CARL ORFF’S CARMINA BURANA: A COMPARATIVE STUDY OF THE ORIGINAL FOR ORCHESTRA AND CHORUSES WITH THE JUAN VICENTE MAS QUILES WIND BAND AND CHORUS ARRANGEMENT

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The 1994 publication of a new version of Carl Orff’s *Carmina Burana*, arranged for winds, percussion and choruses by Juan Vicente Mas Quiles, created new possibilities for the performance of Orff’s monumental work. This dissertation serves as a guide to the study and performance of the Mas Quiles arrangement of *Carmina Burana*. Chapter One presents a brief discussion of Carl Orff and his *Carmina Burana*, followed in Chapter two by a short discussion of Mas Quiles’ and the other significant transcriptions and arrangements of *Carmina Burana*. Chapter three contains a review of the literature pertinent to the study *Carmina Burana*. In Chapter Four a detailed examination and comparison of the original Orff score with the Mas Quiles arrangement provides a framework with which the conductor may study and compare the two scores in preparation for a performance of the Mas Quiles arrangement.

The scoring of the Mas Quiles arrangement is masterful in that the arrangement so closely maintains the textural, musical and aesthetic integrity of the work. The Mas Quiles version includes all of the movements, and all of the original elements: choruses, soloists and orchestral parts are preserved intact. The only substantive change is the judicious use of winds in place of the orchestral string parts. By comparison and analysis of Mas Quiles scoring techniques with the Orff original, the author concludes that the Mas Quiles arrangement is a viable and unique alternative to the Orff original and highly worthy of study and performance by conductors of advanced level ensembles.
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by

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To my wife Lucinda, friends, students and colleagues at Wilkes University I offer my thanks for their understanding and patience during the process of writing this paper. I extend my gratitude to Juan Vicente Mas Quiles for his generous offering of time and encouragement. His extensive comments to questions posed through two e-mail interviews provided invaluable insight and perspective into the process of transforming Orff’s monumental work from an orchestral/choral masterpiece to a treasure of the wind band/choral repertoire.

Appreciation is extended to Schott Music Corporation, European American Music Distributors LLC. All the musical examples in this dissertation are excerpts from the original Orff score and the Mas Quiles arrangement and are used with their permission.

Most especially, I want to thank Professors Eugene Migliaro Corporon, Dennis Fisher and Darhyl Ramsey for their guidance, direction and many kindnesses during my two years of study at the University of North Texas, and the period during which this dissertation was researched and written.
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INTRODUCTION

This dissertation serves as a guide to the study and performance of the Juan Vicente Mas Quiles arrangement of Carmina Burana. A brief investigation of Carl Orff and Carmina Burana, and a short discussion of the other significant transcriptions and arrangements of Carmina Burana, preface a detailed examination and comparison of the original Orff score with the Mas Quiles arrangement. I endeavor to provide a framework with which the conductor may study and compare the two scores in preparation for a performance of the Mas Quiles arrangement.

The 1994 publication of a new version of Carl Orff’s Carmina Burana, arranged for winds, percussion and choruses by Juan Vicente Mas Quiles, created new possibilities for the performance of Orff’s monumental work. For the conductor who chooses to perform this most recent wind and percussion version of Carmina Burana, the task of securing an authentic performance of the Mas Quiles arrangement is hampered by the dearth of information available on any of the earlier wind band or wind ensemble arrangements. In this paper I utilize, and provide insight into, the scholarly research on Carl Orff and his Carmina Burana that is pertinent to the study of the Mas Quiles arrangement and its comparison with the Orff score.

The idea for this study developed out of a performance of the Mas Quiles arrangement in April 2003 by the University of North Texas Wind Symphony and choruses, faculty and student vocal soloists, and other Dallas area choral ensembles, conducted by Professor Eugene Migliaro Corporon. The scoring of the Mas Quiles arrangement intrigued me and, I was curious to know how, and why, he created an arrangement that so closely maintains the textural, musical and aesthetic integrity of the work. An earlier, truncated arrangement of the work, by John Krance, included only thirteen movements for concert band without choruses or soloists.
The choral parts were rescored into the texture of the band parts and thus, without text and soloists, the arrangement lacked much of the power and authenticity of the original. In the Mas Quiles version, all of the movements, and all of the original elements—choruses, soloists and instrumental parts are preserved intact. The only substantive change is the judicious use of winds in place of the orchestral string parts. The Mas Quiles arrangement seemed to be worthy of study and performance by conductors of advanced level ensembles.

My research and review of the literature found that there is no scholarly investigation of the two major wind band transcriptions of *Carmina Burana*. There is no known research into any of the other numerous versions of *Carmina Burana*, and further, that there is no published or unpublished scholarly literature comparing any of the published wind band versions to the original or to each other. Because of these findings, this investigation of, and comparison between, the Mas Quiles arrangement and Orff’s *Carmina Burana* is intended to be a significant contribution to the growing body of scholarly literature on wind band repertoire and a valuable addition to the scholarship on *Carmina Burana*. 
A BRIEF HISTORY OF CARL ORFF AND HIS CARMINA BURANA

Born in Munich in 1895, Carl Orff’s popularity rests almost exclusively on nine works for the musical stage. Out of those nine works, *Carmina Burana* is his widely acknowledged masterpiece and one of the most performed works of the twentieth and twenty-first centuries.\(^1\) It is part of the triptych, *Trionfi*, which includes *Carmina Burana* (1935-1936), *Catulli Carmina* (1930-1933) and *Trionfi di Afrodite* (1951).

Orff’s published works include no symphonies, sonatas, symphonic poems, or other works associated with the late nineteenth and early twentieth centuries. The word opera does not appear in the title of any of his works. “His compositions are to a large extent a reaction to and a protest against the concept of opera as it was developed in the nineteenth century”\(^2\) Orff felt that the eighteenth and nineteenth centuries exhausted all the possibilities for these forms. To this end, Orff evolved a musical style that was extraordinarily direct, elemental and primitive. It was a kind of return to musical innocence that stands at the opposite pole from Romanticism, Post-Romanticism, neo-Romanticism, and Impressionism. Nor was it in any sense neo-classical. Orff’s style “… is based on the principle of simplification, on the reduction (or return) of music to its elements.”\(^3\)

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\(^3\) Helm, 287.
Orff wrote *Carmina Burana* between 1935 and 1936, and he recognized that it had those qualities of a masterpiece that few composers ever achieve. Its first performance was in 1937, with great success, in Frankfurt am Main, Germany. Orff conceived *Carmina Burana* as a “scenic cantata” for the stage, though seldom is it performed in this manner.

There is disagreement in the scholarly community regarding the need for performances of *Carmina Burana* to involve staging, movement and costuming. Most performances are presented in a concert hall without scenery or costumes. Jonathan Babcock points out that Orff created an artistic formula which limited the music in that Orff connected every musical phrase to an action on the stage. 4 Thomas Werner, author of numerous writings on Orff, offers this point: “According to Orff, to only hear the music and not see the action is to only experience half of the piece.” 5 Franz Willnauer, a leading Orff scholar proposes that *Trionfi*, the triptych that includes *Carmina Burana, Catulli Carmina* and *Trionfi di Afrodite* demands a dramatic presentation just as much as any works created specifically for the stage. Willnauer expands on this statement by saying, “In its colorful mixture of the elements of pagan culture, late antiquity, the Middle Ages and the Renaissance, it all can fit together as a multimedia tableau.” 6

Everett Helm, American composer, musicologist, and music journalist, does not share Willnauer’s notion that *Carmina Burana* should be performed with staging and costumes. He suggests that, “*Carmina Burana* is in effect a cantata, as effective in concert as in the theatre—more so, if the staging is not excellent.” 7 Orff provides no suggestions for staging in the score. He seems to have eschewed any suggestion of influence by him on the staging of his music dramas. His presence at three recording sessions of *Carmina Burana* indicate that Orff must

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4 Babcock, 3.
7 Helm, 298
have felt that recordings of *Carmina Burana*, although not staged, were worth his time and approval.

Orff composed *Carmina Burana* in five parts: *Fortina Imperatrix Mundi*, (Fortuna Queen of the World), *Primo Vere/uf dem anger*, (Spring/in the Meadow), *In Taberna*, (In the Tavern) and *Cour d’amours*, (Court of Love).⁸ The subject matter of the individual numbers consists of variations on these themes, ranging in mood from lyrical to whimsical and dramatic. The text, taken from the *Burana Codex*, discovered at the Monastery in Benediktbeuern, is a mixture of Medieval Latin, Middle High German and French lyrics.⁹ Although some of the songs include written out melodies, Orff chose to use only newly composed music. A large, fully instrumented symphony orchestra, large mixed chorus, three vocal soloists and boys choir make up the performing forces for Orff’s original score.¹⁰

Following the second performance of *Carmina Burana*, Orff wrote a letter to his publisher (although there is disagreement about whether or not this is actual fact) saying that he wished to disown all of his earlier works. “Could you please get rid of everything I have written up to now and that has unfortunately been published by you? With *Carmina Burana* my collected works will begin.”¹¹ Two earlier works, *Catulli Carmina* and *Entrata*, written before he “disowned” his pre-*Carmina Burana* works, were revised and restored to grace, but for all practical purposes *Carmina Burana* is regarded as his earliest and most successful work.¹²

Orff believed, possibly because of his work with dancer Dorothee Gunther, in eurhythmics that rhythm was the most important aspect of music. His intense interest in rhythmic elements led him to the discovery of exotic percussive sound sources, which he

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⁸ Babcock, 4-5  
⁹ Babcock, 4  
¹⁰ See page 24 for a complete list of instrumental and vocal parts  
¹¹ Babcock, 1  
¹² Helm, 286
collected while at work on his *Das Schulwerk*. This landmark work on music education continues to influence music educators throughout the world. Orff developed his *Das Schulwerk* theories to enable young people with no formal musical training to participate immediately in music performance and to improvise with simple, yet prescribed, melodic and harmonic frameworks using percussion instruments.\(^\text{13}\)

A familiarity with *Das Schulwerk* allows one to understand the uniqueness of the entirety of Orff’s work. Drama and pedagogy, both facets of his creativity, derive from one single source: rhythm. They are mutually stimulating, and indeed, there is no sharp dividing line between them.\(^\text{14}\) “Orff’s first dramatic realization of ideas expressed in *Das Schulwerk*, as a manifesto, was *Carmina Burana*.” Furthermore, he established his concept of “Theatrum Mundi”, or total theater, in which music, movement and speech are inseparable: this concept became the basis for all of his compositions after *Carmina Burana*. It may be seen as Orff’s first dramatic realization of the ideas expressed in his *Das Schulwerk*.\(^\text{15}\)

