



**The Barnes Choir**  
**conducted by Julian Collings**  
**invites you to**

## **Come and Sing**

# **CARL ORFF'S CARMINA BURANA**

**Saturday 17<sup>th</sup> January 2026**  
**All Saints Church, East Sheen Avenue. SW14 8AX**

A special choir will be formed for the day, involving members of The Barnes Choir and you, our guests. Julian Collings, our director, will be working intensively with us on the music and will provide performance insights, and we will be accompanied on the piano by Elspeth Wilkes.

We will be working from the Schott Edition, and a score can be hired for the day if you don't have your own.

The timetable is:

**09.30 - 10.00** Registration. Tea/coffee available.

**10.00 - 13.00** Rehearsal with a break for tea/coffee at 11.30.

**13.00 - 14.15** Lunch. Bring your own and eat it in the church, or take a short walk into East Sheen and try one of the many cafes or restaurants.

**14.15 - 15.30** Rehearsal followed by tea/coffee/cakes.

**16.00 - 16.45** Performance. No dress code.

Please invite family and friends free of charge.

**Singing tickets are £25, score hire is £2**

Book your place at  
<https://www.barneschoir.org.uk/tickets> or scan:

Enquiries: [singingday@barneschoir.org.uk](mailto:singingday@barneschoir.org.uk)



## CARL ORFF's CARMINA BURANA



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Orff's *Carmina Burana* is one of the most popular works in the choral repertoire, and one of the few choral "blockbusters" to have been composed in the 20<sup>th</sup> century. It is the only composition by Orff which is widely known; much of Orff's career was devoted to music education, in which he is an acknowledged pioneer. The "Orff approach" is still widely used today. He wrote the work in 1935-6 and its premiere was in 1937. The libretto is in Latin and Middle High German, except for one movement, set in Old French. The text dates from the 11<sup>th</sup> and 12<sup>th</sup> centuries, the Wheel of Fortune being a recurrent theme.

Stylistically, it is simple, with little of the polyphony found in other choral works. The musical setting of speech is the foremost consideration. Although Orff's style is much balder, a musical debt to Stravinsky can be clearly heard in some movements. Some of the traditional formal structures of choral music, too, are absent, with musical development, as we know it, very sparse.

The work is set for a large orchestra and can be a very grand spectacle when presented in concert. However, The Barnes Choir is using the arrangement for two pianos and percussion, as in its two recent performances. The text has many moments which we would regard as humorous, but there is sadness present too.

The most famous movement, apart from the opening massed choral number *O Fortuna* (used in many settings outside of classical concerts, including advertisements), is probably the lament of the roasting swan, *Olim lacus colueram*, in which the swan itself is the narrator. It is always a joy to sing this cantata.

Barnaby Marder