

In Performance with the United States Air Force Band of the Golden West

November 3, 2019 3:00 PM

Vanden High School Gymnasium.

PROGRAM NOTES

The Star Spangled Banner

The Star-Spangled Banner is the national anthem of the United States. The lyrics come from *Defence of Fort M'Henry*, a poem written in 1814 by the 35-year-old lawyer and amateur poet Francis Scott Key after witnessing the bombardment of Fort McHenry by British ships of the Royal Navy in the Chesapeake Bay during the Battle of Fort McHenry in the War of 1812.

The poem was set to the tune of a popular British song written by John Stafford Smith for the Anacreontic Society, a men's social club in London. *To Anacreon in Heaven* (or *The Anacreontic Song*), with various lyrics, was already popular in the United States. Set to Key's poem and renamed *The Star-Spangled Banner*, it would soon become a well-known American patriotic song. With a range of one octave and one fifth (a semitone more than an octave and a half), it is known for being difficult to sing. Although the poem has four stanzas, only the first is commonly sung today.

The Star-Spangled Banner was recognized for official use by the Navy in 1889, and by President Woodrow Wilson in 1916, and was made the national anthem by a congressional resolution on March 3, 1931 (46 Stat. 1508, codified at 36 U.S.C. § 301), which was signed by President Herbert Hoover.

Before 1931, other songs served as the hymns of American officialdom. *Hail, Columbia* served this purpose at official functions for most of the 19th century. *My Country, 'Tis of Thee*, whose melody is identical to *God Save the Queen*, the British national anthem, also served as a de facto anthem. Following the War of 1812 and subsequent American wars, other songs emerged to compete for popularity at public events, among them *The Star-Spangled Banner*.

Program note from Wikipedia

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Carmina Burana

*Fortune roto volvitur:
descend minoratus;
alter in altum tollitur;
minis exalatus.*

*(At the turn of Fortune's wheel
one is deposed,
another is lifted on high
to enjoy a brief felicity.)*

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff's *Carmina Burana*, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures".

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards" – the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benediktbeuern, in the Bavarian Alps, by Johann Andreas Schmeller who published it in 1847 under the name *Carmina Burana* (Songs of Beuern). Containing approximately two hundred songs and poems – both sacred and secular – the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems – some of which were definitely intended for singing – is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as "Empress of the World", the ancestor of our own "Lady Luck"!).

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers. But when they touched on tenderness they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards' way of life – its immense gusto and color, its unaffectedness – has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible; music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

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In arranging *Carmina Burana* for concert band I have attempted to retain the spirit, feeling, and overall character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (*O Fortuna; Fortuna Imperatrix Mundi*); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

- John Krance, Arranger
1967

The original score of Carl Orff's *Carmina Burana (Cantiones Profanae)* (1936) calls for vocal soli, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into the band itself. The players, then should approach their music in a "singing" style.

From the original twenty-five sections, John Krance has selected thirteen, Numbers 1, 2, 5, 6, 7, 10, 15, 13, 14, 21, 23, 24, 25; the band arrangement renumbers these consecutively, 1 through 13.

John Krance has long devoted himself to the world of bands and band music, receiving wide acclaim in this country and abroad for his compositions, arrangements, performances, and recordings. A versatile musician of wide experience, Mr. Krance served as Chief Arranger for the unique United States Army Field Band of Washington D.C., attained a distinguished career as arranger, orchestrator, and conductor and music consultant in radio, television, and motion pictures, and has served as Music Director of Radio Station WPAT in New York City.

John Krance's prodigious transcription of movements from Orff's orchestral work grew out of detailed correspondence with the equally enthusiastic composer who wrote to Mr. Krance: "... I would like to emphasize my very great pleasure with your superb arrangement."