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CARL ORFF'S CARMINA BURANA

First United Methodist Church
May 14 & 15, 2005



Program

FORTUNA IMPERATRIX MUNDI (FORTUNE, EMPRESS OF THE WORLD)

1. O Fortuna (O Fortune) (Chorus)
2. Fortune plango vulnere (I bewail the wounds of Fortune) (Chorus)

I. PRIMO VERE (SPRINGTIME)

3. Veris leta facies (The merry face of Spring) (Chorus)
4. Omnia sol temperat (The sun warms everything) (Baritone solo)
5. Ecce gratum (Behold the pleasant Spring) (Chorus)

Uf dem Anger (On the Meadow)

6. Tanz (Dance) (Orchestra)
7. Floret silva nobilis (The noble woods are blooming) (Chorus)
8. Chramer, gip die varwe mir (Shopkeeper, give me rouge) (Chorus)
9. Reie (Round dance) (Chorus)
10. Were diu werlt alle min (Were all the world mine) (Chorus)

II. IN TABERNA (IN THE TAVERN)

11. Estuans interius (Burning inside) (Baritone solo)
12. Cignus ustus cantat (The Roasted Swan Sings) (Tenor Solo & chorus)
13. Ego sum abbas (I am the abbot) (Baritone Solo & chorus)
14. In taberna quando sumus (When we are in the tavern) (Chorus)

❧ INTERMISSION ❧



Program (continued)

SBCC SYMPHONY ORCHESTRA

III. COURS D'AMOURS (THE COURTS OF LOVE)

- | | |
|---|------------------------------|
| 15. Amor volat undique (Love flies everywhere) | (Soprano solo & chorus) |
| 16. Dies, nox et omnia (Day, night, and everything) | (Baritone solo) |
| 17. Stetit puella (There stood a girl) | (Soprano solo) |
| 18. Circa mea pectora (Around my heart) | (Baritone solo & chorus) |
| 19. Si puer cum puellula (If a boy with a girl) | (Baritone solo & chorus) |
| 20. Veni, veni, venias (Come, come, o come) | (Chorus) |
| 21. In trutina (In the balance) | (Soprano solo) |
| 22. Tempus es iocundum (This is the joyful time) | (Soprano, Baritone & chorus) |
| 23. Dulcissime (Sweetest one) | (Soprano solo) |

Blanziflor Et Helena (Blanchefleur and Helen)

- | | |
|---|----------|
| 24. Ave formosissima (Hail, most beautiful one) | (Chorus) |
|---|----------|

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

- | | |
|---------------------------|----------|
| 25. O Fortuna (O Fortune) | (Chorus) |
|---------------------------|----------|

Guest Conductor, Vance George

SBCC Concert Choir, Nathan J. Kreitzer, conductor

SBCC Orchestra, James Mooy, conductor

Josephine Brummel, accompanist

Gina Nicole Bellino

Temmo Korisheli

Niklaus Schiffman

FLUTES

- Barbara Logen, Principal
Mary Maguire
Monica Bucher-Smith
Monica Beahm

PICCOLO

- Monica Bucher-Smith

OBOES

- Louis Grace, Principal
Denise Odello

CLARINETS

- Peggy Liborio Willis, Principal
Carol Simon

BASSOONS

- Paul Jacobs, Principal
Paul Schneider

FRENCH HORNS

- Johann Trujillo, Principal
Sherry Trujillo
John Schmidhauser
Margaret LaFon

TRUMPETS

- James Labertew, Principal
Scott Pickering
Alex Feldman
James Mooy

TROMBONES

- Howard Simon, Principal
Hisashi Masui,
Donald Faith
Steve Larios

TUBA

- Michael Odello

TIMPANI

- Charles Hamilton

PERCUSSION

- Richard Prato
David Roe
Bob Childs
iffany Beard
Sam Fairweather
Adam Camardella



SBCC SYMPHONY ORCHESTRA

CONDUCTOR, *JAMES MOOY*

Program Notes

FIRST VIOLINS

David Stone, Concertmaster
Kathy Leer
Victor Gasser
Henry Null
Anne Haberkern
Rei Luu
Cody Free
Diana Andonian

VIOLAS

Terence Geoghegan, Principal
Kathleen Schaefer
Esther Frankel
Robert Neuman
Martin Shapiro
Molly Buzick

CELLOS

Carol Roe, Principal
Hugh Snyder
Andrew Saunders
Robert Regis
Sally Greenebaum
Carol Sipper
Cindy Weymouth
Claudia Scott
Bonnie Luck

SECOND VIOLINS

Clark Leslie, Principal
Irwin Maguire
Leslie Snyder
Leonard Chen
William McCarley
Elvira Tafoya
Kristen Madler
Stephanie Burris Perez
Kerri Gertz
Joel Schwimmer
Sara London

STRING BASSES

Dege Lowry, Principal
Jason Bray
William Zakis
Zachary Bertges

When *Carmina Burana*, Carl Orff's collection of "profane songs," premiered in Frankfurt on June 8, 1937, the composer was already 41 years old. In his native Bavaria he had had some local impact as a pioneer of new methods of music education (his influence in this area has in the meantime reached a worldwide audience), but this work, which has since become the most-performed piece of 20th-century classical music, brought him an instant and unprecedented celebrity. It also marked a turning point in his creative expression: referring to his earlier works in the post-Romantic and expressionistic idioms, he wrote to his publisher in 1937: "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin." Only with *Carmina* had he begun to write music that truly represented his artistic goals and beliefs. (Orff would later combine the work with two other large-scale choral works, *Catulli Carmina* (Songs of Catullus, 1930, revised 1943) and *Il trionfo di Afrodite* (The Triumph of Aphrodite, 1949-51) into the 1953 triptych, *Trionfi*.)

