

NANTWICH CIVIC HALL
NANTWICH & DISTRICT CHORAL SOCIETY

CATULLI CARMINA

by CARL ORFF

WINTER MUSIC

by MICHAEL ROSE



Tenor: JAMES WATSON

Soprano: RUTH WALLAND

Pianos:

Heather Bridger, Joy Roberts, Rachel Richardson, Gary Brooks

Percussion: Paul Shaw, Trevor Stokes

Conductor: MICHAEL BRIDGER

SUNDAY, 16th NOVEMBER

8.00 p.m.

Admission: £1.50; £1.00 (OAP's & Students)

Winter Music

Michael Rose

This work, a setting of a sequence of poems about winter, is by the contemporary English composer Michael Rose, whose effective musical style shows some influence of Benjamin Britten. Many different aspects of winter are depicted in the selected poems, which range from the middle ages to our own time. Variety is also a notable feature of the musical settings of the poems - even though the accompaniment calls only for piano duet and percussion, these are deployed most resourcefully to create different tone colours.

- | | | |
|---|--------------------------------|------------------------|
| 1 | Prologue | 13th century anonymous |
| 2 | I puff my breast | Anonymous riddle |
| 3 | It was a chilly winter's night | William Barnes |
| 4 | The midnight skaters | Edmund Blunden |
| 5 | January | Hilaire Belloc |
| 6 | Now winter nights enlarge | Thomas Campion |
| 7 | February | Hilaire Belloc |
| 8 | Last snow | Andrew Young |
| 9 | Epilogue | from Carmina Burana |

INTERVAL

Catulli Carmina

Carl Orff

Catulli Carmina was written in 1943, a few years after its better known companion piece Carmina Burana, which it resembles in its use of catchy tunes, repeated rhythms and simple, diatonic harmony. Also like Carmina Burana, much use is made of percussion instruments, but in this case the other accompanying instruments are, most unusually, four pianos. The words, in Latin, are mainly by Catullus, a poet of 2,000 years ago who achieved lasting fame with a small number of poems telling of his love for a woman he calls Lesbia. Orff has arranged and adapted the poems to form a "play within a play" which the following outline should help to clarify:

Prologue: *Eis aiona . . .* A group of young people declare eternal love for each other; they are overheard by some old men who ridicule their enthusiastic idealism (*O res ridicula*). The old men persuade them to listen to the Song of Catullus - this, they think, will cure them of their naivety. The following unaccompanied section tells of Catullus' love for Lesbia, of her unfaithfulness, and his eventual rejection of her in favour of *Ipsitilla*. Catullus is represented by the tenor soloist, Lesbia by the soprano:

- 1 Odi et amo
- 2 Vivamus, mea Lesbia
- 3 Ille mi par esse
- 4 Caeli!
- 5 Nulli se dicit
- 6 Jucundum
- 7 Desine
- 8 Odi et amo
- 9 Amabo, mea dulcis Ipsitilla
- 10 Ameana puella
- 11 Miser Catulli
- 12 Nulla potest mulier

Exodium: *Eis aiona . . .* Perhaps predictably, the young people are not at all inclined to acknowledge the greater wisdom of their elders - the piece finishes with an outburst of the same youthful enthusiasm that opened it.

Next Concert

CHRISTMAS MUSIC

Central Methodist Church, Nantwich

Saturday, 20th December - 7.30 p.m.

The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of this Concert, with funds provided by the Arts Council of Great Britain.

The Society also acknowledges the assistance given by Crewe & Nantwich Borough Council.

The Choral Society rehearses each Wednesday evening, usually in Malbank School, Nantwich. New members are invited to contact Chris Jones, 16 Beatty Road, Nantwich. Tel. 63830