

OAKLAND YOUTH ORCHESTRA

Michael Morgan, Artistic Director
Scott Parkman, Principal Conductor

The Thirty-Sixth Season

the brightest stars of tomorrow...today

Sunday, November 7, 1999
Chabot College Auditorium, Hayward

Oakland Youth Orchestra 1999-2000 Season

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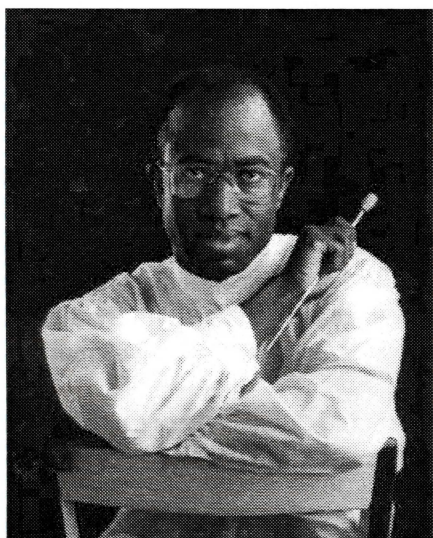
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Oakland Youth Orchestra 1999-2000 Season

A Message from the Artistic Director



I took on the Oakland Youth Orchestra to show students that there is a logical progression from beginning an instrument to playing in the Oakland East Bay Symphony.

OYO acts as ambassadors for Oakland all over the world and as ambassadors for classical music in neighborhoods all around the Bay.

There is an excitement in listening to young people discover that they can tackle difficult, exciting music. You have to experience it in person.

Future OEBS players and patrons as well as future leading citizens of Oakland are sitting in this orchestra right now. It is vital to the musical health of our community that we give them our support.

Michael Morgan

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Ted Yuan, Librarian and Operations Manager
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Oakland Youth Orchestra 1999-2000 Fact Sheet

- History -

The Oakland Youth Orchestra, founded in 1964 as the educational arm of the Oakland Symphony, is recognized as an important musical organization in Oakland and the San Francisco Bay area. An independent non-profit organization since 1986, the Orchestra has a history of commissioning, premiering and recording the works of American composers. Consequently, the orchestra has been recipient of numerous awards from the American Society of Composers, Authors, and Publishers for service to contemporary music.

Today, in its 36th season, the Oakland Youth Orchestra consists of seventy-five talented young music students aged 12-22 years. These young musicians represent forty different schools, and over 25 cities in the San Francisco Bay Area. They rehearse a wide range of repertoire and present several classical, pops and youth outreach concerts each season. The orchestra is coached by local professional musicians who lead group sectionals. The orchestra is open to all qualified young people and musicians are offered scholarship assistance for tuition and individual lessons. The OYO is supported by tuition, corporations, foundation and government grants, and individual contributions from the community.

The orchestra maintains a commitment to cultural exchange, and has toured extensively in England, Europe, Asia, the Middle East, the Caribbean Islands, Costa Rica, Mexico and Cuba.

- Awards -

1976, 1980, 1982, 1995, 1996 ASCAP - for Adventurous Programming of Contemporary Music

- Tours -

The Orchestra has toured widely, performing across the United States and:

Germany, 1972	Von Karajan Festival, 4 th place
Germany, 1974	Von Karajan Festival, 2 nd place
Scotland, 1976	International Festival, 1 st place
Germany, 1978	Tour with Mainz Youth Orchestra
Italy & Switzerland, 1980	Tour of European Festivals
Caribbean Cruise, 1982	Toured 8 Islands
Scotland/England, 1984	International Festival, 1st place
Amman, Jordan, 1988	Jerash Festival of Culture and Art
Austria/Germany, 1990	Vienna Youth & Music Festival
Europe, 1993	Czech Republic, Poland, Germany, Austria
Asia, 1995	China, Hong Kong, Taiwan
Latin America, 1998	Costa Rica, Mexico, Cuba

- Conductors -

Robert Hughes 1964-1970 & 1980: Composer, teacher and lecturer

Denis de Coteau 1971-1979: Music Director of the San Francisco Ballet,
Conductor, San Francisco Conservatory

Kent Nagano 1981-1985: Music Director of the Berkeley Symphony,
Conductor, Opera de Lyon, France

Stewart Robertson 1985/86: Music Director of the Long Beach Symphony

Samuel Cristler 1986-1991: Assistant Conductor at the Metropolitan Opera in
New York, Conductor of opera in Germany