Scion of an old and respected Bavarian military family, Orff (1895-1982) began studying piano, organ, and cello at the age of five, continuing his studies at the Munich Gymnasium and the Akademie der Tonkunst. Returning to Munich after seeing action in the first World War, he immersed himself in the music of the Renaissance and early Baroque, especially of Monteverdi. In 1924 he and Dorothee Günther co-founded an experimental educational centre for gymnastics, rhythmic movement, music and dance, the Güntherschule (destroyed by bombing in 1943). Here he developed his ideas of "elementare Musik" (elemental music), a unification of gesture, poetry and music which would influence his own musical style and from which the *Schulwerk* (the basic text of the Orff Method) would later evolve. In 1932 and 1933 he directed the Munich Bachverein and conducted several of their concerts; he resigned this public position, however, with the rise of National Socialism, whose philosophy he rejected. After the second World War he taught composition at the Munich Conservatory from 1950 to 1960, and continued to compose and write almost until his death.

For the genesis of *Carmina Burana*, we need to go back to the 13th century, when a manuscript containing over 300 mostly secular poems in Latin and German and various



Program Notes (continued)

mixtures of these and other languages was compiled in the Tirol. Eventually this manuscript anthology, the most important surviving source of secular poetry from this period, made its way to a Benedictine abbey in the Bavarian Alps. When the clerical states of the Holy Roman Empire were secularized in 1803 as a consequence of the Napoleonic Wars, it spelled the end of many religious foundations, including this abbey, Benediktbeuren, which had endured since 740. The abbey's books and manuscripts were transferred to the Court Library in Munich, where the anthology eventually came to the attention of its librarian, Johann Andreas Schmeller, because of curiosity shown about it by his friend, Jacob Grimm (of the Brothers Grimm). Schmeller published a somewhat expurgated edition of the poems in 1847 which he titled "Carmina Burana" ('Songs of Beuren'). Although the expurgation and other editorial decisions aroused considerable scholarly criticism, the work ran to several editions; when Orff came across the 1904 revision in 1935, the fresh and spicy texts enthralled him. (While some of the songs have musical notation in the manuscript, Schmeller had not included this in his publication and Orff was unaware of any of the original melodies.) Schmeller had re-ordered the Burana material according to various topics (serious songs, love songs, drinking songs, and sporting songs), and Orff carried over this idea into the plan for his setting of the twenty-four poems he selected. He placed the first poem he saw when he opened Schmeller's edition for the first time, "O Fortune velut luna statu variabilis" ("O Fortune, changeable as the moon"), in his famously cataclysmic setting, as both opening exordium and concluding peroration of the work. Bookended between these two crushing statements are three sections which explore human attempts to elude the inevitability of Fate: 'outdoor' love in springtime; the world of the tavern with its gambling, drinking, and excess; and the 'indoor' intrigues of courtly love. The genius of Orff's musical invention lies in setting each of these poems in a very simple yet irresistible idiom, full of forthright melodies, perfectly matched rhythms, and colorful orchestrations, while capturing each poem's essence. Although the work was originally conceived for the stage, the physicality and stunning immediacy of his music combined with the freshness and frankness of the medieval poems make even a concert performance an experience not soon to be forgotten.

—Temmo Korisheli

SBCC CONCERT CHOIR

ALTOS	TENORS	BASSES
Hannah Keturi	Thomas D. Bakker	Robert Arenz
Margo Kowalski	Michael Barrett	Robert Baptista
Mary Ann Langworthy	Jared Bjur	Andrey Belikov
Y-Quyen Le	Lucas Cole	Kevin Cogan
Laura Little	Carl Compton	Andrew Dale
Mary C. Looker	Rene Correa	Tamor Fujimi
Megan McGinnis	Michael Dexter	Marco Gonzalez
Zoe M. Nieman	John Dillon	Brian Guy
Cinder Jean Nooney	Brian Doose	Jonathan Hyatt
Sara Sabins	Benjamin Durham	James Jordan
Stephanie Sabins	Michael Easbey	Jared Kaempf
Thelma Schmidhauser	Dominic Flores	Paul Kurrels
Mimi Shiffman	Banah Graf	Kyle Lewis
Irene Stanley	Patrick Hackney	Andrew Lopez
Stephanie Turner	Karl Hill	Uri Lopez
Rebecca Vos	Kathleen Kramer	Michael Melvin-
	Chanhee Lee	Pagaling
	Ethan Moses	Michael Moody
	Alex Muller	Luis Moreno
	Levi Naumu	Loren Ovieda
	John Peterson, Jr.	Manuel Perez
	Travis Stehmeier	Richard Scholl
	Alan Valdez	Sam Stark
		Nick Tonkin