Orff tested a variety of techniques for eliciting percussive sounds from mallet instruments, drums, pianos and timpani, listening carefully and establishing a new standard for the percussion sound spectrum. His rhythmic approach intensified the speech color, word meaning, and the imagery of the poetry, to the extent of defining rhythm as the characteristic feature of his later works.\(^\text{16}\)

Carl Orff’s earliest works date from before 1918 and show tendencies toward a mixture of romanticism and impressionism. It is with his second stylistic period that he undertakes a


\(^{14}\) DeCamp, 121

\(^{15}\) DeCamp, 139

\(^{16}\) DeCamp, 10
historical regression back to the late Renaissance through Baroque periods.\textsuperscript{17} His intense interest in Renaissance and early Baroque style lead him to compose numerous works in the old forms. He wrote a dramatic passion play based on the \textit{St. Luke Passion}, and he edited many of Monteverdi’s operas for performance, including \textit{Orfeo}, \textit{Ballo dell’Ingrate}, and \textit{Lamento d’Arianna}. His fascination with works from earlier eras is seen by some as the driving force behind his creation of \textit{Carmina Burana}. His search for compact, elementary forms of expression, his joy in the revitalization of long-ignored arts and languages, and the strong insistence on drama as an integral part to the whole, all point to \textit{Carmina Burana} as his first work that completely fulfilled his artistic desires and intentions.\textsuperscript{18}

Orff composed a significant amount of music for winds and percussion alone, as sections within larger compositions as well as entire pieces. In the 1920’s, he composed two pieces for winds: A \textit{Concerto for Harpsichord and Winds}, based on sixteenth century lute technique, and a \textit{Wind Intrada} written in the style of William Byrd.\textsuperscript{19}

One work, \textit{Astutuli}, employs an orchestra comprised solely of percussion instruments. Orff invented percussion instruments such as the Steinspiel (a high pitched stone slab struck with a bell mallet) to achieve new sonic effects in \textit{Antigone} and \textit{Asuituli}. He used percussive effects in the winds, strings and percussion instruments in a ubiquitous manner, in soft as well as loud passages. The percussion section is as closely integrated into his style as are the strings and winds, contradicting the prevailing usage of most composers to reserve percussive sounds for large impact points and climaxes. Orff writes three note chords for the timpani marked \textit{ppp} and bass drum, xylophone and cymbal passages marked \textit{pp}.\textsuperscript{20}

\textsuperscript{17} Babcock, 2
\textsuperscript{18} Babcock, 2
\textsuperscript{19} Babcock, 2
\textsuperscript{20} Helm, 291
In *Carmina Burana*, Orff scores movements 3, “Veris leta facies”, 13, “Ego sum abbas”, 20, “Veni, veni venias”, and 22, “Tempus est iconundum” (one of the longest movements), for various combinations of winds, percussion (including two pianos), choruses and soloists. In contrast, he scored no movements of *Carmina Burana* solely for strings, and only short passages in eight movements where strings alone accompany choirs or soloists.

One of the most curious aspects of Carl Orff’s life is his relationship with the government of Nazi Germany. While many composers (including Schoenberg and Hindemith) fled Germany during Hitler’s reign, Orff remained in his homeland and eventually flourished artistically and economically. Some scholars suggest that Orff was apolitical and in no way subservient to, or in collusion with, the Nazi regime. However, new information on Orff’s life, his relationship with the Nazi regime, and his personal relationships put forth by Michael H. Kater, paints a much more complex portrait of Orff. “Orff had proven to be a somewhat shy man, with a high intelligence and caustic wit, careful when entering into human relationships.” 21 Kater carefully scrutinized newly available information about Orff’s associations with prominent Nazi leaders and his rationale for remaining in Germany. Kater’s research indicates that Carl Orff was calculating, duplicitous and self-serving in his personal and professional relationships before, during and after World War II. 22

As early as 1946, Hans Stuckenschmidt emphasized that Orff, as well as Blacher, Mohaupt and Hindemith were barely abided by the National Socialist government. In 1982, the eminent musicologist, Carl Dalhaus made a point of defending Orff’s moral and political

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22 Kater, 142.
integrity, and in 1995 Orff champion Franz Wilnauer strongly recommended that Orff’s works must be disassociated with any connection to National Socialist music.23

A number of incidences during Orff’s life suggest a pattern of behavior directly at odds with the view that he remained essentially neutral and apolitical throughout his career. After Hitler rose to power, Orff no longer associated with his Jewish friends and stopped answering their correspondence. He was one-quarter Jewish, and he kept this information from everyone, especially the Nazi authorities.24 He accepted an official commission to write a replacement for Mendelssohn’s *A Midsummernight’s Dream* music, since Mendelssohn was a Jew and the Nazi Regime considered his music degenerate.25 Orff actively lobbied the Nazi government to adopt his *Schulwerk* system of music education, designed in conjunction with Dorothee Gunther (who had close Nazi ties). The government considered Orff’s system too complicated to use, however. Perhaps disappointed by this response, Orff privately criticized the National Socialist government for causing the necessary materials for his *Schulwerk* to be so expensive during the war.26

The notion that Orff considered himself a citizen of the world, and that he remained in Germany only out of love for his homeland, as well as his desire to teach music to German children, is dismissed by Kater as part of a ruse by Orff to rewrite his past at the end of World War II.

Orff himself consistently said that his work, especially *Carmina Burana*, was proscribed by the Nazi regime and that he was suspect as a composer and a citizen

23 Kater, 112.
24 Kater, 142
25 Kater, 133
because he had felt beholden to the idea of a ‘European Commonality’ rather than one of a narrow minded German nationalism.\textsuperscript{27}

Kater cites evidence that \textit{Carmina Burana} was regarded favorably by Hitler, and that it ultimately became, “a calling card for the Third Reich”\textsuperscript{28}.

In Frankfurt am Main (where \textit{Carmina Burana} premiered), Nazi cultural and artistic policies were controlled by Mayor Friedrich Krebs and Frankfurt Theatre Music Director Hans Meissner. They strove to maintain Frankfurt’s reputation as a center of cultural modernism within the prevailing Nazi restraints.\textsuperscript{29} Carl Orff and his friend, Werner Egk seemed willing to work within the system, acquiescing to Nazi policy, especially in their choice of materials and modernist compositional techniques.\textsuperscript{30} The premiere of Orff’s \textit{Carmina Burana} was a rousing success for Orff and it satisfied the city administration.\textsuperscript{31} As a result, Orff was offered a commission to provide a replacement for Felix Mendelssohn’s incidental music for Shakespeare's \textit{A Midsummer Night's Dream}. In accepting and completing this commission, Orff “…performed in the service of Frankfurt's decidedly anti-Semitic political agenda”.\textsuperscript{32}

Orff profited from various privileges the Reich offered, including a RM2,000 prize from the Reich Music Chamber, and he came close to allowing his name to be used by the Nazi propaganda agency.\textsuperscript{33} Perhaps the ultimate subterfuge by Orff might be his fabrication, at the end of World War II, of two legends regarding \textit{Carmina Burana}: one that it was banned, and considered undesirable by the Third Reich from 1936 to 1940: the other was that he asked his

\textsuperscript{27} Kater, 112
\textsuperscript{28} Kater, 133
\textsuperscript{29} Eva Hanau, “Nationalsozialistische Kulturpolitik in Frankfurt am Main und Carl Orff”, \textit{Archiv fur Musikwissenschaft}, vol. 56, no.3 (1999), 249
\textsuperscript{30} Hanau, 250
\textsuperscript{31} Hanau, 252
\textsuperscript{32} Hanau, 253
\textsuperscript{33} Kater, 131
publisher Strecker to recall and take out of circulation everything that he wrote before 1937. Kater considers these fabrications, as well as many others constructed by and apparently believed by Orff, to be symptomatic of a behavioral pattern consistent with mental illness. It is Kater’s contention that Orff suffered from manic depression for most of his adult life.\textsuperscript{34}

Glasscock suggests that the seventeen year delay in the premier of \textit{Carmina Burana} in North America was due to the rift in international arts awareness caused by World War II as well as the perception by many in the American arts community that Orff was a Nazi sympathizer. In addition, Glasscock proposes that many of the well-known composers of more modern music (Schoenberg, and Hindemith in particular) who fled Germany during the war had a profound influence on serious music in North America, making it difficult for an avowedly tonal composer like Orff to gain acceptance.\textsuperscript{35}

\textsuperscript{34} Kater, 142
\textsuperscript{35} Glascock, iii
CHAPTER 2

MAS QUILES’ AND OTHER PUBLISHED VERSIONS OF CARMINA BURANA

Schott Music International (Warner Brothers) publishes over 95 arrangements and transcriptions of Carmina Burana. The following discussion of the major wind band versions of Carmina Burana may prove useful for the conductor or scholar in preparation for conducting or researching the Mas Quiles version. In particular, the Krance and Wanek arrangements are valuable for study and comparison with the Mas Quiles in that they are frequently performed to this day.

A select list of the available wind band, orchestra and rehearsal arrangements of Carmina Burana is provided here so that conductors and scholars may use them for study and comparison with the Mas Quiles arrangement. I include the marching band arrangements because they are indicative of the wide variety of ways in which Carmina Burana is commercially arranged and performed by wind and percussion ensembles.
Select List of Wind and Percussion Arrangements of *Carmina Burana*

*Carmina Burana* Suite for Concert Band  
Published by Schott  
Arranged by John Krance

*Carmina Burana* Suite for Concert Band  
Published by Schott  
Arranged by Joseph Moerenhout

*Carmina Burana*, Excerpts (Pf 4 Hand)  
European American Music Dist. Corp.  
Published By: Warner Brothers  
Arranged By: Regner.

*Carmina Burana*, Womens Chorus Pt  
European American Music Dist. Corp., U.S.  
Published By: Warner Brothers  
Arranged by Ed Gutstein.

*Carmina Burana*, 5 Mvts/10 Winds,  
European American Music Dist. Corp.  
Published By: Warner Brothers  
Arranged By: Keith Wanek.

*Carmina Burana*, The Piano Version  
European American Music Dist. Corp.  
Published By: Warner Brothers  
Arranged By: Chumachenco

*Carmina Burana*, Manuscript Facsimile.  
European American Music Dist. Corp.  
Published By: Warner Brothers

*Carmina Burana* Part I (Marching Band)  
European American Music Dist. Corp.  
Published By: Warner Brothers  
Arranged By: Ford/Williams.

*Carmina Burana* Part II (Marching Band)  
European American Music Dist. Corp.  
Published By: Warner Brothers  
Arranged By: Ford/Williams.

