

Blair School of Music
Presents

Carmina Burana

Vanderbilt University Orchestra
Robin Fountain, conductor

Vanderbilt Chorale and Symphonic Choir
Tucker Biddlecombe, director

Blair Children's Chorus
Mary Biddlecombe, director

featuring
Ben Edquist, baritone
Tyler Nelson, tenor

Thursday, November 21, 2019
8:00 p.m.
Ingram Hall

**Presented with gratitude to the Valere Blair Potter Trust and to an anonymous friend
for their generous support of the Blair School**

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Egmont Overture

Ludwig Van Beethoven
(1810-1856)

Michael Remish, conductor

Intermission

Carmina Burana

Carl Orff
(1895-1982)

Fortuna Imperatrix Mundi

- I. Primo Vere
Uf dem anger
- II. In Taberna
- III. Cour d'amours

Soloists:

Blair Lipham
Arielle Kasnetz
Camilia Dillard
Ava Anderson

Blanzifor et Helena

Fortuna Imperatrix Mundi

Ben Edquist, baritone
Tyler Nelson, tenor

*Individual movements and translations will be projected above the stage through the duration of the concert
(Translations provided by Mark Herman and Ronnie Apter)*

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Vanderbilt University Orchestra

First Violin

Hesoo Cha*
Gabija Zilinskaite
Claire Thaler
Kingston Ho
Isabel Tannenbaum
Melody Sim
Shawn Kim
Juliet Kim
John Horzen
Luciano Marsalli
Joo Young Kang
Samuel Zhu
Da Woon Kwon

Second Violin

Emily Monroe*
Marie Lane
Sarah McGuire
Ian Jenson
Iris Lin
Anna Horzen
Benjamin Ellenbogen
Whit FitzGerald
Sarah Zhang
Ariell Sabina
Andrew Nam
JiHoon Haam

Viola

Somerset Peede
Damon Zavala
Shinwho Kwun
Samuel Bender
Rachel Haber
Annabelle Spoto
Ryan Cho
Charles Tucker
Lucas Legan
Julia Reparip
Madeline Mehra
Grace Lim
Anna Eberwein
Calvin Yoon

Cello

Olivia Hunt*
Griffin Seuter
Vincent Lin
Javin Bose
Will Lyon
Alex Smith
Meghan Leong
Cass Jackson
Karl Eckert
Joanna Kim
Edward Oh

Bass

Ben Sposet*
Chris Glenn
JJ Butler
Neo Scott
John Park
Alyssa Burkhalter
David Cohen
Rose Olson

Flute

Emilia Lew*
Maya Koteswar
Courtney Conkling*
Elise Park
Grace Kim

Oboe

Rachel Miles*
Adair Kelley
Daniel Meza*
Rachel Miles
Adair Kelley

Clarinet

Olivia Harrison*
Bianca Herlory
Olivia Harrison*
Ryan Breen

Bassoon

Hannah Friedland*
Tom Klink

Haley Mitchell

Trumpet

Jess Abbattista*
Allie Bridger
Eliza Pastore

Horn

Ben Shively*
Harrison Lam
Nathan Halberstadt
Sam Lee
John Degnan*
Harrison Lam
Nathan Halberstadt

Trombone

Jonathan Salcedo*
Robert Wake
Matt Tuggle

Tuba

Stephen Adcock

Percussion

Josh Weinfeld
Nupur Thakkar
Maddy Dethloff
Mathew Enfinger
Eric Whitmer
Courtney Ellis

Piano

Jeffrey Burnham
Catherine Jackson

** denotes principal player*

Administrative Support

Provided by:
Ben Ellenbogen
Emily Monroe

Librarians:

Dawoon Kwon
Melody Sim

Vanderbilt Symphonic Choir
Polly Brecht, rehearsal pianist
Abbey Fitzgerald, Sarah Bronchetti, assistant conductors

Blair Children's Chorus Concert Choir
Barbara Santoro, rehearsal pianist
Bethany DiSantis, assistant conductor

Soprano

Sophie Ashley
Ava Anderson
Laurel Baldwin-White
Sarah Clements
Katherine Deegan
Amelia Donoghue
Margaret Gonzalez
Anna Hunley
Arielle Kasnetz
Christine Kim
Blair Lipham
Tara Mack
Marguerite Manning
Sophia Meyer
Hannah Mikita
Georgia Peake
Ellie Repp
Natalie Thomas
Olivia Troyer
Puxin Xuanyuan