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SBCC CONCERT CHOIR CONDUCTOR, NATHAN J. KREITZER

SOPRANOS	SOPRANOS	ALTOS
Carmen Allison	Kristen Lewis	Joyce Ashley
Debra Arch	Silvia Lopez	Jo Bakker
Amy Bales	Gail Lucas	Alice Barrett
Nina Biesemeyer	Zoe Lusth	Debra Brinkman
Nicole Bouffard	Theresa Murillo	Hayley DeHerrera
Kea Bower	Patrizia Nagel	Donna Dietz
Helga Broad	Angela Picerni	Michelle Egan
Joan Bryan	Tessie Popper-Keizer	Holly Finley
Tabea Buergler	Margaret Riesen	Patricia Frey
Marieke Cahill	Lucila Ritterstein	Jessica Frodsham
Gloria Decker	Felicia Saunders	Brooke Gill
Ellen Detweiler	Lindsey Schiller	Patsy Graziani
Caitlin Fahey	Audrey Sharpe	Lynn Handloser
Catherine Frazier	Marcia C. Sherman	Alyssa Henry
Viannay Garza	Christin Slyngman	Stephanie Heredia
Carissa Giordani	Stephanie Sullivan	Heather Heyerdahl
Toby Goldberg	Phylene Wiggins	Kirsten Hove
Christina Ikeda	Sylvia Wood	Joyce Jordan
Dawn Johnson	Serena Zelezny	
Cassie Kuehnau		
Brooke Lackey		

CARL ORFF'S CARMINA BURANA

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Texts & Translations

FORTUNA IMPERATRIX MUNDI (FORTUNE, EMPRESS OF THE WORLD)

I. O FORTUNA (Chorus)

O Fortuna velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.

O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice

Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.

Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bare my back to your wickedness.

Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!

Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!

2. FORTUNE PLANGO VULNERA (Chorus)

Fortune plango vulnera stillantibus ocellis quod sua michi munera subtrahit rebellis. Verum est, quod legitur, fronte capillata, sed plerumque sequitur occasio calvata.

I bewail the wounds of Fortune with weeping eyes, for the gifts she gave me she perversely takes away. It is written in truth, that she has a fine head of hair, but, when it comes to seizing an opportunity she is bald.

In Fortune solio sederam elatus, prosperitatis vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corruui gloria privatus.

On Fortune's throne I used to sit raised up, crowned with the many-colored flowers of prosperity; though I may have flourished happy and blessed, now I fall from the peak deprived of glory.



Texts & Translations (continued)

2. continued FORTUNE PLANGO VULNERA (Chorus)

Fortune rota volvitur: descendo minoratus; alter in altum tollitur; nimis exaltatus rex sedet in vertice caveat ruinam! nam sub axe legimus Hecubam reginam.

The wheel of Fortune turns; I go down, demeaned; another is raised up; far too high up sits the king at the summit - let him fear ruin! for under the axis is written Queen Hecuba.

[Hecuba was Queen of Troy. She took revenge on King Polymnestor of Thrace, who had killed her youngest son, by blinding him and killing his children.]

I. PRIMO VERE (SPRINGTIME)

3. VERIS LETA FACIES (Semi-chorus)

Veris leta facies mundo propinatur, hiemalis acies victa iam fugatur, in vestitu vario Flora principatur, nemorum dulcisono que cantu celebratur. Ah!

The merry face of spring turns to the world, sharp winter now flees, vanquished; bedecked in various colors Flora reigns, the harmony of the woods praises her in song. Ah!

Flore fusus gremio Phebus novo more risum dat, hac vario iam stipate flore. Zephyrus nectareo spirans in odore. Certatim pro bravio curramus in amore. Ah!

Lying in Flora's lap Phoebus once more smiles, now covered in many-colored flowers, Zephyr breathes nectar-scented breezes. Let us rush to compete for love's prize. Ah!

Cytharizat cantico dulcis philomena, flore rident vario prata iam serena, salit cetus avium silve per amena, chorus promit virgin iam gaudia millena. Ah!

In harp-like tones sings the sweet nightingale, with many flowers the joyous meadows are laughing, a flock of birds rises up through the pleasant forests, the chorus of maidens already promises a thousand joys. Ah!

[Flora was the Roman goddess of flowers. Phoebus was the Greek sun-god. Zephyrus was the Greek god of the gentle west wind.]



SBCC Concert Choir & Symphony Orchestra

SBCC CONCERT CHOIR

The Santa Barbara City College Concert Choir currently numbers over one hundred twenty singers. This non-auditioned choir performs major concerts twice a year. The ensemble rehearses every Tuesday evening in the Choral Rehearsal Room, DM-I01. Enrollment in the choir is also available through Adult Education. The Concert Choir performs at least one concert per season with orchestra. Recent performances include Vivaldi's Gloria, Mozart's Mass in C, Handel's Messiah, Faure's Requiem, Haydn's Lord Nelson Mass, Rutter's Gloria, and Beethoven's Ninth Symphony. The group tours abroad approximately every other year. In Summer 1998, the choir toured Italy, Austria, Germany and Switzerland, performing concerts in Venice, Munich and Luzerne. In Summer 2000, the choir toured China, performing in Beijing, Shanghai and Suzhou. In Summer 2004, the choir performed the Berlioz 'Requiem' in the Sydney Opera House in Australia.