*Carmina Burana* Part III (Marching Band)  
European American Music Dist. Corp.  
Published By: Warner Brothers  
Arranged By: Ford/Williams.
In 1967, the noted American arranger John Krance arranged thirteen of the movements of *Carmina Burana* for concert band, and Schott, the publisher of the original, released the Krance arrangement. It seems that despite the truncation of his arrangement, Mr. Krance had the enthusiastic support of Carl Orff. "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.’ "  

For many years Krance’s work was the only available wind band arrangement of *Carmina Burana*, and it was performed by high school, college and professional wind groups. Some conductors (including this writer) performed it with chorus, utilizing the original choral parts for the thirteen movements in the Krance arrangement. Some rescoring or deletion of the wind parts that substitute for the chorus is necessary to achieve balance between the chorus and band, but it is possible to perform this arrangement with chorus.

Another *Carmina Burana Suite*, arranged by Joseph Moerenhout, contains nine of the original movements. Moerenhout arranged them for European concert band instrumentation including e-flat horn, and tenor horn. This arrangement is not suitable for American wind groups because the European system of instrumentation includes instruments such as the tenor horn, not found in American wind bands. If one decides to perform this arrangement it is possible to assign the tenor horn part to treble clef baritone, and the e-flat horn parts may be transposed for horn in F.

Frederich K. Wanek arranged a five-movement suite for ten woodwinds. The instrumentation represents the typical Harmoniemusik ensemble of the 18th and 19th centuries, which includes two flutes (and piccolo), two oboes (and English horn), two clarinets in B-flat, Bb, and F.

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two horns in F, two bassoons (and contra bassoon). The movements are “Fortune plango vulnera,” “In trutina,” “Tanz,” “Amor volat undique” and “In taberna.”

An edition of Orff’s original score by Henning Brauel contains all 25 movements. It is an exact replication of the score with all vocal and solo parts and a piano reduction of the orchestral score. It appears to be for rehearsal and study purposes more than for performance. This edition is currently out of print. There is also a version, arranged by Wilhelm Killmayer, for soloists, mixed choir, children’s choir two pianos and percussion that has had many performances in Europe and Australia since its debut in 2004.

Juan Vicente Mas Quiles arranged his version of Carmina Burana in 1994, twelve years after Carl Orff’s death. His arrangement includes all of the movements of the original, as well as the complete choral score, with soloists and children’s choir as scored by Orff in his original. The only significant difference between the original and the Mas Quiles arrangement is the judicious replacement of the violin, viola and cello parts with wind instrument substitutions. While it might be tenuous to speculate about Orff’s approval of the Mas Quiles arrangement, it seems reasonable to assume that if Orff approved of the Krance arrangement, incomplete and without choral parts, he certainly would grant the same approval to Mas Quiles.

The first performance of the Mas Quiles arrangement was on April 15, 1995, in Eindhoven, Netherlands. It has had performances in different places around the world, including the United States, Japan, Switzerland, Germany, Spain, Slovenia and Holland. Schott Music International, the publisher of the original, commissioned Mas Quiles to write the arrangement.37 In my second e-mail interview with Mas Quiles, he discusses the circumstances that brought him to write the arrangement.

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37 Juan Vicente Mas Quiles, interview by author, e-mail letter, 19 May 2007.
The person from Schott Musikverlag who contacted me was named Hilger Schallehn. He
was responsible for the choral music department. The reason why Schott Musikverlag
chose me in particular for this commission is that they knew my many transcriptions for
Band published by Molenaar N.V. Holland, especially my transcription for Band of the
Paul Hindemith’s *Geschwindmarsch by Beethoven* (from the *Symphonia Serena*)
originally published by B. Schott’s Söhne Musikverlag. I believe they felt that a wind
band version of the piece was necessary, probably because they were aware that in
different places, arrangements for band of several numbers of the piece were being
played, and they maybe thought that a complete and authorized version of the whole
work’s transcription for band was necessary.\(^{38}\)

\(^{38}\) Juan Vicente Mas Quiles, second interview by author, e-mail letter, 27 September, 2007
CHAPTER 3

REVIEW OF THE LITERATURE

I found no research in any published or unpublished scholarly setting that treats the topic of this dissertation. All of the available sources address the original version of *Carmina Burana* rather than any arrangement or transcription of it. However, there is a short list of published and unpublished books, articles, theses and dissertations that contribute to the scholarly dialogue on Carl Orff and *Carmina Burana* and which provided information for this paper. From these, I drew valuable information for the “Brief History” chapter. Four sources in particular, Glasscock, Kater, Babcock and Helm, helped to establish the historical background for Chapter II and analytical and comparative criteria used in Chapter IV to compare the Mas Quiles arrangement with the original.

Everett Helm’s article, “Carl Orff” in the *Musical Quarterly* of July 1955, is a superbly written monograph that provides the reader with a cogent and thorough study of Carl Orff’s philosophy of music composition, his compositional style, and his personality. Helm’s detailed analysis of Orff’s rhythmic, melodic, harmonic and formal procedures helped to define Orff’s unique approach to composition and establish, through detailed discussion of Orff’s treatment of the string section of the orchestra, insight into the relationship between Orff’s orchestration and Mas Quiles’ restructuring of the sound palate for his wind band arrangement of the original.

In 1995 Richard DCamp wrote an unpublished doctoral dissertation, *The Drama of Carl Orff, from Unerwunsch to Post-modernity*, which considers two aspects of Orff’s stage works written during the Nazi era. The historical perspective that DCamp provides allows one to view
Orff’s work, especially *Carmina Burana*, from the perspective of Orff’s relationship with the Third Reich (although much of this view is now disputed by Kater and others), to understand Orff’s detachment from musical developments in the early Twentieth Century and his desire to regenerate interest in Renaissance and Baroque styles.

*Carl Orff’s Carmina Burana: An Analysis of the Work’s Performance Practice on Commercial Recordings*, by Jonathan Babcock is an unpublished doctoral dissertation written in 2003 that analyzes the performance practices of *Carmina Burana* based on commercial recordings. Babcock provides a wealth of historical and analytical information that allows the reader to understand the history and genesis of *Carmina Burana*. He suggests that despite very specific score indications by Orff, a wide range of recordings of *Carmina Burana* show that the conductors on these recordings took widely divergent approaches to tempo, movement elision, and text pronunciation. Babcock’s focus on the rhythmic and textural elements of *Carmina Burana* provided direction for discussion of the important function of rhythm in the elucidation of the text that Mas Quiles skillfully captures in his arrangement.

Michael H. Kater’s book, *Composers of the Nazi Era*, published in 2000, provides a new and disturbing portrait of Carl Orff. In Chapter 5, “Man of Legend”, the myths and truths regarding Orff’s relationships with his friends, family, associates and the Nazi government are uncovered and discussed in brutally honest detail. What Kater describes as Orff’s “denazification” at the end of World War II provides well-documented details of Orff’s surreptitious efforts to distance himself from any association with the National Socialist government. Kater paints a very unflattering picture of a man who callously used people,

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39 Kater, vi
fabricated stories to cover up and excuse his behaviors and ultimately may be seen through the
dark lens of one afflicted with mental illness throughout his adult life.

Eva Hanau’s monograph in the German musicology journal, Archiv für Musikwissenschaft, offers more detailed information on Orff’s questionable associations with National Socialist officials, in particular his close ties with the Mayor of Frankfurt and Music Director Meissner. The article corroborates accusations made by Kater that Orff intentionally worked within the Nazi system to further his own career, and it helped to flesh out details of Orff’s Nazi ties for Chapter Two.

Samuel T. Glasscock’s Carl Orff And The Carmina Burana, An Examination Of The Composer, The Historical, Musical And Social Implications Of His Work, And Its Reception In North America, is an unpublished masters thesis written in 1998. Glasscock’s work helped to corroborate the historical and analytical information presented in the other works consulted for this paper. His research utilizes performance reviews that shed light on the importance of understanding Orff as a composer and music educator.

The original score to Carmina Burana contains an insightful preface written in 1981 by Orff scholar Werner Thomas. He discusses the origins and discovery of the Carmina Burana text, and Orff’s use of it in his “scenic cantata”. Thomas establishes the supreme importance of the text and Orff’s effort to utilize his compositional techniques in support of the text. Orff’s score is extensively consulted and compared with the Mas Quiles arrangement to form the majority of the comparison and instrumentation analysis in Chapter IV.

John Krance was the first to arrange Carmina Burana for winds and percussion. In 1967, he created his Carmina Burana Suite, extracting thirteen movements from the original and arranging them for concert band. The forward to Krance’s score contains important information
about his reorganization of the original Orff material for winds and percussion alone, and a
quotation from Carl Orff emphasizing his enthusiastic approval of the arrangement. This quote
does not appear anywhere else in the scholarly research consulted for this project.

The subject of this dissertation, the Juan Vicente Mas Quiles arrangement of *Carmina
Burana*, was extensively consulted and compared with the original version. In the absence of
any research on the Mas Quiles or any other arranged version of *Carmina Burana*, the
comparison between the Mas Quiles version and the original is offered in Chapter IV as evidence
that Mas Quiles succeeds in maintaining the authenticity and integrity of Orff’s original work.

Numerous recordings of Orff’s original score of *Carmina Burana* are readily available.
For the original score musical examples presented in the Lecture Recital, I chose the recording of
conductor Eugen Joachum with the Berlin Opera Choir, Orchestra, and soloists, including
Dietrich Fischer Dieskau. Recorded in 1968, it is one of only three recordings personally
supervised by Carl Orff. A Klavier CD, recorded in 2003 by the University of North Texas
Wind Symphony and Choruses conducted by Eugene Migliaro Corporon, represents the Mas
Quiles arrangement.
In this chapter, I will show, by detailed examination and comparison of the Mas Quiles arrangement with the original, that the Mas Quiles arrangement is a faithful replication of, and an effective alternative to, Carl Orff’s original work for choruses and full orchestra. My methodology involved comparing passages in each movement where Mas Quiles used wind and percussion instrument substitutions for Orff’s original string scoring. Mas Quiles’ skillful use of wind and percussion instrument substitutions made the restructured passages equally as effective as the original in conveying Orff’s musical and aesthetic intent.

In addition to direct comparison of the two scores, email interviews with Juan Vicente Mas Quiles conducted in May and September of 2007, are used to clarify scoring and textural issues between the two scores. Orff’s use of the string section frequently does not follow the traditional conventions of string writing established by the European composers of the 17th through 19th centuries. He regularly used the string section as a percussive sound source with which to accompany and reinforce the text, which suggests that Mas Quiles substitution of winds for strings serves essentially that same percussive function. He challenged the traditional conventions of music composition on many levels, including his use of the orchestral strings. My study of Orff’s original score indicates that he used the strings primarily in non-idiomatic ways. In the traditional idiomatic string scoring practices of European composers from 17th through 19th centuries, the first and second violins most often articulate the melody, either in
unison, octaves or in harmony. The violas and celli may serve a melodic function, or provide
harmonic support in the lower tessitura, while the double bass generally provides harmonic and
rhythmic underpinning.