Wes Kenney 1991-1996: Associate Conductor of the Virginia Symphony

Michael Morgan 1996-Present: Conductor of Oakland East Bay Symphony

Oakland Youth Orchestra 1999-2000 Season

Michael Morgan, Artistic Director
Scott Parkman, Principal Conductor

Subscription Concert I

Chabot College Auditorium, Hayward
3 PM, November 7, 1999

Michael Morgan, Conductor

Program

Americana for the Suspicious Character

Noah Schwartz
(1984–)

Romeo and Juliet: Love Scene

Hector Berlioz
(1803–1869)

Morgan Staples, student conductor

—INTERMISSION—

Carmina Burana

Carl Orff
(1895-1982)

Cheryl Keller, soprano

J. Wingate Greathouse, tenor

David Cox, baritone

Oakland Symphony Chorus, Magen Solomon, Music Director

The Piedmont Choirs,

Robert Geary, Artistic Director and Robert Wells, Conductor

You are cordially invited to a reception immediately following the concert.

The Oakland Youth Orchestra acknowledges the support of Clorox and The Clarence E. Heller Foundation..

Additional Funding provided by the Oakland Cultural Affairs Commission; the Cultural Arts Division of The City of Oakland's Life Enrichment Agency—Parks, Recreation, and Cultural Arts; and Alameda County Arts Commission.

The Oakland Youth Orchestra's media sponsor is Hills Publications.

Please silence all beepers and paging devices.

Oakland Youth Orchestra 1999-2000 Season

Artistic Director Biography

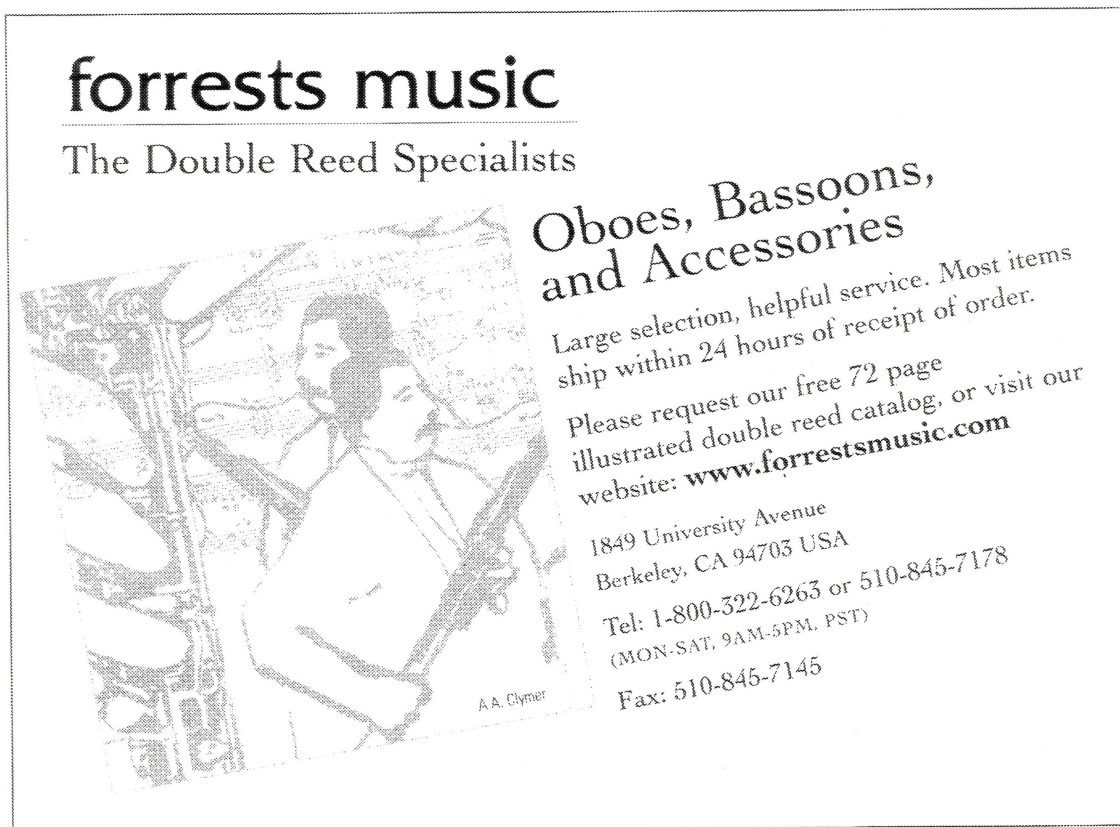
Michael Morgan was born in 1957 in Washington DC where he attended public schools and began conducting at the age of 12. While a student at the Oberlin College Conservatory of Music, he spent a summer at the Berkshire Music Center at Tanglewood. There he was a student of Gunther Schuller and Seiji Ozawa, and it was during that summer that he worked with Leonard Bernstein.