SBCC SYMPHONY ORCHESTRA

The Santa Barbara City College Symphony was founded in 1969 by Jack Ullom as a performance class in the music curriculum. Currently under the baton of James Mooy, the Symphony continues its tradition of excellence. The symphony is comprised of talented community, college, and high school students who meet on Tuesday evenings to prepare for one major performance each semester. The fifty-five piece symphony is a true community symphony which has performed major symphonic works by Mozart, Beethoven, Brahms, Tchaikovsky, Rimsky-Korsakov, Prokofiev, Dvorak, Mussorgsky, and Copland. The symphony also features professional, faculty, and student soloists drawn from the community and college. Special concerts for dinner shows and a Viennese Grand Ball are additions to the featured concert each semester.



Texts & Translations (continued)

4. OMNIA SOL TEMPERAT (Baritone solo)

Omnia sol temperat purus et subtilis, novo mundo reserat faciem Aprilis, ad amorem proferat animus herilis et iocundis imperat deus puerilis.

The sun warms everything, pure and gentle, once again it reveals to the world April's face, the soul of man is urged towards love and joys are governed by the boy-god.

Rerum tanta novitas in solemni vere et veris auctoritas jubet nos gaudere; vias prebet solitas, et in tuo vere fides est et probitas tuum retinere.

All this rebirth in spring's festivity and spring's power bids us to rejoice; it shows us paths we know well, and in your springtime it is true and right to keep what is yours.

Ama me fideliter, fidem meam noto: de corde totaliter et ex mente tota sum presentialiter absens in remota, quisquis amat taliter, volvitur in rota.

Love me faithfully! See how I am faithful: with all my heart and with all my soul, I am with you even when I am far away. Whosoever loves this much turns on the wheel.

5. ECCE GRATUM (Chorus)

Ecce gratum et optatum ver reducit gaudia, purpuratum floret pratium, sol serenat omnia. Iam iam cedant tristitia! Estas redit, nunc recedit hyemis sevitia. Ah!

Behold, the pleasant and longed-for spring brings back joyfulness, violet flowers fill the meadows, the sun brightens everything, sadness is now at an end! Summer returns, now withdraw the rigors of winter. Ah!

Iam liquescit et decrescit grando, nix et cetera; bruma fugit, et iam sugit ver estatis ubera; illi mens est misera, qui nec vivit, nec lascivit sub estatis dextera. Ah!

Now melts and disappears ice, snow and the rest, winter flees, and now spring sucks at summer's breast: a wretched soul is he who does not live or lust under summer's rule. Ah!

Gloriantur et letantur in melle dulcedinis, qui conantur, ut utantur premio Cupidinis: simus jussu Cypridis gloriantes et letantes pares esse Paradis. Ah!

They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; at Venus' command let us glory and rejoice in being Paris' equals. Ah!

[Cupid was the Roman god of love, the son of Venus, Rome's goddess of love. Paris was the prince of Troy whose abduction of the Greek queen Helen caused the Trojan War.]



SPECIAL THANKS

REV. HILLARY CHRISLEY, FIRST UNITED METHODIST CHURCH

JACK ULLOM AND THE SBCC ADMINISTRATION

DONALD KRUEGER, DEPARTMENT AIDE

JEFF GROSSMAN

ROCHELLE YOSHIDA

SARAH, BENJAMIN & HARRY



Texts & Translations (continued)

UF DEM ANGER (ON THE MEADOW)

6. TANZ (DANCE)

7. FLORED SILVA NOBILIS (Chorus)

Floret silva nobilis floribus et foliis.

The noble woods are blooming with flowers and leaves.

Ubi est antiquus meus amicus? Hinc equitavit, eia, quis me amabit? Ah!

Where is my former lover? Ah! He has ridden off! Oh! Who will love me? Ah!

Floret silva undique, nah min gesellen ist mir we.

The woods are blooming all over, I am pining for my lover.

Gruonet der walt allenthalben, wa ist min geselle also lange? Der ist geriten hinnen, o wi, wer sol mich minnen? Ah!

The woods are turning green all over, why is my lover away so long? Ah! He has ridden off, Oh woe, who will love me? Ah!

8. CHRAMER, GIP DIE VARWE MIR (Chorus)

Chramer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe noete. Seht mich an, jungen man! lat mich iu gevallen!

Shopkeeper, give me rouge to redden my cheeks, so that I can make the young men love me, against their will. Look at me, young men! Let me please you!

Minnest, tugentliche man, minnecliche frouwen! minne tuot iu hoch gemout unde lat iuch in hohen eren schouwen Seht mich an jungen man! lat mich iu gevallen!

Good men, love women worthy of love! Love ennobles your spirit and gives you honor. Look at me, young men! Let me please you!

Wol dir, werit, daz du bist also freudenriche! ich will dir sin undertan durch din liebe immer sicherliche. Seht mich an, jungen man! lat mich iu gevallen!

Hail, world, so rich in joys! I will be obedient to you because of the pleasures you afford. Look at me, young men! Let me please you!