In *Carmina Burana*, Orff hardly ever utilizes the strings in a melodic or cantabile role,
choosing instead to treat the strings in the same manner as the winds and percussion, using
block-like structures to articulate powerful rhythmic ostinati or quiet chordal pads in support of
vocal or wind soloists. The strings are no more than one element of the rhythmic and harmonic
accompaniment for the voices. Seldom does Orff use the strings alone, and there are no melodic
solos for any of the string instruments. He does occasionally use idiomatic techniques associated
with strings, including pizzicato, spicatto, harmonics and use of the mute, to create more subtle
or specialized rhythmic or harmonic effects. Those sections where Orff scores the strings in an
idiomatic manner are discussed in detail further on.

Large portions of the original score, including entire movements, are written for the
winds and percussion alone and they carry all the melodic, harmonic and rhythmic material. As
a result, most of Orff’s string scoring is quite appropriate for transcription to winds. With the
exception of a few areas within certain movements (noted and compared in the following
discussion), the textures of Orff’s original are not unique or highly stylized examples of string
scoring. Through skillful substitution of woodwinds (including saxophones) for the violins, and
lower tessitura trumpet, flugelhorn, euphonium and baritone horn for violas and cellos, the
textures of the Mas Quiles arrangement generally match Orff’s desired effects. Mas Quiles
retains Orff’s exact scoring for the string bass, with the exception of one passage discussed later.
There is substantial precedent among composers and arrangers who score original and arranged
music for wind groups to include string bass in the instrumentation of their scores, as Mas Quiles does.

A comparison of the instrumentation of the Orff original, Table 1, with the Mas Quiles instrumentation list, Table 2, shows that Orff’s scoring of *Carmina Burana* calls for two choruses, children’s choir, four soloists and a large orchestra that utilizes most of the wind instruments found in wind bands, as well as a large percussion section including two pianos.

Table 1. List of parts for the original *Carmina Burana*.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Timpani</td>
</tr>
<tr>
<td>Three flutes</td>
<td>Percussion (numerous</td>
</tr>
<tr>
<td>Two oboes</td>
<td>Battery, melodic and “color”</td>
</tr>
<tr>
<td>English Horn</td>
<td>Percussion instruments)</td>
</tr>
<tr>
<td>E-flat Soprano Clarinet</td>
<td>Two Pianos</td>
</tr>
<tr>
<td>Two B-flat Soprano Clarinets</td>
<td>Violin I and II</td>
</tr>
<tr>
<td>Clarinets</td>
<td>Viola</td>
</tr>
<tr>
<td>Two Bassoons</td>
<td>Cello</td>
</tr>
<tr>
<td>Contrabassoon</td>
<td>String Bass</td>
</tr>
<tr>
<td>Four Horns</td>
<td>Four-part Mixed Chorus</td>
</tr>
<tr>
<td>Three Trumpets</td>
<td>Childrens Choir</td>
</tr>
<tr>
<td>Three Trombones</td>
<td>Vocal Soloists</td>
</tr>
<tr>
<td>Tuba</td>
<td></td>
</tr>
</tbody>
</table>

The Mas Quiles arrangement maintains the exact same configuration of choruses, soloists, orchestral winds and percussion as the original, but utilizes the following instrumental parts (various combinations in various movements) as substitutes for the string section.

Table 2. List of parts for the Mas Quiles' arrangement of *Carmina Burana*.

<table>
<thead>
<tr>
<th>Violin Substitutions</th>
<th>Viola Substitutions</th>
<th>Cello Substitutions</th>
<th>Double Bass Substitute</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 B-flat clarinet parts</td>
<td>B-flat tenor saxophone</td>
<td>E-flat baritone saxophone</td>
<td>2 bass (tuba) parts</td>
</tr>
<tr>
<td>E-flat alto clarinet</td>
<td>2 B-flat flugelhorns</td>
<td>B-flat baritone (treble clef)</td>
<td>Contrabass Clarinet</td>
</tr>
<tr>
<td>B-flat bass clarinet</td>
<td></td>
<td>Euphonium (bass clef)</td>
<td></td>
</tr>
<tr>
<td>B-flat contrabass clarinet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 E-flat alto saxophone parts</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
An incidental but interesting comparison between the original and the Mas Quiles arrangement shows that while Orff’s score included only those instruments on each page that were playing at the moment, Mas Quiles retains the entire score throughout each movement, with rests printed for those instruments not playing for the moment.

Purists may disagree with the notion that flute, clarinet and alto saxophone are suitable substitutes for the sound of violin or that trumpet, flugelhorn, tenor and baritone saxophone, baritone and euphonium suffice as replacements for viola and cello. With the traditional orchestral repertoire, it may be argued, and I would concur, that wind instruments cannot take the place of the sound of the string section. However, in most movements of Carmina Burana, Orff does not intend the string section to be heard or felt in the traditional idiomatic manner. Like the percussion, winds, and choruses, the strings contribute an articulation of the text, defined for the most part by rhythmic pulse, rhythmic motives, and block sounds.

The following is an examination of, and comparison between, each movement where winds supplant the strings of the Mas Quiles arrangement of Carmina Burana and Carl Orff’s original score. I focus primarily on those scoring choices that appear unique or problematic to the performance of Mas Quiles arrangement.

Movement 1, O Fortuna

In Orff’s original score, in measure one the first and second violin parts dip down two octaves from f3 to d on beat five, then move to octave ds on beat six. (See example 1.) No instrument in Mas Quiles’ score follows the melodic configuration of the original version exactly, but there are enough instruments, tenor saxophone, third trumpet, second horn, first
trombone and piano one, playing d in that register to make the note balanced within the chord (see example 1a).

Mas Quiles uses a unique scoring technique to substitute for the sound of the violas and celli in Orff’s original score. In many movements, he uses the combination of two flugelhorns, treble clef baritone and bass clef euphonium, a doubling more often used by British and European wind band composers and arrangers than by American composers and arrangers. This combination of brass instruments provides a darker, more dense sound, capable of substituting for the violas and celli. Mas Quiles uses this lower tessitura brass texture alone and in combination with the saxophone choir and the alto and bass clarinet. Contrabass clarinet, baritone saxophone, tuba, piano 2 and string bass further reinforce the cello and string bass parts. (See example 1a.)
Example 1. O Fortuna, Orchestra

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Example 1a. O Fortuna, Band

Substitute for displaced d in violins one and two in measure one, beat five.

Substitute for viola and celli

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In response to a question about his use of bass rather than tenor clef for trombone, and both treble clef baritone and bass clef euphonium, Mas Quiles points out that, “…the usage of clefs is a result of European scoring practices. For me, the suitable substitutes for the viola and cello parts are, indeed, saxophones and lower clarinets; other suitable substitutes (depending on the context, on the textures, or on dynamics) are, in the brass section, the baritone and euphonium.”

Movement 2, Fortune plango vulnera:

In measure 25 (piu mosso), Orff writes an eighth note ostenato figure, marked martellato or forceful in the upper woodwinds and pianos. (See example 2.) Except for the addition of the flugelhorns playing the ostenato, and clarinets and alto saxophones playing the violin parts, Mas Quiles retains this doubling. (See example 2a.) In our interview he discusses his usage of the flugelhorn. “The usage of flugelhorns in this passage is appropriate because it is a “tutti” band. On the other hand, if they are not at disposal, it is possible to leave them out.” I suggest using the flugelhorns if possible as they provide increased clarity to the articulation of the passage and more volume.

Movement 3, Veris leta facies:

Orff scored this movement for small choir, winds, percussion and two pianos. Mas Quiles makes no changes to the original. He made no changes to the movements without strings, “In order to be as much respectful as possible with the original idea of the composer.” No example of this movement is necessary.

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40 Mas Quiles Interview 1.
41 Mas Quiles Interview 1.
42 Mas Quiles Interview 1.
Example 2. Fortune plango vulnera, Orchestra

Original ostenato scoring

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Example 2a. Fortune plango vulnera, Band

Retained from original

Flugelhorns added by Mas Quiles to strengthen woodwinds.

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Movement 4, Omnia Sol temperat:

This is the first of but a few movements and passages where Orff uses the strings in an idiomatic fashion. The violins play hooked bow eighth notes, while the violas and basses play sustained chords using both harmonics and mutes to create a very soft pad of sound behind the baritone soloist. (See Example 4.) In bars one through four, the first violin is written with a hooked bow and harmonics as the string bass plays a sustained harmonic on c and the piccolo and glockenspiel play a sustained A. The flute substitutes for the hooked bow effect in the Mas Quiles arrangement. He successfully creates a sustained, muted quality with the substitution of the whole clarinet choir for the six-note chord in the violas in measures five through 12. (See example 4a.) Mas Quiles suggests that the clarinet players put their bells between their legs to further dampen the sound in this and other muted passages.\(^{43}\)

The alto clarinet seems to be essential in this texture, although it doubles a note in the third clarinet part. Mr. Mas Quiles relates that, “…the alto clarinet, in Europe – especially in Spain – is very seldom used, but I am in favor of employing it. If it has not a soloist role, it is always possible not to use it.”\(^{44}\) I believe that the alto clarinet part, or a transposition of it for a third clarinet part, is essential in performance of the Mas Quiles arrangement.

\(^{43}\) Mas Quiles Interview 1.
\(^{44}\) Mas Quilies Interview 1.
Movement 5, Ecce gratum:

In the original, Orff writes open fifths, f and c, divisi for muted violas and cellos from measures two through five before circle twenty-five. (See example 5.) In measure six he adds divisi muted violins to the texture. This same accompaniment prevails until five before circle 25. Mas Quiles solves the problem of the muted string sound in the same manner as in the previous movement, primarily relying in measure two on the saxophone choir, euphonium and low clarinets. The addition of clarinets, flugelhorns, treble clef baritone and euphonium to the texture from measure six to five before circle twenty-five provides the fuller sound necessary when the violins are added in measure six. (See example 5a.) In the original, at three after circle twenty-four, the clarinet parts double the melody sung by the chorus. (See example 5b.) Mas Quiles uses oboes and English horn as the substitute for the clarinets, thus utilizing the clarinet and saxophone choirs, the flugelhorns, treble clef baritone and bass clef euphonium and tuba as the substitution for the sustained chord tones in the strings.

