

Donald F. Cook Recital Hall
M.O. Morgan Building
Monday, 7 March 1994 at 8:00 p.m.

CARMINA BURANA

MUN FESTIVAL CHOIR
Douglas Dunsmore, conductor

Kevin MacMillan, baritone
Catherine Cornick, soprano **Keith Power**, tenor
Kristina Szutor and Karen Lee, piano

NEWFOUNDLAND SYMPHONY YOUTH CAMERATA CHOIR
Susan Knight and Cecil Kinette Adams, conductors

MUN PERCUSSION ENSEMBLE
Don Wherry, coach

with special guests

MUN CHAMBER CHOIR

Ubi Caritas

Maurice Durufle
(1902-1986)

Komm Jesu Komm

Johann Sebastian Bach
(1685-1750)

My Bonny Lass She Smileth
Conductor - Lisa Gillam

Thomas Morley
(1557-1602)

Great Day

Spiritual
arr. Warren Martin

INTERMISSION

Carmina Burana

Carl Orff
(1895-1982)



Memorial

University of Newfoundland

PROGRAMME NOTE

Carmina Burana

Carl Orff

In 1935-36 Orff composed *Carmina Burana* (Songs of the Beuern), a "scenic cantata" embodying a unique style. He set approximately 25 poems discovered in a collection in a Benedictine Monastery in Beuern, Bavaria. These somewhat "earthy" poems are set employing single, double, men, women and children's choirs alternately. In true Orff fashion, all performers (including soloists) sing short incisive motives based on highly charged rhythms, creating a percussive collage of many varied colors and timbres. The work is scored for full orchestra, but is often presented in the two piano version with percussion that you will hear this evening.

Kevin McMillan has quickly become one of the most sought after concert baritones of his generation. Critics continue to praise his "elegant voice" and "singularly remarkable interpretive skills" and these qualities were acknowledged in a 1992 GRAMMY award. His engagements over the past few years include appearances with virtually every major North American orchestra, under the direction of such renowned conductors as Masur, Norrington, Blomstedt, Commissiona, Davis, Järvi and Dutoit. His stature is also growing in Europe where he made many auspicious debuts this past season - Berlin, Munich, Leipzig, Hamburg, Madrid, and Cologne.

After preliminary schooling in his native Canada, he studied at the Britten-Pears School in England, and did graduate work at the Juilliard School in New York. His vocal proficiency and scholarly musicianship afford him a broad range of styles and periods in the orchestral and oratorio repertoire - from Bach's *St. Matthew Passion* and the title role in Monteverdi's *Orfeo* to Mahler's *Lieder eines fahrenden Gesellen* and Penderecki's *Saint Luke Passion*.

He has recorded for London/Decca, Dorian, Chandos, Deutsche Harmonia Mundi, and Pro Arte. Two of his Canadian releases for Marquis and CBC Records were nominated for JUNO awards. His London/Decca recording of Nielsen's *Symphony #3* with Herbert Blomstedt and the San Francisco Symphony was named 'Best Symphonic Recording of the Year' for 1991 by Gramophone Magazine, and his *Carmina Burana* with the same forces was awarded a 1992 GRAMMY.

Our St. John's audience was thrilled to hear him perform with us in our 1993 Brahms *Requiem*, and we are particularly delighted that he is able to return to be with us this year for our production of *Carmina Burana*. Mr. McMillan will be featured in a solo concert performance in this same hall this Thursday evening, March 10, at 8:00 p.m. Tickets will be available after tonight's performance.

Catherine Cornick, a native Newfoundlander has been a prominent soprano soloist in St. John's since her graduation from the MUN School of Music. She has sung the major soprano roles for many oratorio performances, including the NSO Symphony Orchestra *Messiah* in 1990 and 1993 and the 1987 NSYO/Festival Choir version of *Carmina Burana*. Catherine currently teaches voice privately in the St. John's community and sessionally for the MUN School of Music.

Keith Power is a first year voice major at the MUN School of Music. A prominent featured soloist in many high school choral ensembles, this is his first solo role in a major work of the choral repertoire. Although somewhat comedic in nature (see translation), this role is very demanding vocally, requiring considerable sophistication in the extreme upper register of the voice.