Soloists

GINA NICOLE BELLINO, SOPRANO SOLOIST

Originally from NY, Gina has performed in numerous concerts and recitals as both soloist and chorister. Locally she has sung with Cappella Barbara, The Schola Cantorum and Conjunto Duran resident ensembles of Old Mission SB; Quire of Voyces; West Coast Symphony; SBCC Concert Choir, Chamber Singers and Symphony; and the UCSB Chamber Choir. Gina has also performed in musical theatre productions throughout New York and California and is a member of The Actor's Equity Association. Locally she has performed in productions with Santa Barbara Civic Light Opera, starred as Janet Weiss in SBCC Theatre Group's production of The Rocky Horror Show and sang the title role of Gretel in UCSB Opera Theatre's production of Humperdinck's Hansel and Gretel. She also works as a cantor at Old Mission Santa Barbara.

TEMMO KORISHELI, TENOR SOLOIST & PROGRAM ANNOTATOR

Temmo Korisheli is a frequent performer in many musical styles. Early-music engagements this year have included appearances with El Conjunto Duran of Santa Barbara, with Andrew Parrott's New York Collegium at the Metropolitan Museum of Art, and with the Boston-based medieval trio Liber unUsualis in concerts in Milwaukee and Chicago. He has sung with the Amherst Early Music Festival for the past 19 years, and serves as Bursar of the Festival. Mr. Korisheli has performed regularly with the Los Angeles Baroque Orchestra and with the Baroque opera company Teatro Bacchino of Berkeley. He has appeared as a guest of the USC, UC Berkeley, and UT Austin early music programs, and sang for many years in the UCSB Cappella Cordina under the direction of Alejandro Planchart. He is tenor leader and past music director at All Saints'-by-the-Sea Episcopal Church in Montecito and serves as assistant chorusmaster for Opera Santa Barbara. He is a founding member of the UCSB Middle East Ensemble, and plays old-timey banjo with the Goleta Lemonpickers. Mr. Korisheli holds the MA and CPhil in historical musicology from UCSB, where he currently supervises the Music Library.

NIKOLAUS SCHIFFMANN, BARITONE SOLOIST

Nikolaus Schiffmann was born and raised in Santa Barbara. He has sung locally with numerous choral groups, including the Santa Barbara High School Madrigals, the Master Chorale, the Quire of Voyces, and the Mission Choir. Mr. Schiffmann has sung operatic roles with the Portland Opera, San Francisco Lyric Opera, Opera San Jose, West Bay Opera, Bay Shore Lyric Opera, and Opera Santa Barbara. He attended Oberlin Conservatory and earned his B.M. from UC Santa Cruz in 2002.

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**CARMINA
 BURANA**

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VANCE GEORGE
 Director, San Francisco Symphony Chorus



Vance George is in his 22nd year as Director of the San Francisco Symphony Chorus. Under his leadership, the 32 year-old ensemble has been hailed as one of the finest symphony choruses in the world. Mr. George has accepted three Grammy awards on behalf of the Orchestra and Chorus: for Best Choral-Orchestral Recording of 1992, for Orff's Carmina burana; for Best Choral-Orchestral Recording of 1995, for Brahms's German Requiem; and this past February for Best Classical Album of the Year, for a collection of three Stravinsky ballet scores, Le Sacre du prin-temps, The Firebird, and Perséphone. The Chorus may also be heard on London Records in Grieg's incidental music for Peer Gynt, the Grammy-nominated Mahler Sym-phony No. 2, and a collection of choral works by Brahms. On RCA Red Seal, the Chorus is featured with the SFS under Michael Tilson Thomas's direction in Mahler's Das klagende Lied, selections from Berlioz's L'elio, and Stravin-sky's Perséphone. The Grammy-nominated Christmas by the Bay, re-leased in 1998 on Delos, features Mr. George and the Chorus in a holiday album. In March 2001, Delos Records released the Chorus's second solo disc, Voices 1900/2000 leading the ensemble on a choral journey through the 20th century. The Chorus has also recorded John Adams's Harmonium twice, most recently for the Nonesuch label, with Adams conducting. The Chorus can be heard on the soundtracks of the films Amadeus, The Unbearable Lightness of Being, and Godfather II. In February 2001, the Chorus made its Carnegie Hall debut in two sold-out performances of Mahler and Stravinsky with MTT and the SFS. Vance George will retire from his position as Director of the San Francisco Symphony Chorus at the close of the 2005-2006.

Vance George has made guest conducting appearances in the United States, Europe, and Asia. Most recently he has appeared with the Minneapolis, Spokane, Akron, and Springfield symphonies and the Berkshire Choral Festival. Mr. George is highly regarded as a teacher of conducting and has presented master classes and workshops throughout the United States. A graduate of Goshen College and Indiana University, he has taught in this country, Canada, and India. In 1997, Kent State University awarded him an honorary doctorate of music.

CARL ORFF'S
**CARMINA
 BURANA**

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 May 14 & 15, 2005



Texts & Translations (continued)

9. REIE (ROUND DANCE) (Chorus)

Swaz hie gat umbe, daz sint alles megede, die wellent an man allen disen sumer gan! Ah! Sla!

Those who go round and round are all maidens, they want to do without a man all summer long. Ah! Sla!
 Chume, chum, geselle min, ih enbite harte din, ih enbite harte din, chume, chum, geselle min.