The resulting texture at three after circle twenty-four (see example 5c.) is thick for a pp passage, but Mr. Mas Quiles suggests that, “…if volume is too thick, it also lays on the conductors’ responsibility to use less quantity of players until desired sound is reached (here is also to consider the acoustic of the hall).”\(^{45}\) The same substitutions continue for the rest of this movement. The words legato e piu sciolto, above the choral parts 3 before circle 24, mean flowing freely and nimbly.

\(^{45}\) Mas Quiles Interview 1.
Example 4. Omnia Sol temperat, Orchestra

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Example 4a. Omnia Sol temperat, Band

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Example 5. Ecce gratum, Orchestra

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Example 5a. Ecce gratum, Band

Substitute for violas and celli

Sub. For violins

Sub. for violas and celli

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Example 5b. Ecce Gratum, Orchestra

Clarinets double melodic line of chorus in octaves
Example 5c. Ecce Gratum, Band

Rescoring of clarinet part for oboe and English horn.

Substitutions for string section.
Movement 6, Tanz:

In this all-instrumental movement, Mas Quiles makes a minor change to the opening measures of the original score. In the original, Orff writes double stop grace notes, in the primo second violin part, on the first beat of measures five, seven, ten and twelve. This is repeated again between three before thirty-eight and four before thirty-nine. (See example 6) Mas Quiles does not add these grace notes to the clarinet parts. However, he adds grace note skips of a sixth to the clarinet and alto saxophone parts in bars one through three even though there are no such grace notes in the original. (See example 6a.) The inclusion of grace notes in bars one through three lends weight to the opening statement, and the grace notes in the second violins in the original do not add a significant texture or weight to measures five, seven and ten. In our second interview Mas Quiles offered this comment on his changes, “Effectively your comments are right. Only I would like to add that the grace notes in the 3 first bars try to emulate the double and triple [stop] strings bowing”.46

The clarinet and saxophone families, augmented in spots by the baritone, euphonium and tuba, replace the strings in the Mas Quiles arrangement. The first violin melody in bars five through four before thirty-nine is given to the e-flat soprano clarinet and first clarinets while the pizzicato strings in the passage are replaced by the rest of the clarinet family, saxophones, euphonium and tuba. (See example 6a.)

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46 Mas Quiles Interview 2.
Example 6. Tanz, Orchestra

Grace notes not in Mas Quiles arrangement

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Movement 7, Floret silva:

In this movement, there are brief segments where Orff uses the strings in an idiomatic manner, using directions for arco and leggio pizzacato to accompany the choirs. At one before circle forty-seven, for three bars, the string texture created by Orff uses arco violins and leggio (light) pizzicato violas and cellos at a \textit{pp} volume. (See Example 7.) Mas Quiles solution is to assign the clarinet choir to the arco notes and have the alto and tenor saxophones play the pizzicato notes with accent and staccato marks (See Example 7a.). Three other sections are similar in the movement. At one before circle 52 to the movement’s end in the original, violins and violas play sustained harmonics for seven bars at \textit{pp}. (see Example 7b.) Mas Quiles approximates this delicate texture with the use of piccolo, flutes and oboes. (See example 7c.) This same passage appears again seven before the movement’s end.

Movement 8, Chramer, gip varwe mir:

In the original, the violins play a continuous rhythmic ostinato of eighth notes and the celli maintain a pedal point d, playing pizzicato quarter notes for the first 11 measures of the movement. (See example 8.) Mas Quiles uses clarinet 1 and 2 to recreate the violins and alto clarinet and alto saxophone 1 to substitute for the pizzicato cello part. (See example 8a.) The phrase, “a bocca chiusa” at one bar after circle sixty-two, and one before circle sixty-four means to hum with closed mouth.
Example 7. Floret silva, Orchestra

Idiomatic use of strings for leggio and pizzacato effect

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Example 7a. Floret Silva, Band

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Example 7b. Floret silva, Orchestra

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Example 7c. Floret silva, Band

Substitute for violin and viola harmonics

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Example 8. Chramer, gip die varwe mir, Orchestra

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Example 8a. Chramer, gip die varwe mir, Band
Movement 9, Reje, Swaz hie gat umbe, Chum chum geselle min:

This set consists of three short songs connected by attacca. Reje is strictly instrumental, and one of the rare examples of characteristic string writing in *Carmina Burana*. Muted first violin plays the melody, and second violin and viola harmonize each melodic pitch, creating complete triads while contrabassoon, tuba and timpani outline the octave C tonic and provide rhythmic support. (See example 9.) In his wind band version, Mas Quiles again assigns the muted string parts to the clarinet and saxophone families. (See example 9a.) It should be noted that Mas Quiles suggests the use of muted saxophones wherever their sound may otherwise be too prominent. 47

A second statement of the theme in measure 8, at *mp* rather than *pp*, prompts Mas Quiles to strengthen the texture with the addition of muted flugelhorn and baritone to the melodic line and its harmonization. (See example 9b.) The third statement of the theme returns to the original instrumentation in both the original and wind band versions.

In Swaz hie gat umbe, Orff uses another idiomatic string technique, the strummed pizzicato, from the beginning to four after 68, to rhythmically articulate an A minor chord in violins I and II. In addition, the pizzicato viola, cello and double bass lend more rhythmic drive by accentuating the harmonic rhythm. (See example 9c.) Mas Quiles solution to the strummed pizzicato sound is to use the clarinets (except bass clarinet) and flugelhorns, baritone and euphonium for the first four measures then drop the brass and alto clarinet at number 67 where the volume changes from *ff* to *f*. (See Example 9d.) The addition of contrabassoon, bassoon, baritone saxophone, tuba and bass at one before sixty-seven, strengthens the pizzicato lower strings of the original.

47 Mas Quiles Interview 1.
Chum, chum geselle min opens with all the strings, except bass, again written in the strummed pizzicato style. (See example 9d.) Mas Quiles returns to the clarinet and saxophone families to substitute for the strummed pizzicato string parts. In addition, he adds a second tuba playing g above the c root, to strengthen the fifth of the c chord, otherwise played only by the bass clarinet and second alto saxophone. He includes the direction quasi pizzicato to the score for clarinets and saxophones. When asked why he chose quasi pizzicato in this section but not in Swaz hie gat umbe, Mas Quiles responded, “…the indication “quasi pizzicato” tries to imitate the string ‘pizzicato’. In Swaz hie gat umbe the shorter values of the notes, the accents, especially the ‘staccato’ achieve exactly the desired effect, but in Chume, chum geselle min, the longer value of notes, and the slower tempo, made me think that it was necessary to indicate ‘quasi pizzicato’.”

(See example 9e.) To close out movement 9, Swaz hie gat umbe returns, one measure after 75 in its original format.

48 Mas Quiles Interview 1.
Example 9. Reje, Orchestra

1st and 2nd violins and violas carry melodic material throughout the song.

Theme restated at mp volume.

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Example 9b. Reje, Band

Addition of flugelhorn and tritone to theme to strengthen mp volume.
Example 9c. Swaz hie gat umbe, Orchestra

Strummed pizz. effect in violins 1 and 2

Pizzacato in viola, cello and bass

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Example 9d. Swaz hiegat umbe, Band

Swaz hiegat umbe

allegro molto

| Allegro molto | \( \text{d.} = 76 \) |

Sub. for strummed pizzicato in violins I and II

All saxophones, horns and bass instruments support harmonic rhythm of lower strings

Sub. for strummed pizz. in violins to \# 67

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Example 9e. Chum, chum geselle min,
Orchestra

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Example 9f. Chum, chum geselle min, Band

Chum, chum geselle min

Strummed pizzacato sub.
in clarinets and saxophones

Second tuba g
to strengthen fifth of chord
Movement 10, Were diu werlt alle min:

In the first four measures, Mas Quiles exactly duplicates a fanfare for trumpets and trombones, except that he uses bass rather than tenor clef in the trombones. (See examples 10. and 10a.) In measure five, horns, violins and violas enter to complete the eight bar introduction. In measure 8, there is a discrepancy between the orchestra and wind band first horn parts. Where Orff’s horn part is four pitches d, e, g, e, Mas Quiles writes d, e, d, c, as in the previous three measures. (See examples 10. and 10a.)

The substitute for Orff’s rhythmic ostenato in the string parts, beginning in measure five, is again the clarinet and saxophone families. He adds two flugelhorns in measure nine to strengthen the horn and woodwind accompaniment. (See example 10b.) The last note of the movement follows Mas Quiles established string scoring substitutions. Where he could have had the full ensemble play the last note without harm to the balance, he chose to leave out the clarinets and saxophones. In our interview, I asked Mas Quiles why he did not include the clarinets and saxophones on the last note, and he said, “Because I am consequent with my transcription of violins and violas through clarinets and saxophones.”

49 Mas Quiles Interview 1.
Example 10. Were diu werlt alle min, Orchestra

10. Were diu werlt alle min
   Allegro molto

Tenor clef
Trombone part

Rhythmic ostinato
in violins and viola parts

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Example 10a. Were diu werlt alle min, Band

Trombone parts in bass clef in wind band arrangement

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Example 10b. *Were diu werl alle min, Band*

Substitute for string ostinato and accompaniment

Addition of flugelhorns to support horns and woodwinds

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Movement 11, Estuans interius:

At five after eighty-four for two measures, all the strings are marked with a slurred pizzicato, and the violins and viola are marked pizz. vibr. (meaning let vibrate), for two bars. (See example 11.) Mas Quiles duplicates this effect in the lower clarinets with accents and diminuendos. The primary string substitution in the band version is again clarinets and saxophones with the addition of flugelhorns, baritone and euphonium when volume allows. Flugelhorns also substitute for first and second clarinets in the original. (See example 11a.)

Movement 12, Olim lacus colueram:

Two notable deviations from Mas Quiles scoring practices appear in this movement. At measure five and one measure before ninety, Orff writes a sixty-fourth note tremolo figuration, \textit{pp}, in the violins that creates a shimmering effect (See Example 12.). Mas Quiles substitutes an undulating pattern of sixty-fourth notes played by all the saxophones. His suggestion of muting the saxophones seems prudent for this passage (See Example 12a.). At four bars before 90, Mas Quiles uses tuba solo rather than string bass as in the original score. He made this choice, “Because tuba is the real bass of the band. Moreover, not all bands have at their disposal the possibility of contrabass.”\textsuperscript{50} Mas Quiles expanded on this answer in our second interview.