Alto

Rachael Bell
Grace Brega
Carmen Canedo
Grace Chen
Calendula Cheng
Crystal Cheng
Maddy Dethloff
Camilia Dillard
Bethany DiSantis
Callie Emery
Emma Flores
Katie Gillett
Sophie Heinz

Chinenye Iroajanma
Megan Kriscovich
Carys Li
Reilly McNamara
Lila Meretzky
Maggie Mershon
Mary Allen Murray
Elyza Wylder
Anna Zhang
Dora Zhang

Tenor

Carlos Ahrens
Davis Crews
Anighya Crocker
Andy Du
Christopher Elliott
Jacob Friedmann
Nick Gehring
Owen Ladd
Ayden Lee
Sammy Mangin
Joe McInvale
Raphael McKerley-Geier
J.P. Romero
Matthew Shorten
Tristan Tournaud
Matthew Youngblood

Bass

Kelvin Agyenim-Boateng
Navin Ahire
Jacob Beranek
Jason Brauer
Yiting Chen
Adam Conway

Dillon Davey
Michael Fung
Matt Leon
Dominic Liu
Samuel Liu
Taylor Lomax
Gianluca Maffei
Noah Mond
Criag Murray
Evan Oates
Billy Pickus
Max Randal
Ruben Roy
Joshua Sheppard
Toren Stafford
Julius Tabery
Charlie Tucker
James Yang
Sean Yang
Daniel Williamson
Manny Zagorianos

**Italics denotes member of Chorale*

Blair Children's Chorus Concert Choir

Grace Bumgarner
Mary Celeste Byrd
Skye Chancellor
Mary Catherine Claverie
Tyana Crutcher
Anna Frogge
Zoë Gardner
Mazzy Hansen Murray
Sarita Jetton

Savannah Jetton
Hilde Medovich
Angela Nde
Brazier Pierce
Lucinda Rauch
Mimi Rock
Sonia Ryland
Donya Safarian
Timory Shaner

Jennie Mae Sprouse
Bronwyn Talbert
Veronica Talbert
Lane Timmons
Mary Beth Tune
KeShawna Washington
Katelyn Wenkoff

Program Notes

Robin Fountain was educated at Oxford University, The Royal College of Music in London, and Carnegie Mellon University. He won a conducting fellowship to Aspen, participated in master classes with Lorin Maazel and Gennadi Rodhestvensky, and studied at Tanglewood with Leonard Bernstein, Kurt Sanderling and Leonard Slatkin. In 2012 he was privileged to have the opportunity to train with members of the famed Berlin Philharmonic at *The Conductors Lab* in Aix-en-Provence, France.

Professor Fountain joined the Vanderbilt faculty 1994, and was promoted to his current position as Professor of Conducting in 2003. He has been awarded both the Madison Sarratt Prize for Excellence in Undergraduate Teaching and the Blair School's Faculty Excellence Award. Highlights of his work with Vanderbilt Orchestra have included two tours of China, with performances in such venues as the Shanghai Oriental Arts Center and the Great Hall of the People in Beijing. Under his leadership, the orchestra has consistently engaged the music of our time, participating in the Blair School's BMI Composer in Residence program, and co-commissioning such works as "*Love Song to the Sun*," a visual electric violin concerto written by and featuring Tracy Silverman, presented at OZ Arts, Nashville. Prior to his service at Vanderbilt, he led the orchestra program at Duquesne University in Pittsburgh.

Professor Fountain is now in his fourteenth season as Music Director of the Southwest Michigan Symphony. He previously served as Music Director of the Williamsport (PA) Symphony, where he was honored with the Director's Chair Award from the Williamsport Community Arts Center, recognizing his impact on the region's artistic life. Guest conducting engagements have taken him to Russia (National Philharmonics of Tomsk and Kemorova), France (*Orchestre d'Aix Coservatoire and L'Orchestre de Chambre de la Gironde), Poland (Opole and Sudecka Philharmonics) and Spain. He led the Tomsk National Philharmonic on a tour of China in 2003. Recent engagements in the US have included concerts with The Louisiana Philharmonic and Traverse City Symphony. 2019/20 engagements include a concert with the Singapore Symphony and a return visit to L'Orchestre Philharmonique Sainte Trinité, Haiti.