Come, come, my love, I long for you, I long for you, come, come, my love.
 Suzer rosenvarwer munt, chum un mache mich gesunt chum un mache mich gesunt, suzer rosenvarwer munt

Sweet rose-red lips, come and make me better, come and make me better, sweet rose-red lips.
 Swaz hie gat umbe, daz sint alles megede, die wellent an man allen disen sumer gan! Ah! Sla!

Those who go round and round are all maidens, they want to do without a man all summer long. Ah! Sla!

10. WERE DIE WERLT ALLE MIN (Chorus)

Were diu werlt alle min von deme mere unze an den Rin, des wolt ih mih darben, daz diu chünegin von Engellant lege an minen armen.

Were all the world mine from the sea to the Rhine, I would starve myself of it so that the Queen of England might lie in my arms.

II. IN TABERNA (IN THE TAVERN)

II. ESTUANS INTERIUS (Baritone solo)

Estuans interius ira vehementi in amaritudine loquor mee menti: factus de materia, cinis elementi similis sum folio, de quo ludunt venti.

Burning inside with violent anger, bitterly I speak to my heart: created from matter, of the ashes of the elements, I am like a leaf played with by the winds.

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CARMINA
BURANA

First United Methodist Church
 May 14 & 15, 2005



Texts & Translations (continued)

II. continued ESTUANS INTERIUS (Baritone solo)

Cum sit enim proprium viro sapienti supra petram ponere sedem fundamenti, stultus ego comparor fluvio labenti, sub eodem tramite nunquam permanenti.

If it is the way of the wise man to build foundations on stone, then I am a fool, like a flowing stream, which in its course never stays the same.

Feror ego veluti sine nauta navis, ut per vias aeris vaga fertur avis; non me tenent vincula, non me tenet clavis, quero mihi similes et adiungor pravis.

I am carried along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches.

Mihi cordis gravitas res videtur gravis; iocis est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis.

The heaviness of my heart seems like a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty, she never dwells in a lazy heart.

Via lata gradior more iuventutis inplicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.

I travel the broad path as is the way of youth, I give myself to vice, unmindful of virtue, I am eager for the pleasures of the flesh more than for salvation, my soul is dead, so I shall look after the flesh.

I2. CIGNUS USTUS CANTAT (The Roasted Swan Sings) (Tenor solo with chorus)

(Tenor) Olim lacus colueram, olim pulcher extiteram, dum cignus ego fueram.

Once I lived on lakes, once I looked beautiful when I was a swan.

(Chorus) Miser, miser! modo niger et ustus fortiter!

Poor thing, poor thing!! Now black and roasting fiercely!

(Tenor) Girat, regirat garcifer; me rogit urit fortiter; propinat me nunc dapifer,

The servant is turning me on the spit; I am burning fiercely on the pyre: the steward now serves me up.

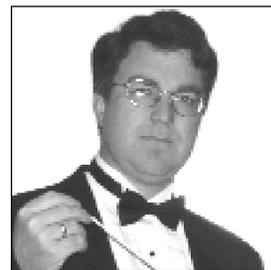
(Chorus) Miser, miser! modo niger et ustus fortiter!

Poor thing, poor thing!! Now black and roasting fiercely!



NATHAN J. KREITZER
Chairman, SBCC Music Department

Nathan J. Kreitzer is the Director of Choral Activities at Santa Barbara City College. He holds a Bachelor's degree in Vocal Performance and a Master's Degree in Choral Conducting from the University of California, Irvine. As a professional vocalist, he has appeared with the Santa Barbara Chamber Orchestra, the Ventura Master Chorale, the Pacific Chorale of Orange County, the Irvine Camerata, and the Oregon Bach Festival Singers directed by Helmuth Rilling. He has studied under esteemed conductors, including John Alexander, Gary Unruh, and Robert Page. Kreitzer has been singing and conducting professionally since 1989. He currently resides in Santa Barbara with his family, where he is the Chair of the Music Department at Santa Barbara City College and Director of Music at First United Methodist Church.



JAMES MOOY
Professor of Music, SBCC

James Mooy holds music and education degrees from UCLA (B.A. and M.A.). His trumpet performance studies have been with Jimmy Valves, Ron Thompson, Tony Plog, and Mario Guarneri. A Music Academy of the West alumnus, he has toured the U.S. and Japan as a professional trumpet player. James taught the band and orchestra program at R.A. Millikan High School in Long Beach for five years. During that time he freelanced regularly in the Los Angeles area and held a full-time position as a Disneyland musician. Mr. Mooy currently conducts the Lunch Break Jazz Ensemble and the Symphony Orchestra at Santa Barbara City College. Additional teaching duties include Fundamentals of Music and Electronic Music/Sound Recording. He has served as an adjudicator for numerous solo, chamber, wind ensemble, string ensemble, and jazz ensemble festivals. He has repeatedly served as conductor for the North Santa Barbara County Jr. High Honor Band, Santa Barbara Schools Jr. High Honor Band, and guest conducted for the Santa Barbara Schools String Festival and the Santa Barbara Youth Symphony.



Texts & Translations (continued)

25. continued O FORTUNA (Chorus)

Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!

Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!

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Texts & Translations (continued)

12. continued CIGNUS USTUS CANTAT (The Roasted Swan Sings)

(Tenor) Nunc in scutella iaceo, et volitare nequeo dentes frendentes video:

Now I lie on a plate, and cannot fly anymore, I see chomping teeth:

(Chorus) Miser, miser! modo niger et ustus fortiter!

Poor thing, poor thing!! Now black and roasting fiercely!

13. EGO SUM ABBAS (Baritone solo with chorus)

(Baritone) Ego sum abbas Cucaniensis et consilium meum est cum bibulis, et in secta decii voluntas mea est, et qui mane me quesierit in taberna, post vesperam nudus egredietur, et sic denudatus veste clamabit:

I am the abbot of Cockaigne and my assembly is one of drinkers, and I wish to belong to the order of dice-throwers and whoever seeks me out at the tavern in the morning, after Vespers he will leave naked, and thus stripped of his clothes he will call out:

(Baritone and Chorus) Wafna, wafna! quid fecisti sors turpassi Nostre vite gaudia abstulisti omnia!

Woe! Woe! What have you done, vilest Fate? the joys of my life you have taken all away!

[Cockaigne was an imaginary land of easy and luxurious living.]

14. IN TABERNA QUANDO SUMUS (Chorus)

In taberna quando sumus non curamus quid sit humus, sed ad ludum properamus, cui semper insudamus. Quid agatur in taberna ubi nummus est pincerna, hoc est opus ut queratur, si quid loquar, audiatur.

When we are in the tavern, we do not think how we will go to dust, but we hurry to gamble, which always makes us sweat. What happens in the tavern, where money is hoisted, you may well ask, and hear what I say.



Texts & Translations (continued)

14. IN TABERNA QUANDO SUMUS (Chorus)

Quidam ludunt, quidam bibunt, quidam indiscrete vivunt. Sed in ludo qui morantur, ex his quidam denudantur quidam ibi vestiuntur, quidam saccis induuntur. Ibi nullus timet mortem sed pro Baccho mittunt sortem:

Some gamble, some drink, some behave loosely. But of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no-one fears death, but they throw the dice in the name of Bacchus.

Primo pro nummata vini, ex hac bibunt libertini; semel bibunt pro captivis, post hec bibunt ter pro vivis, quater pro Christianis cunctis quinquies pro fidelibus defunctis, sexies pro sororibus vanis, septies pro militibus silvanis.

First of all it is to the wine-merchant that the libertines drink, one for the prisoners, three for the living, four for all Christians, five for the faithful dead, six for the loose sisters, seven for the soldiers in the wood, eight for the brethren, nine for the dispersed monks, ten for the seamen, eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers. To the Pope as to the king they all drink without restraint.

Eight for the errant brethren, nine for the dispersed monks, ten for the seamen, eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers. To the Pope as to the king they all drink without restraint.

Bibit hera, bibit herus, bibit miles, bibit clerus, bibit ille, bibit illa, bibit servus cum ancilla, bibit velox, bibit piger, bibit albus, bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magus.

The mistress drinks, the master drinks, the soldier drinks, the priest drinks, the man drinks, the woman drinks, the servant drinks with the maid, the swift man drinks, the lazy man drinks, the white man drinks, the black man drinks, the settled man drinks, the wanderer drinks, the stupid man drinks, the wise man drinks.



Texts & Translations (continued)

23. DULCISSIME (Soprano solo)

Dulcissime, ah! totam tibi subdo me!

Sweetest one! Ah! I give myself to you totally!

BLANZIFLOR ET HELENA (BLANCHEFLEUR AND HELEN)

24. AVE FORMOSISSIMA (Chorus)

Ave formosissima, gemma pretiosa, ave decus virginum, virgo gloriosa, ave mundi luminar, ave mundi rosa, Blanziflor et Helena, Venus generosa!

Hail, most beautiful one, precious jewel, Hail, pride among virgins, glorious virgin, Hail, light of the world, Hail, rose of the world, Blancheffleur and Helen, noble Venus!

[Blancheffleur was the heroine of a medieval romance by Boccaccio. Helen of Troy was, according to classical mythology, the most beautiful woman in the world; her abduction caused the Trojan War.]

FORTUNA IMPERATRIX MUNDI
(FORTUNE, EMPRESS OF THE WORLD)

25. O FORTUNA (Chorus)

O Fortuna velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.

O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice

Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.

Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bare my back to your wickedness.



Texts & Translations (continued)

22. continued TEMPUS ES IOCUNDUM (Soprano and baritone solo with chorus)

(Baritone) Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.

Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of!

(Women) Mea me confortat promissio, mea me deportat.

I am heartened by my promise, I am downcast by my refusal.

(Soprano and trebles) Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.

Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of!

(Men) Tempore brumali vir patiens, animo vernali lascivians.

In the winter a man is patient, but the breath of spring makes him lusty.

(Baritone) Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.

Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of!

(Women) Mea mecum ludit virginitas, mea me detrudit simplicitas.

My virginity makes me frisky, my simplicity holds me back.

(Soprano and trebles) Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.

Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of!

(Chorus) Veni, domicella, cum gaudio, veni, veni, pulchra, iam pereo.

