires the momentum of an avalanche.

Proceeding through sections on springtime, drinking, and love, *Carmina Burana* forms a perfect arch, ending where it began—addressing "Fortune, Empress of the World" and complaining melodramatically about her fickleness. But if fortune is indifferent to merit, at least it has spared Orff's most celebrated composition—a work that has become, with Handel's *Messiah*, one of the most widely performed oratorios ever written.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com