The first problem when transcribing for band is that there is not a worldwide unified criterion about the band’s standard dimensions, that is, the precise instruments list and the exact number of players, which is not the case of brass bands or wind ensembles for example. More over, large bands in Spain have experienced an evolution. For example, twenty years ago it was very seldom to see a String Bass in a band (even in a big band). Nowadays it is very frequent to see more than one String Bass (sometimes up to three or four in large bands), and recently they even incorporate a full section of violoncellos (sometimes up to seven or eight). At the time that I did the transcription I couldn’t trust that every band could have at its disposal the possibility of including a String Bass.\textsuperscript{51}

\textsuperscript{50} Mas Quiles Interview 1.
\textsuperscript{51} Mas Quiles Interview 2.
Example 11. Estuans interius, Orchestra

Pizzicato vibrate (pizzicato with sustained tone) in violins and viola.

Pizzicato with slur in cellos and basses.
Example 11a. Estuans interius, Band

Sub. for pizz. vibr. in violin and viola
Sub. for slurred pizz. in lower strings
Example 12. Olim lacus colueram, Orchestra

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Example 12a. *Olim lacus colueram*, Band

Substitute for tremolo figuration in string parts.

Substitute for solo double bass.

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Movement 13, Eggo sum abbas:

Orff scored this movement for winds, percussion, chorus and baritone solo. Mas Quiles made no changes to the scoring for his band version therefore no examples are necessary.

Movement 14, In taberna quando sumus:

In measures three and four, seven and eight, and the reiterations of those measures in the movement, the viola part divides into three voices to produce a first inversion d minor chord. (See Examples 14.) Mas Quiles changed his standard viola substitution from the saxophones, as in other movements, to muted trombones, alto and bass clarinet (See Example 14a.). He provides this rationale; it is due to the texture of the passage, and the rhythmic character of the music.\(^{52}\) In all other substitutions in this movement, Mas Quiles follows his pre-established instrumentation models.

\(^{52}\) Mas Quiles Interview 1.
Example 14. In taberna quando sumus, Orchestra

Divisi viola part divided into first inversion d minor triad in measures three and four

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Example 14a. In taberna quando sumus, Band

Atypical viola substitution in alto and bass clarinet and all three trombones

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Movement 15, Amor volat undique:

In this movement, the melodic setting, for boys choir, soprano soloist and flute duet, requires extreme delicacy and lightness from the string and wind accompaniment. In bar five of the original, two violas play octave d harmonics (an example of Orff’s occasional use of idiomatic string techniques) (See Examples 15.). Mas Quiles assigns these notes to e-flat soprano clarinet and first clarinet solo (See Example 15a.). The very delicate texture of Mas Quiles substitution allows flutes one and two, playing melody and harmony at the third, to come through as clearly as in the orchestral setting. He maintains this texture until one after 105, where the original calls for divisi violas doubling the melody with the clarinets and a chordal background of muted celli (See example 15b.). Mas Quiles assigns this to the saxophone choir. At five before 106 in the original score, the divisi second violins play quarter notes, leggio (single strokes) and flautando (with a flute like tone near the fingerboard) in the top part and pizzicato in the second (See Example 15b.). Mas Quiles solution to this passage is to use alto saxophones (along with the celeste as in the original) to create the light texture of the original (See Example 15c.).

Another example of his use of the alto clarinet as an important part of the clarinet choir occurs three bars before 106, where he substitutes alto clarinet for the solo viola part. In response to a question posed to Mas Quiles in our second interview about his consistent use of the alto clarinet he says:

Alto clarinet is not frequently used in Spanish bands, but many American and European publications include it in the band’s instrument list. For example, my friend Karel Husa made me a present of his score ‘Al fresco’ for concert band, where he includes alto clarinet in the instrument’s list. In case there is not alto clarinet at disposal, the solution of Prof. Corporon [to assign the alto clarinet part to third B-flat clarinet] is certainly
excellent. On the other hand, I haven’t had news from any other conductor having had to substitute the alto clarinet for other clarinets.\textsuperscript{53}

At the soprano entrance, one before 106, Mas Quiles strengthens the texture with the entrance of the clarinet choir as a substitute for the string parts. (See Example 15d.)

\textsuperscript{53} Mas Quiles Interview 2.
Example 15. Amor volat undique, Orchestra

Viola octave harmonics

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Example 15a. Amor volat undique, Band

Substitute for viola harmonics in octaves

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Viola melodic line with cello muted accompaniment.

Divisi second violins with top marked leggio and flautando and bottom marked pizz.
Example 15c. Amor volat undique, Band

Alto Saxophones substitute for harmonized melody in violas. Clarinet part retained from the original.

Tenor and Baritone Saxophone sub. for divisi celli.

Alto saxophones substitute for violins playing leggerio and flautando.

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Example 15d. Amor volat undique, Band

Alto clarinet alone subs. For violas

clarinet choir subs for string section

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Movement 16, Dies, nox et omnia:

The unique scoring of Orff’s original accompaniment to the baritone soloist, muted violins playing e and d major seconds, and sustained celli playing the e fifth of the key of A (See Example 16.), is transcribed by Mas Quiles in an equally unique manner. He uses second and third clarinets and muted flugelhorns to capture the delicately dissonant texture of the violins and the bass and contrabass clarinet for the sustained cello e. (See Example 16a.) Mas Quiles comments, “The sound of clarinet is too bright to translate directly the sonority of the muted violin. So I tried to mix the sound of clarinet with the sound of flugelhorn in order to obtain a not too homogeneous sonority.” 54

Movement 17, Stetit puella:

Orff establishes the rhythmic and textural underpinning in measures one and two of this movement, using muted violins and viola to create a syncopated, soft chordal accompaniment. (See example 17.) Mas Quiles substitutes his standard doubling of clarinets and saxophones. (See example 17a.) However, he uses solo flute as the substitution for solo cello playing a sustained high e harmonic. He retains the double bass playing the harmonic in the original. About his use of the flute as the substitution for the cello harmonic Mas Quiles comments, “In the orchestra score the harmonic sound is played by the first stand of cello and contrabass. In my transcription I use the flute as the most appropriate instrument of the band for obtaining the high note.” 55 Mas Quiles inserts this comment at the bottom of the first page of this movement. “In this movement some instruments of the clarinet and saxophone setting may be omitted. The structure of the chord must be obtained.” 56

54 Mas Quiles Interview 1.
55 Mas Quiles Interview 1.
Example 16. Dies, nox et omina, Orchestra

Muted violins playing major seconds, d and e, and muted celli sustaining the e.
Example 16a. Dies, nox et omina

Bass and contrabass clarinet sub. for muted celli playing sustained e.

Second and third clarinet and flugelhorns subs. for major seconds played by violins

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Example 17. Stetit puella, Orchestra

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Example 17a. Stetit puella, Band

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Movement 18, Circa mea pectora:

At three before 19, and throughout the movement, Mas Quiles gives the moving eighth notes to the flugelhorns rather than the clarinet as in the orchestra version. The flugelhorns are thus indispensable to the performance of this movement. In addition, he expands the chorus and bassoon melody line by giving the melody to both baritone and euphonium (See examples 18. and 18a.). Mas Quiles points out that, “Three before 119 flugelhorns play the eight-note figure while clarinets play the long note that is played by violins in the orchestra score. I give the line of orchestral bassoons to the baritone and euphonium because here it is a moment of ‘tutti’ [wind] Band texture.” Conductor should take special care in this section to ensure that the balance does not suffer with the ensemble being louder than the chorus.

Movement 19, Si puer cum puellula:

This movement is for voices alone, and it required no restructuring by Mas Quiles. No examples are needed.

Movement 20, Veni, veni, venias:

This movement is for chorus, pianos and percussion and required no restructuring. No examples are needed.

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57 Mas Quiles Interview 1.
Example 18. Circa mea pectora, Orchestra

Eighth note ostenato in clarinet

Divisi octaves in first violin

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Example 18a. Circa mea pectora, Band

Substitution for divisi octaves in first violin.

Flugelhorn substitution for original clarinet part

Addition of Baritone and Euphonium to original Bassoon melodic line accompanying the chorus

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Movement 21, In trutina:

In the original, muted strings, all divisi except for double bass, provide a D major chordal “pad” and rhythmic undulation of a very warm and gentle nature over which the soprano soloist sings molto amoroso. (See Example 21.) Mas Quiles used the clarinet and saxophone families to substitute for the muted strings. He adds bassoon to the sustained texture since the bass clarinet in the band score plays the moving quarters notes of the third cello part. (See Example 21a.)

With regard to any difficulty the soloist might have in achieving proper volume and balance, Mas Quiles observes that, “The instrumentation of this passage is very delicate and essentially it is based on the families of clarinets and saxophones. Nevertheless, all questions regarding to the praxis of the performance must be resolved in the moment of the rehearsals, and – as said before – the conductor must regulate the quantity of players and the reduction of the dynamics depending on the context, so that the soloist can sing comfortably.”

Conductors should also remember Mas Quiles’ previous advice regarding the use of saxophone mutes in soft passages.

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58 Mas Quiles Interview 1.
Example 21. In trutina, Orchestra

D major chordal accompaniment played in divisi strings

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Example 21a. In truitina, Band

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Movement 22, Tempus est iconundum:

This movement is scored for pianos, percussion, choirs, soprano and baritone soli and needed no restructuring, therefore no examples are needed.

Movement 23, Dulcissime:

There are only two extremely quiet chords in this movement. (See example 23.) In measure two the violas, celli and basses play alone, accompanying a melismatic soprano solo. Mas Quiles replaces divisi/muted violas and cellos marked ppp with alto, bass and contrabass clarinet, and the full saxophone choir. In measure four, Orff expands the chord to include violins, which Mas Quiles replaces with piccolo, flute, bassoon, contrabassoon, and b-flat clarinets. (See Example 23a.) A soprano soloist who has performed both orchestra and band versions suggested to me that some sopranos may have difficulty matching the texture, sustaining ability and volume level of the low clarinets and saxophones in measure two. Her solution is a more “beefy, rather than “childlike” tone for the melismatic passage in measure two and the held tone in the last measure.

Movement 24: Ave formosissima:

In measures 2, 4, 6, 8, 10 and 12, Orff writes a responsorial figure in violins and violas in answer to the previous measures statement by chorus and the rest of the orchestra. (See example 24.) Mas Quiles transcribes this figure for e-flat and b-flat clarinets and flugelhorns. (See Example 24a.) Conductors should note that the original includes the direction estatico in the upper left hand corner directly under the meter marking.
Example 23. Dulcissime, Orchestra

Muted divisi chordal accompaniment to melismatic soprano solo in violas, celli, and basses.

Scoring expanded to include violin one and divisi violin two.

