

Cambridge Philharmonic presents

# Carmina Burana

by Carl Orff

Cambridge Philharmonic Orchestra & Chorus  
Choirs from Chesterton Community College &  
Swavesey Village College  
Come & Sing Chorus

*Conductor* Timothy Redmond  
*Chorus Master* Tom Primrose  
*Leader* Paula Muldoon

*Soprano* Rebecca Bottone  
*Tenor* Bonaventura Bottone  
*Baritone* Jake Muffett

# ***Carmina Burana***

Carl Orff (1895 – 1982)

Carl Orff was born in Munich into a musical family. He wrote his first music at the age of 16 and a full scale choral work the following year. Although he studied cello and piano he was intolerant of formal instruction, preferring improvisation and imitation of earlier composers. Early influences on his work were Schoenberg and Richard Strauss. Later, after studying the music of Monteverdi and the Italian Renaissance and conducting the music of Bach and Schutz, his ideals became antithetical to those of Strauss and Wagner. By the mid 1920s he had developed an interest in musical education, especially of young children. The results can still be seen in our schools today, particularly in the many new tuned and untuned percussion instruments he created. *Schulwerk*, published in 1930, demonstrates his growing obsession with primitive and evocative rhythms. This, with his preference for simple formal melody, converges in *Carmina Burana*.

*Carmina Burana* combines all Orff's best features. Spiritually modern, its literary content stems from the late Middle Ages. Orff took his text from a manuscript (discovered in 1803 in a Bavarian monastery) of pieces by 12th and 13th century wandering students, written variously in Latin, Middle High German and Old French. It is full of life and vitality, anger, splendidly earthy desires, revolt against the rigidity of medieval times, parody and lusty enjoyment of life.

Within a framework appealing to Destiny (*O, Fortuna*), the work is a cycle and progression of three parts. The first, (*Primo Vere*), celebrates the return of spring, the joys of nature, the rising of the sap in tree and man, and the promise of love.

The second, (*In Taberna*), develops from inner anger and frustration, through the pleasures of gambling, to a rumbustious drinking song – *bibunt omnes* – rejoicing in the delights of wine and the tavern.

The third, (*Cours d'Amours*), builds up from the general presence of love – *amor volat undique* – with ever increasing passion and excitement to the more particular and personal – *totus ardeo* – and to the magnificent climax of *totam tibi subdo me*. After a triumphal paean – *Ave formosissima genna pretiosa* – the work finishes as it began, with an appeal to Destiny, underlining the ceaselessly turning wheel of life and fortune.

*Programme Notes: Making Music*

## Rebecca Bottone (soprano)



Rebecca Bottone was born in Bedfordshire and studied at the RAM. Recent engagements include a tour to Hong Kong with *Pelléas et Mélisande* (Welsh National Opera), *Bauci Bauci e Filemno*, Amore Gluck's *Orfeo* with the Classical Opera Company at the Southbank Festival, *Clorinda La Cenerentola*, *Mabel The Pirates of Penzance* (Scottish Opera), recording Amore in Gluck's *Orfeo* with La Nuova Musica, *Giunia* in Mozart's *Lucio Silla*, *Ilia* in Mozart's *Idomeneo* at Buxton Opera, and a reprisal of the Olivier award-winning production of *Akhmaten* at ENO in the role of Queen Tye.

Rebecca has worked with many of the world's leading orchestras including the Gabrieli Consort and Players; she has sung *La Charmeuse* in *Thaïs* under Eschenbach with Renée Fleming and also performed with the AAM and the RAI Turin, the CBSO, the Hallé and the Manchester Camerata; *St John Passion* with the Orchestra Sinfonica di Milano Giuseppe Verdi in Milan; the Philharmonia Orchestra under Sir Charles Mackerras; and the Tonhalle Zürich under Sir Mark Elder.

Future performances include *Despina Cosi fan Tutte* with Classical Opera, the role of *Marina* in the world premiere of *The Life & Death of Alexander Litvinenko* by Anthony Bolton with Grange Opera, concerts with the RPO, Capella Cracoviensis and Haydn's *Creation* with Zurich Opera.

## Bonaventura Bottone (tenor)



Described by the New Grove Dictionary of Opera as 'a superb actor with a strong lyrical voice', Bonaventura has performed in opera houses around the world for over four and a half decades. He has appeared with the most eminent conductors and orchestras and worked with leading directors and illustrious fellow artists of the 20th century and the rising performers of this century. His operatic repertoire spans over a hundred leading rôles in a wide range of styles. Recordings include *Die Fledermaus* with Luciano Pavarotti and Joan Sutherland, *Lucia di*

*Lammermoor* with Edita Gruberová and Alfredo Kraus, *Faust et Hélène* by Lili Boulanger, *Hugh the Drover*, *The Mikado*, *Candide*, *Der Zerbrochne Krug*, *A Little Night Music*, *Street Scene*, *The Student Prince*, *Adriana Lecouvreur*, *Der Rosenkavalier* and *Otello*.

Recent performances include *The Jacobin* and *Lucia di Lammermoor* for the Buxton Festival, *La Fanciulla del West*, *The Snowmaiden* and *Turandot* for Opera North. In Canada Bonaventura performed *On Wenlock Edge* with The Edmonton Symphony Orchestra and subsequently performed his Mario Lanza tribute evening. Bonaventura was invited this year to sing Pepe in Donizetti's *Rita* for the Osborne Festival and The Rector in Britten's *Peter Grimes* for the Romanian National Radio Orchestra in Bucharest in the George Enescu International Festival. He sang the role of Don Ottavio in Mozart's *Don Giovanni* for Celebrate Voice at the Salisbury Festival last year. In October he will return to perform Basilio and Don Curzio in *Le Nozze di Figaro*. In November he will adjudicate the Bampton Classical Opera Young Singers Competition.

## **Jake Muffett** (baritone)



Jake Muffett graduated from the Guildhall School of Music and Drama before completing the school's opera programme in 2018. In June 2019 he completed the young artist programme at the National Opera Studio in London. He was a member of the Glyndebourne Festival Chorus for the 2016 season, covering the role of Fiorello in *Il Barbiere di Siviglia* and performing a principal role in Glyndebourne Youth Opera's production of Lewis Murphy's *A Garden Dream*. Jake returned for the 2018 Glyndebourne Festival as a Jerwood Young Artist performing the role of the Official Registrar

in *Madama Butterfly*. His most recent major operatic roles include the title role in Mozart's *Don Giovanni* for British Youth Opera, the role of John Sorrell in Gian Carlo Menotti's *The Consul* and Le Marquis de la Force/ 1st Officer in Poulenc's *Dialogues des Carmélites* for the Guildhall School. Jake recently made his international operatic debut in a major role as Mauregato in Opéra de Baugé's production of Schubert's *Alfonso und Estrella* as part of their 2019 season. Jake has featured as a soloist at the Royal Albert Hall in London on multiple occasions performing Orff's *Carmina Burana* and Handel's *Messiah* for conductors such as Bob Chilcott, Ben Parry and Brian Kay.