Tucker Biddlecombe (Ph.D.) is director of choral activities at Vanderbilt University's Blair School of Music, where he conducts the Vanderbilt Chorale and Symphonic Choir, and serves as Director of Music Teacher Education. He also serves as Director of the Nashville Symphony Orchestra Chorus. Biddlecombe is a veteran teacher and a passionate advocate for music education. Ensembles under his direction have toured nationally and internationally and have performed to acclaim at state and division conventions of ACDA. He is in demand as a conductor and clinician having served as a clinician to choirs in 25 states, and was a recent guest lecturer and clinician at the Central Conservatory of Music in Beijing. A native of Buffalo New York, Biddlecombe is a graduate of SUNY Potsdam and Florida State University, where he completed doctoral studies in choral conducting and music education with André Thomas. He resides in Nashville with his wife Mary Biddlecombe, Artistic Director of the Blair Children's Chorus.

Mary Biddlecombe serves as Artistic Director of the Blair Children's Chorus at Vanderbilt University. She conducts each of the six graded choirs of the program, including the Concert Choir (high school girls), Young Men's Chorus (changed men's voices), Choristers (middle school girls), Boy choir (unchanged boys), Training Choir, and the select treble ensemble Chorale.

Biddlecombe has taught music at every grade level. Choirs under her direction have been invited to perform for conventions of the American Choral Directors Association, as well as symphonic works with significant orchestras. Recent projects have included Benjamin Britten's *War Requiem*, Roger Waters' *Ça Ira*, and Gustav Mahler's *Eighth Symphony* with the Nashville Symphony Orchestra, and John Rutter's *Mass of the Children* with the Vanderbilt Symphony Orchestra and Symphonic Choir. Upcoming engagements include John Adams' *On the Transmigration of Souls*, Mahler's *Third Symphony*, and Leonard Bernstein's *Mass*.

Biddlecombe is in demand as an adjudicator and clinician, and has presented interest sessions at conferences all over the Southeast. She has been engaged to conduct the Florida All-State Middle School Treble Choir in 2017. A native of Syracuse, N.Y., she holds a Master of Music in Conducting from Florida State University and a Bachelors of Music Education from the Crane School of Music at SUNY Potsdam. Biddlecombe makes her home in Nashville with her husband Tucker Biddlecombe, Director of Choral Activities at Vanderbilt, and their dog, Bernice.

Ben Edquist is one of America's young baritones on the rise. As a recent member of the Houston Grand Opera Studio he originated the roles of Edward Kynaston in *Carlisle Floyd's Prince of Players*, the baritone Angel in Jake Heggie and Gene Scheer's *It's a Wonderful Life*, and Sir Walter Raleigh in Gregory Spears' *O Columbia*. Other highlights with Houston Grand Opera include: Belcore in *L'elisir d'amore*, the Pilot in *The Little Prince*, Jigger Craigin in *Carousel*, the Count in *Le nozze di Figaro*, and Older Thompson in Tom Cipullo's *Glory Denied*.

Since leaving the Studio, Edquist has been in three other world premieres, portraying Mayo Buckman in Tom Cipullo's newest opera *Mayo*, the role of Manfred in Jake Heggie's *Out of Darkness: Two Remain* with Atlanta Opera, and, in his European debut, the role of Remo in *The Skating Rink* by David Sawyer with Garsington Opera.

This season Edquist shared performances of Handel's *Messiah*, William Dale in the Pulitzer Prize winning opera *Silent Night*, and Kaiser Overall in *Der Kaiser von Atlantis* and Pierrot in *L'île de Merlin* with Wolf Trap Opera. He looks forward to Figaro in *Il barbero di Siviglia* (role debut), Hawkins Fuller in *Fellow Travelers*, and returning to the role of Papageno in *Die Zauberflöte*.

Edquist has spent his summers performing with the Glimmerglass Festival and Wolf Trap Opera. After a season with the Wolf Trap Opera Studio in which he sang the role of Antonio in *Il viaggio a Reims*, he returned as a Filene Young Artist to perform the roles of William in *The Fall of the House of Usher* and the Father in *The Juniper Tree*. Edquist made his Glimmerglass Festival debut in 2014 as Jigger Craigin in *Carousel*, and returned to the festival the following season to perform Papageno in a new production of *The Magic Flute*. Other roles include Sid in *Albert Herring*, Antonio in *Le nozze di Figaro*, Charlie in Jake Heggie's *Three Decembers*, and Guglielmo in *Così fan tutte*.

A native of Lake Jackson, Texas, he received his Master of Music from Rice University in 2015 and his Bachelor of Music from Vanderbilt University in 2013.