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Example 23a. Dulcissime, Band

Substitution for violas and celli

Substitution for full string section

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Example 24. Ave Formosissima, Orchestra

Blanziflor et Helena

Violins and violas responsorial figure
Movement 25, O Fortuna:

This is a literal repetition of movement one and needs no separate comparison or examples.
CONCLUSION AND SUGGESTIONS FOR FURTHER RESEARCH

Juan Vicente Mas Quiles created his wind band arrangement of Carl Orff’s *Carmina Burana* on commission from Schott Musik International, the original publisher. Mas Quiles goal for the arrangement, as he stated in our interviews, was to maintain the integrity of Orff’s score. Mas Quiles strove to create a vehicle for the performance of the original, complete with choruses and soloists (as opposed to the truncated, all instrumental Krance arrangement), playable by a wind band with the instrumental forces to effectively perform the same role as that of the orchestra.

This paper provides evidence to suggest that the Mas Quiles arrangement, through his selection of appropriate wind substitutions for the strings, maintains the work’s textural, musical and aesthetic integrity. The arrangement succeeds in creating the same level of rhythmic and textural strength as in the original, and there are minimal concerns for balance with the vocal elements or elucidation of the text that the conductor cannot control.

Many performances of the Mas Quiles arrangement throughout Europe and the United States attest to its effectiveness as an alternative to the original and an improvement upon the incomplete Krance arrangement. Its frequent performance must certainly come from the fact that it is a complete iteration of the Orff score, rather than a selection of movements extracted from the original. Consider that Mas Quiles maintained not just the entire set of movements from the original, but made no changes in those movements where there are no string parts. It is my
conclusion that the Mas Quiles arrangement is its own unique work of art: highly worthy of study and performance by wind band conductors and ensembles.

The wind and percussion movements in *Carmina Burana* are examples of a compositional pattern by Orff. He relied on wind and percussion instruments to buttress his emphasis on rhythmic motives and strong percussive textures. This pattern, first established with his early wind pieces, continued with his percussion only score for *Astituli*, and heavy reliance on winds and percussion in his other, post *Carmina Burana* works.

My research suggests that the use of the strings, as well as winds and percussion, to articulate rhythm, a primary factor in Orff’s compositional style, is retained and strengthened by the wind substitutions in Mas Quiles’ arrangement. In his original, Orff utilizes the string section as a percussive texture to support and propel his rhythmic motives and to define the text. The violins and violas play ostinati, chordal and rhythmic accents and provide chordal accompaniment rather than as carriers of melodic or countermelodic material.

Based on my observations of Orff’s string scoring, made in the movement by movement analysis and comparison of the two scores, I believe that the wind band textures that substitute for the strings in Mas Quiles’ arrangement enhance and strengthen the artistic qualities of Orff’s work. Mas Quiles uses the clarinet and saxophone choirs as his standard substitution for violin, viola and cello, however he does make exceptions to his standard for delicate or unusual scoring circumstances. The flugelhorn and alto clarinet make unique and significant contributions as replacements for string sounds in many movements. Mas Quiles says that these instruments, in addition to the double bass, are dispensable if not available (or if the players are weak) however, my recommendation to conductors is to utilize all of the instruments (including alto clarinet) for which Mas Quiles provides a part. It is likely that an ensemble with the skill and resources to
play Mas Quiles’ arrangement has available flugelhorns, double bass and alto clarinet. Therefore, I believe that it is prudent for a conductor to use them in the performance of the Mas Quiles arrangement.

Orff made no suggestions in his writings, or in the score, in relation to the staging of Carmina Burana. Scholars seem divided on the question of whether or not a staged performance of the Orff original is warranted or necessary. Some sources consulted for this paper suggest that Orff’s treatment of the medieval texts, along with his anachronistic style, allow for a very wide spectrum of staging possibilities, while others, notably Everett Helm feel that Carmina Burana is better presented in a concert setting. Although no staged productions of the Mas Quiles arrangement have been produced to this date, it seems reasonable to assume that one might be attempted, possibly at a large University where the resources are available for such a large undertaking.

Contemporary composers and arrangers have used the themes and stylistic traits of Carmina Burana, especially the first movement, “O Fortuna”, in numerous 20th and 21st century films and television commercials. The music has become symbolic of the Middle Ages, to the point where film and television commercial composers mimic Orff’s style when depicting warring, European barbarians. Orff was still alive when this “musical borrowing” began, and he knew that the various media used his music in such a manner. Perhaps, if viewed through the lens of contemporary media that mimic or borrow from the style of Carmina Burana, one might consider these productions as modern versions of Orff’s original concept for his music dramas: “Theatrum Mundi” or a scenic cantata for the stage.

In the larger perspective of Orff’s importance to 20th Century music, his compositions, especially Carmina Burana, continue to have an influence on modern music composition.
However, because of recent information about his association with the Third Reich and his attempts to cover up his past, his music and his writings may undergo closer examination and analysis. It appears that after more than 70 years, Carl Orff and *Carmina Burana* are still controversial, and Orff’s importance to 20th century music is still in question.

As with any piece of music, the conductor who undertakes a performance of the Mas Quiles arrangement of *Carmina Burana* has the responsibility to understand and control all issues of texture, elucidation of the text, balance between the ensemble and singers (especially soloists), tone colors and volume. To this end, I offer this dissertation as a tool with which the conductor may come to know and understand Carl Orff’s masterwork and Juan Vicente Mas Quiles’ magnificent contribution to the repertoire for wind band, choruses and soloists.

Questions for further research:

- Given the large number of recordings and live concert performances of *Carmina Burana* that have not been in a “Theatrum Mundi” setting, is Orff’s expectation of a dramatic presentation unrealistic for contemporary productions of *Carmina Burana*?
- Is a staged presentation a possibility for the Mas Quiles arrangement?
- Should scholar’s attempt to further define Orff’s relationship with the National Socialist Government?
- Is there a need for research into the other major transcriptions and arrangements of *Carmina Burana*?
- Would a “critical edition” of the Mas Quiles wind band score be of help to conductors interested in performing the piece?
APPENDIX

INTERVIEWS WITH JUAN VICELETE MAS QUILES
Juan Vicente Mas Quiles, born in 1921, is the arranger of the wind band version of Carmina Burana that is the subject of this dissertation. A native of Valencia, Spain, he is highly regarded as a composer, conductor and arranger in the European wind band community. His long association with Spanish military bands, including a distinguished career as conductor of the Band of the Spanish Army, and his position as director of the Symphony Orchestra of Valencia, make him uniquely qualified to create a wind band transcription of Carmina Burana. The German publishing house, Schott Musik International, commissioned Mas Quiles to arrange Carl Orff's masterwork for wind band, choruses and soloists. Many of Mas Quiles other compositions, transcriptions, and arrangements are also published by Schott.

After initial contact with Mas Quiles, in May 2007, I conducted an interview with him by e-mail and regular post. I formulated a series of questions and posed them to Mas Quiles. He responded by e-mail, and the answers are incorporated into the body of this paper. The following is a complete transcript of the correspondence between this writer and Mr. Mas Quiles, combining the questions and answers into one continuous document.
Dear Mr. Simon,

I received your letter from 19 Mai sent by express mail, and the previous E-mail.

I studied the questionary you submitted me and here I enclose you my answers to your questions.

You organize your questions into two sections: general questions and specific questions.

So, I follow the order of your request.

About a biography of myself, you can find some information in the Internet although I suggest you to visit specially the following websites: www.pilesmusic.com and www.molenaar.com

Besides, you can include freely my contact information where you consider convenient.

I am very thankful to you for having chosen my arrangement as a work-basis for your dissertation. I hope these answers will help you to solve your doubts about my instrumentation and allow you to continue developing your interesting labour on analysing the art of arranging for band. My best wishes for your life and your work.

Yours sincerely

Juan Vte. Mas Quiles

General Questions regarding your arrangement:

P. S.-What prompted you to do this arrangement of *Carmina Burana*?

M.Q.-I was commissioned by Schott Musik International.

P.S.-Is your use of flugelhorns and treble clef baritone and bass clef euphonium in the brass scoring a result of European scoring practices or your feeling that these instruments are suitable substitutes, along with saxophones and lower clarinets, for the viola and cello parts?

M.Q.-Yes, the usage of clefs is a result of European scoring practices. For me, the suitable substitutes for the viola and cello parts are, indeed, saxophones and lower clarinets; other suitable substitutes (depending on the context, on the textures, or on dynamics) are, in the brass section, the baritone and euphonium.
P.S.-Why did you not rescore any of the movements without strings?
M.Q.-In order to be as much respectful as possible with the original idea of the composer.

P.S.-Would you do anything differently if you were writing the arrangement today?
M.Q.-It is always possible to change little details, but I think that, in general terms, I basically agree with my initial idea.

P.S.-Did you consult with colleagues, composers, conductors, and instrumental and vocal performers before undertaking the project?
M.Q.-No.

P.S.-How has the reception to your arrangement been in Europe? Have there been many performances and or recordings?
M.Q.-From the date of the first performance (15 April 1995 in Eindhoven / NL) until today, my arrangement has been performed in different places around the world, in Japan, Switzerland, Germany, Spain, Slovenia, Holland, etc…

P.S.-How does the University of North Texas recording compare to other performances or recordings of your arrangement?
M.Q.-I believe that the recording of my arrangement by the University of North Texas Wind Symphony is of an extraordinarily quality. I know that exist other recordings (CD and also DVD in Germany) but I haven’t had the possibility to compare them, as I didn’t receive them.

P.S.-A soprano vocalist who performed both the original and your arrangement made the following observations to me: In numbers 17, Stetit Puella and 23, Intrutina-the soprano solo is difficult to match, in terms of volume and timbre, with the wind doubling for the muted strings. Sonorities are quite different and hard with which to blend. In addition, this woodwind doubling does not seem to be able to play as softly as muted strings, and the marking dolcissimo is left out of your version at the a tempo, five measures after 114.
M.Q.-Regarding to the vocalist soprano’s observations, first of all, it is necessary to accept the difficulty to translate the usage of the string instruments “muted sound” into the wind instruments. It lays on the conductor, anyway, the responsibility to balance the sonority of the passage by demanding to the players to restrain the brilliance of the sound, for example, by placing the clarinets bells down between the legs, and by using the saxophone muted.

P.S.-Did you consider using cellos as well as string basses in the scoring, as is often the custom in American professional ensembles such as the U.S. Marine Band and the U.S. Air Force Band?
M.Q.-The usage of cellos and contrabasses in bands is also very common in the main Spanish Bands. Personally, I don’t agree with this habit of mixing string and wind instruments. Shortly I will be finishing to write my Treatise of Instrumentation for Band, where I expose my ideas about the instrumental organization.