Come, my mistress, with joy, come, come, my pretty, I am dying!

(Baritone and chorus) Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.

Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of!



Texts & Translations (continued)

14. continued IN TABERNA QUANDO SUMUS (Chorus)

Bibit pauper et egrotus, bibit exul et ignotus, bibit puer, bibit canus, bibit presul et decanus, bibit soror, bibit frater, bibit anus, bibit mater, bibit ista, bibit ille, bibunt centum, bibunt mille.

The poor man drinks, the sick man drinks, the exile drinks, and the stranger, the boy drinks, the old man drinks, the bishop drinks, and the deacon, the sister drinks, the brother drinks, the old lady drinks, the mother drinks, this man drinks, that man drinks, a hundred drink, a thousand drink.

Parum sexcente nummate durant, cum immoderate bibunt omnes sine meta. Quamvis bibant mente leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur.

Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute. May those who slander us be cursed and may their names not be written in the book of the righteous.

III. COURS D'AMOURS (THE COURTS OF LOVE)

15. AMOR VOLAT UNDIQUE (Soprano solo with chorus)

(Chorus) Amor volat undique, captus est libidine. Iuvenes, iuencule coniunguntur merito.

Cupid flies everywhere seized by desire. Young men and women are rightly coupled.

(Soprano) Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia:

The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart;

(Chorus) fit res amarissima.

it is a most bitter thing.



Texts & Translations (continued)

16. DIES, NOX ET OMNIA (Baritone solo)

Dies, nox et omnia michi sunt contraria; virginum colloquia me fay planszer, oy suvenz suspirer, plu me fay temer.

Day, night and everything is against me, the chattering of maidens makes me weep, and often sigh, and, most of all, scares me.

O sodales, ludite, vos qui scitis dicite michi mesto parcite, grand ey dolur, attamen consulite per voster honor.

O friends, you are making fun of me, you do not know what you are saying, spare me, sorrowful as I am, great is my grief, advise me at least, by your honor.

Tua pulchra facies me fay planszer milies, pectus habet glacies. A remender statim vivus fierem per un baser.

Your beautiful face, makes me weep a thousand times, your heart is of ice. As a cure, I would be revived by a kiss.

17. STETIT PUELLA (Soprano solo)

Stetit puella rufa tunica; si quis eam tetigit, tunica crepuit. Eia!

A girl stood in a red tunic; if anyone touched it, the tunic rustled. Oh!

Stetit puella tamquam rosula; facie splenduit, os eius fioruit. Eia!

A girl stood like a little rose: her face was radiant and her mouth in bloom. Oh!

18. CIRCA MEA PECTORA (Baritone with chorus)

Circa mea pectora multa sunt suspiria de tua pulchritudine, que me ledunt misere. Ah!

Around my heart many are the sighs for your beauty, which wound me sorely. Ah!

Manda liet, Manda liet min geselle chumet niet.

Mandaliet, mandaliet, my lover does not come.

Tui lucent oculi sicut solis radii, sicut splendor fulguris lucem donat tenebris. Ah!

Your eyes shine like the rays of the sun, like the flashing of lightning which brightens the darkness. Ah!

Manda liet, Manda liet min geselle chumet niet.

Mandaliet, mandaliet, my lover does not come.



Texts & Translations (continued)

18. continued CIRCA MEA PECTORA (Baritone with chorus)

Vellet deus, vallent dii quod mente proposui: ut eius virginea reserasset vincula. Ah!

May God grant, may the gods grant what I have in mind: that I may loose the chains of her virginity. Ah!

Manda liet, Manda liet min geselle chumet niet.

Mandaliet, mandaliet, my lover does not come.

19. SI PUER CUM PUELLULA (Baritone solo with chorus)

Si puer cum puellula moraretur in cellula, felix coniunctio. Amore suscrescente pariter e medio avulso procul tedio, fit ludus ineffabilis membris, lacertis, labii.

If a boy with a girl tarries in a little room, happy is their coupling. Love rises up, and between them prudery is driven away, an ineffable game begins in their limbs, arms and lips.

20. VENI, VENI, VENIAS (Chorus)

Veni, veni, venias, ne me mori facias, hyrca, hyrce, nazaza, trillirivos...

Come, come, O come, do not let me die, hyrca, hyrce, nazaza, trillirivos...

Pulchra tibi facies oculorum acies, capillorum series, o quam clara species!

Beautiful is your face, the gleam of your eye, your braided hair, what a glorious creature!

Rosa rubicundior, lilio candidior omnibus formosior, semper in te glorior!

Redder than the rose, whiter than the lily, lovelier than all others, I shall always glory in you!

21. IN TRUTINA (Soprano solo)

In trutina mentis dubia fluctuant contraria lascivus amor et pudicitia.

In the wavering balance of my feelings are set against each other lascivious love and modesty.

Sed eligo quod video, collum iugo prebeo: ad iugum tamen suave transeo.

But I choose what I see, and submit my neck to the yoke; I yield to the sweet yoke.

22. TEMPUS ES IOCUNDUM (Soprano and baritone solo with chorus)

(Chorus) Tempus es iocundum, o virgines, modo congaudete vos iuvenes.

This is the joyful time, O maidens, rejoice with them, young men!