Edquist has been named a top prize winner in the William Matheus Sullivan Competition, first place winner of the Lotte Lenya Competition, and a finalist in both the Meistersinger Competition in Graz and the HGO Eleanor McCollum Competition & Concert of Arias.

Tyler Nelson is one of America's most promising young tenors, already enjoying success in a wide variety of concert repertoire.

Recent engagements have included debuts with New Orleans Opera as Don Ottavio in *Don Giovanni*, Dayton Opera as Belmonte in *Die Entführung aus dem Serail*, the Utah Symphony & Opera as Le théière/ Le petit vieillard in *L'enfant et les sortilèges*, Opera Naples as Alfred in *Die Fledermaus*, Opera Omaha as Trin in *La fanciulla del West*, Wide Open Opera in Ireland as Almaviva in *Il barbiere di Siviglia*, and in Handel's *Messiah* with Augustana College, as well as multiple performances with Le Festival Lyrique International de Belle-Île en Mer as Nemorino in *L'elisir d'amore*, Ferrando in *Così fan tutte* and as the tenor soloist in Beethoven's *Mass in C* and Mozart's *Vesperae solennes de confessore* and *Requiem*. His 2017-2018 season included Don Ottavio in *Don Giovanni* with Opera on the James, Almaviva in *Il barbiere di Siviglia* with Opera Tampa, Handel's *Messiah* with the Mormon Tabernacle Choir, and Paul in *Rocking Horse Winner* and the Magician in *The Consul*, both with Opera Saratoga.

Engagements for the 2018-2019 season and beyond include Alfredo in *La Traviata* with Opera on the James, Elijah with Salt Lake Choral Artists, Tamino in *Die Zauberflöte* with Irish National Opera, Arturo in *Lucia di Lammermoor* with the Festival Lyrique International de Belle-Île en Mer, and Frederick in *The Pirates of Penzance* with Opera Tampa.

A frequent performer at the Castleton Festival, Nelson has performed Gonzalve in *L'heure espagnole*, and under the baton of Maestro Lorin Maazel: Male Chorus in *Rape of Lucretia*, Gherardo and Rinuccio in *Gianni Schicchi*, the Mayor in *Albert Herring*, Maese Pedro in *El retablo del Maese Pedro*, Father in *7 Deadly Sins*, La Rainette in *L'enfant et les sortilèges*, Don Ottavio in *Don Giovanni*, and Almaviva in *Il barbiere di Siviglia*, which he performed at the Castleton Festival and with the National Center for the Performing Arts in Beijing, China.

Nelson has a wide range of operatic experience. During successive seasons with Ohio Light Opera, arts blog CoolCleveland.com commented of his performance: "Tyler Nelson, as that erstwhile clergyman, could steal the show if he tried. As it was, he nearly brought down the house with 'I Aim to Please.'" *Opera News*, reviewing a recording of *Maytime*, called his singing "mellifluous."

Additional highlights include performances of the Britten *Serenade* with the Utah Valley Symphony, Beethoven's 9th Symphony with the Saginaw Bay Symphony, Mozart's *Requiem* and Bach's *St. John Passion* with Salt Lake City Choral Artists, and Orff's *Carmina Burana* with the California and Reno Symphonies. He has also appeared as a soloist on the stages of the Kennedy Center and at Carnegie Hall.

His international debut was in Mazatlan, Mexico, performing the role of Shallow in Gordon Getty's *Plump Jack*, under the direction of the composer. Robert Commanday of *San Francisco Classical Voice* said of that performance: "Tyler Nelson ... did a captivating number on Justice Shallow. His diction was impeccable and his animation as the silly, ridiculous squire won for him alone laughs that were independent of the lines. His bright, keenly focused, vibrant tenor invites Mozart. He has a big future."

Recent seasons have included debuts with Chicago Opera Theater in the role of Delfa for their production of *Giasone*, and a return for their production of *Médée*. Of his performance in *Giasone*, Mark Thomas Ketterson of *Opera News* commented: "Tyler Nelson was hilarious as a travesti Delfa, managing the passaggio of his tenor with notable skill and looking for all the world like Mollie Sugden's Mrs. Slocombe on *Are You Being Served?*" Venus Zarris of *Chicago Stage Review* stated: "Tyler Nelson commits comic operatic highway robbery by embodying all that is hysterical about drag, as Delfathe maidservant to Medea, while simultaneously delivering some of the production's most superb singing."