P.S.-In American wind bands the alto clarinet has fallen from favor due to its poor intonation and weak sound. In your arrangement, the alto clarinet seems to be an important voice as a substitute for the viola and second violin parts. Is the alto clarinet still an important voice in the European band, and should American bands that play your arrangement use the alto clarinet. Would you
approve of American band conductors simply not using the alto clarinet when they play your arrangement?
M.Q.-Regarding the alto clarinet, in Europe – especially in Spain – is also very few used, but I am in favour of employing it. Anyway, if it has not a soloist role, it is always possible not to use it.

P.S.-Why did you change the language from Italian to English in the instrumentation listing on the score?
M.Q.-This was a publisher’s decision. I am not bothered about the language of the instruments listing, indeed, I have just finished to revise here in Spain another arrangement of mine from the Morton Gould’s “Latin-American Symphonette” where I employ the original English name of the instruments and all indications (bells up, very sustained, frenzied, etc…)

Questions specific to instrumentation by movement:

P.S.-In #2, *Fortune plango vulnera* at four before 13 (piu mosso) you write the moving eighth-note ostenato figure in the flugelhorns. For what reason did you feel this doubling was necessary? If a band did not have two strong flugelhorn players would you approve of the conductor leaving out the passage in the flugelhorns?
M.Q.-The usage of flugelhorns in this passage is appropriate because it is a “tutti” band. On the other hand, if they are not at disposal, it is possible to leave them out.

P.S.-In #5, *Ecce gratum*, did you add an English horn part for texture or to strengthen the sound of the oboe’s low register? Since the original has three oboes, did you feel the English horn was a necessary replacement for the third oboe?
M.Q.-It was decided so in order to transcribe the 3 orchestral-part clarinets at 3 bars after 24.

P.S.-In #8, *Chramer, gip die varwe mir*, you use first and second alto saxophone, tenor saxophone and alto clarinet in place of clarinet 1 and 2, one bar after 62, and one bar before 64. Is this to maintain the continuity of the eighth note string substitution passage in the clarinets?
M.Q.-Effectively, you are right. This is the reason.

P.S.-In # 9, *Swaz hie gat umbe*, your substitution for the pizzicato violins is clarinet, alto clarinet, flugelhorns, baritone and euphonium. This seems to be a departure from your standard substitution of clarinets, flutes and saxophones for the violins. Did you do this to enhance the pizzicato effect?
M.Q.-Effectively, it is something exceptional that only takes place at the beginning of this number.

P.S-In the following section, *Chume, chum geselle min*, you return to the clarinets and saxophones as a substitute for the full string section, and indicate quasi pizz. in the parts. Why not use the same indication and instrumentation in *Swaz hie gat umbe*?
M.Q.-As you already know, the indication “quasi pizzicato” tries to imitate the string “pizzicato”. In *Swaz hie gat umbe* the shorter values of the notes, the accents, specially the “staccato” achieve exactly the desired effect, but in *Chume, chum geselle mine*, the longer value of notes, and the slower tempo, made me think that it was necessary to indicate “quasi pizzicato”.

P.S.-In No. 10, *Were diu werlt alle min*, the last note is played by the entire orchestra, except for the violins and violas in Orff’s original version. Why did you not have the full band play the last note in your arrangement, given that the entire wind section plays it in Orff’s original?
M.Q.-Because I am consequent with my transcription of violins and violas through clarinets and saxophones.

P.S.-In No. 11, *Estuans interius*, did you add diminuendos in the bass and contra-bass clarinets to duplicate the decay of the pizzicato cellos and string basses in Orff’s original score?
M.Q.-I understand that the slur on the “pizzicatti” cello & contrabass of the orchestral version means “to leave vibrate” (in French: laizer vibrer). The “accenti” and “diminuendi” on the lower clarinets try to help to imitate this effect.

P.S.-In No. 12, *Olim lacus colueram*, why did you use one tuba rather than string bass at four before measure 90?
M.Q.-Because tuba is the real bass of the band. More over, not all bands have at their disposal the possibility of contrabass.

P.S.-In No. 14, *In taberna quando sumus*, why did you change the viola substitution from saxophones, as in other movements, to trombones, alto and bass clarinet in measures three and four, seven and eight, and the other reiterations of those measures in the movement? Is it a matter of correct texture for the passage or giving the saxophones a bit of a rest?
M.Q.-Yes. As you say, it is due to the texture of the passage, and the rhythmic character of the music.

P.S.-In No. 16, *Dies nox et omnia* you use an interesting doubling of second and third clarinets and first and second flugelhorns to create the texture of first and second violins playing major seconds. The blend is quite nice and seems to capture the delicacy of the passage.
M.Q.-I appreciate your remark. The sound of clarinet is too bright to translate directly the sonority of the muted violin. So I tried to mix the sound of clarinet with the sound of flugelhorn in order to obtain a not too homogeneous sonority.

P.S.-In No. 17 the use of flutes as the substitution for first violin prompted the comment from a soprano who has sung your arrangement that the difference between violins playing harmonics and the flute in the high register requires a different approach to matching pitch and tone to the instrument.
M.Q.-In the orchestra score the harmonic sound is played by the first stand of cello and contrabass. In my transcription I use the flute as the mos appropriate instrument of the band for obtaining the high note.
P.S.-In No. 18, *Circa mea pectora*, three before 19, and in other like passages, why did you give the moving eighth notes to the flugelhorns rather than retain them in a clarinet part? In addition, why did you expand the doubling by giving the melody to both baritone and euphonium, when the original has that line only in the bassoons? It seems that the balance might suffer here with the ensemble being louder than the chorus.

M.Q.-3 before 119, flugelhorns play the eight-note figure while clarinets play the long note that is played by violins in the orchestra score. I give the line of orchestral bassoons to the baritone and euphonium because here it is a moment of “tutti” Band texture.

P.S.-In No. 21, *In trutina*, as well as the other soprano solos, the soprano whom I consulted points out that the soloist needs to sing with a more beefy, rather than childlike tone, and she must sustain notes more fully in order to match the sound of the saxophone and low clarinet substitution. She did not mean this as a criticism, but as something she to which she had to adjust and “play around with”.

M.Q.-The instrumentation of this passage is very delicate and essentially it is based on the families of clarinets and saxophones. Nevertheless, all questions regarding to the praxis of the performance must be resolved in the moment of the rehearsals, and – as said before – the conductor must regulate the quantity of players and the reduction of the dynamics depending on the context, so that the soloist can sing comfortably.
Dear Mr. Simon,

Thank you for your Email from 27 September where you ask me for further questions. I studied the questionary you submitted me and here I enclose you my answers to your questions following the order of your request.

P.S.-Who at Schott was involved in contacting you and offering the commission to you?
M.Q.-The person from Schott Musikverlag who contacted me was named Hilger Schallehn. He was responsible for the choral music department (Lektor für Chor – und Volksmusik). I ignore the reason why Schott Musikverlag choose me in particular for this commission, but it is possible that they knew my many transcriptions for Band published by Molenaar N.V. Holland, specially my transcription for Band of the Paul Hindemith’s *Geschwindmarsch by Beethoven* (from the *Symphonia Serena*) originally published by B. Schott’s Söhne Musikverlag. I believe they felt that a wind band version of the piece was necessary, probably because they were aware that in different places, arrangements for band of several numbers of the piece were being played, and they maybe thought that a complete and authorized version of the whole work’s transcription for band was necessary.

P.S.-Did you believe that this project was one in which you could invest the time and effort necessary to complete it, and did you feel that it would be successful?
M.Q.-Yes, I always had the feeling that the project was musically very appropriate, and of course that it could easily become successful because this work is broadly known by the large public. Indeed, the well-known Tokyo Kosei Wind Orchestra has recently made a CD & DVD production, and I have news from Schott that study scores are being sold regularly.

P.S.– You made a minor change to the opening measures of the original score. Orff wrote double stop grace notes, in the primo second violin part, on the first beat of measures five, seven, ten and twelve, and at other similar point in the movement. You did not retain these grace notes in the clarinet parts. However, you added grace note skips of a sixth to the clarinet and alto saxophone parts in bars one through three even though there are no such grace notes in the original. I assume that the inclusion of grace notes in bars one through three lends weight to the opening statement, and the grace notes in the second violins in the original do not add a significant texture or weight in measures five, seven and ten.
M. Q. -Effectively your comments are right. Only I would like to add that the grace notes in the 3 first bars try to emulate the double and triple strings bowing.

P.S.–In a number of places in your arrangement you have substituted tuba and or contrabass clarinet for the original double bass part. Since you wrote a double bass part why substitute for it?
M.Q.-The first problem when transcribing for band is that there is not a worldwide unified criterion about the band’s standard dimensions, that is, the precise instruments list and the exact number of players, which is not the case of brass bands or wind ensembles for example. Moreover, large bands in Spain have experienced an evolution. For example, twenty years ago it was very seldom to see a String Bass in a band (even in a big band). Nowadays it is very
frequent to see more than one String Bass (sometimes up to three or four in large bands), and recently they even incorporate a full section of violoncellos (sometimes up to seven or eight). At the time that I did the transcription I couldn’t trust that every band could have at its disposal the possibility of including a String Bass. This is the reason why I disposed this musical voice for the contrabass clarinet, which is actually the bass of the clarinet section. In my opinion it is necessary to establish a universal criterion of the standard instruments list that should integrate the wind and percussion sections, so that it could enable the development of a repertoire of the highest artistic level. These are some of the ideas that I expose in my Treatise of Instrumentation for Band, which will be very shortly published.

P.S.-In what ways did you attempt to imitate the string sound in those movements where the strings used idiomatic techniques such a double and triple stops, pizzacato, harmonics and strumming the strings?

M.Q. -My will, in reference to the idiomatic string writing that you comment in your question, was to try to remain as much faithful as possible to the original strings sound. In those passages of the original score for orchestra where strings and winds have same music but different idiomatic writing, I prefer to respect in my transcription for band the same indications that Orff disposed for the orchestra’s wind section; see as an example Nr 1 “O Fortuna” from bar 5 onwards.

P.S. –In our first interview you made some conflicting statements about the use of the alto clarinet in your arrangement. Can you clarify your feelings with regard to the importance of the alto clarinet in the sonic structure of you arrangement?

M.Q. -Alto clarinet is not frequently used in Spanish bands, but many American and European publications include it in the band’s instrument list. For example, my friend Karel Husa made me a present of his score Al fresco for concert band, where he includes alto clarinet in the instrument’s list. In case there is not alto clarinet at disposal, the solution of Prof. Corporon is certainly excellent. On the other hand, I haven’t had news from any other conductor having had to substitute the alto clarinet for other clarinets.
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**Discography**