Program Notes

Carmina Burana (pronounced *CAR-mi-na bu-RAH-na*), also known as the *Codex Buranus*, is a medieval manuscript consisting of more than 200 lyric poems and six plays. It is the largest single collection of medieval secular verse available to us. Full of ribald and even sacrilegious humor, it was kept for over 500 years as an uncatalogued secretly-read book in a cabinet at the Benediktbeuern monastery in Bavaria, Germany. Despite the publication of two editions and translations of the poems into many languages, *Carmina Burana* languished on scholars' shelves until Carl Orff set some of the verses to music in 1936.

During the middle ages, almost all literate persons had some connection with the Catholic church, the center of learning in Europe. But not all used their church-taught literacy and fluency in Latin for church-approved ends. Among the authors of *Carmina Burana* were frocked and defrocked priests and monks, reverent and irreverent students and wanderers, famous people under their own names – Walter of Châtillon – and aliases – the self-proclaimed Archpoet of Cologne – and possibly even Peter Abelard. Various called Vagabond Poets, Goliards (for their mythical leader Goliath, who may have represented Goliath and/or gluttony), and Gleemen, they formed several overlapping groups, considered to be separate by some scholars and indistinguishable by others. They wrote religious poems, poems about physical love, and poems about the gods and goddesses of Greece and Rome. They also wrote ferocious satires in the service of morality, describing lust, gluttony, and drunkenness in such excessive terms as to arouse disgust in the reader. And they often delighted in standing Christian ideas and images on their heads. Examples of all types abound in *Carmina Burana*, sometimes within a single lyric.

Included among the verses set by Orff are the racy “Confession of Goliath” (No. 11), the damnation of a roasted swan (No. 12), the fate of a gambling Abbot of Cockaigne (No. 13), the orgiastic “Veni, veni, venias” (No. 20), and a hymn to a soon-to-be non-virgin (No. 24). These images are not standard homiletic fare.

The quality of the lyrics in *Carmina Burana* varies from mediocre to first-rate. “The Confession of Goliath” is usually considered the finest secular Latin poem of the middle ages, the finest religious counterpart being the “Dies Irae” of the Requiem Mass. In fact, the line “curam gero cutis” [I take care of my skin] from “The Confession” is sometimes assumed to be a direct parody of “Gere curam mei finis” [Take care of me when I die] from “Dies Irae.” However, “The Confession” is usually attributed to the Archpoet of Cologne, who flourished during the 1160s at the court of Reinald of Dassel, Archbishop of Cologne and Archchancellor to Frederic Barbarossa. “Dies Irae” is usually attributed to Thomas of Celano, who lived 50 years later (c. 1200-55). If these dates are correct, then the parody, if there is one, is of the profane by the sacred.

The lyrics of *Carmina Burana* were meant to be sung, and the original manuscript includes some musical notation for 43 of the songs. Attempts have been made at turning the imprecise medieval markings into modern musical notation, and several recordings of the poems in their “original” settings are available. However, Carl Orff was not inspired by the original musical setting but by the words. Aided initially by a modern German translation, he selected 23 of the poems in whole or in part, mainly Latin with some Old German and a very few lines of Old French, and arranged them into a cycle with three major sections: Spring, In the Tavern, and the Court of Love. The Tavern section includes gambling and damnation as well as drinking. Before and after these three sections, serving as Introduction and Coda, are invocations of the medieval image of the capricious goddess Fortune, Empress of the World. Her spinning wheel determines the fate of all, hurling one man high and another low and then reversing their positions.

Though not medieval, Orff's music employs a few pseudo-medieval touches, such as the parody of ecclesiastical chanting in the Abbot of Cockaigne's song (No. 13). Throughout, a primitive effect is achieved by means of strong rhythms (produced by a battery of percussion), simple harmonies, and frequent repetition. From beginning to end, the exuberance and force of the original lyrics come through.

Upcoming Events

Vanderbilt Community Chorus

David Binns Williams, director

Sunday, November 24

2:30 p.m.

Steve and Judy Turner Recital Hall

The Vanderbilt Community Chorus performs major choral works by French composers, featuring Gabriel Faure's timeless Requiem. Organist Nicholas Bergin joins the VCC, as well orchestra musicians from the Nashville area.

Blair Student Chamber Ensembles Showcase

Tuesday, December 3

8:00 p.m.

Steve and Judy Turner Hall.

Students in the Blair School's very best collegiate chamber ensembles, including strings, woodwinds and brass instruments, perform familiar masterworks and new chamber music gems.