In 1980 he was the 1st prize winner in the Hans Swarowsky International Conductors Competition in Vienna, Austria and became the Assistant Conductor of the Saint Louis Symphony Orchestra, under Leonard Slatkin. His operatic debut was in 1982 at the Vienna State Opera in Mozart's *The Abduction from the Seraglio*.

In 1986 Sir Georg Solti chose him to become the Assistant Conductor of the Chicago Symphony Orchestra, a position he held for seven years. His Chicago Symphony debut came in 1987 when he replaced the ailing Solti in a program that included Strauss' *Ein Heldenleben* and Stravinsky's *The Rite of Spring*. He stepped into this performance without rehearsal and to critical acclaim. During his tenure in Chicago he was also conductor of the Civic Orchestra of Chicago and the Chicago Youth Symphony Orchestra.

Other guest appearances have included the Berlin State Opera, Saint Louis Opera Theater, Washington Opera, and New York City Opera. He has conducted the National, Baltimore, Houston, Seattle, Vancouver, Detroit, and Oregon Symphony Orchestras as well as the Los Angeles and Warsaw Philharmonics and the Philadelphia Orchestra. He is presently Music Director of the Oakland East Bay Symphony and the Festival Opera in Walnut Creek, Principal Conductor of the Sacramento Philharmonic, and Guest Conducts each year at Indiana University. He has appeared many times with both the San Francisco Symphony and Ballet.

Michael Morgan is a noted advocate for music education making over 100 appearances in the nation's schools each year.



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A.A. Clymer

Oakland Youth Orchestra 1999-2000 Season
Orchestra Personnel

Violins

Margot Schwartz, *concertmaster*
The Jordan, Woodman, Dobson Chair
Adelaide Cheng, *asst. concertmaster*
Sunny Chan, *principal second*
Sarah Aroner[§]
Rachel Antonsen
Diana Au
Michael Bishop
Samuel Chen
Timothy Cheng
Sven Chilton
Elizabeth Gancher
Vanessa Haves
Emily Hsu
Jackie Kamrath
Alison Kaneko
Grace Kim
Lawrence Lau
Max Norton
Baker S. Peeples
Albert Roh
Noah Schwartz
Tabitha Shen
Anson Tsai
Rebecca Wilcox
Allison Young
Jihyun Yun
Julia Zolinsky

Viola

Kristen Kamrath*
LaBria Bonet[§]
Erica Cande
Daniel Chen
Ted Yuan**

* *principal*

§ *assistant principal*

** *guest artist*

'Cello

Lucas Chen*
The Liftech Chair
in honor of
Samuel Christler
Adele Ewert[§]
Daniel Chan
Bridget Chang
Leonard Cheng
Iris DeSerio
Vanessa Huang
Ian Jones
Aaron Wong
Eric Wright

Bass

Shavon Hutchison*
Erik Carlson
David Kahn
Patrick Nagel
Jimmy Tseng

Flute and Piccolo

*Alan Berquist
Andrei Gorchov
Meghan Miller

Oboe

Scott Pollack*
Maya Barrera
Zachary Morfin

Clarinet

Kevin Morton**
Kenny Pexton
Nikala Prowznik
Mark Ward

Bass Clarinet

Kenny Pexton

Bassoon

Jeff Hansen*
Jesse Miller*
Joel Philpot

Contra Bassoon

Joel Philpot

Trumpet

Scott Kagawa*
Bryant Estep
Brian Maddox

Horn

Jeff Matthews*
Zach Maupin**
Jonathan Barnes
Angelina Crans

Trombone

Kristin Arendt*
Andy Kondrat

Bass Trombone

Dustin Smurthwaite

Tuba

Richard Lee

Percussion

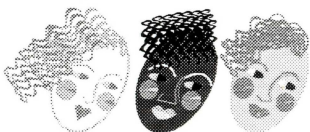
Pam Bajada, timpani
Bry'n Campbell, mallets
Alan Goldenberg
Robert Litton**
Scott Welsh**

Piano and Celeste

Morgan Staples
Adrian Tam

Student Conductor

Morgan Staples**



Vocal Soloists

Cheryl Keller, soprano, is a versatile singer, who performs music spanning the Baroque to the present. Best known for her work in contemporary music, she has sung numerous premieres of works by Bay Area composers. She has recorded vocal works of Walter Winslow for Opus One Records, and Stravinsky's *Les Noces* for Clarity Recordings. Ms. Keller has appeared as a soloist with many Bay Area performing organizations, including Oakland East Bay Symphony, Kensington Symphony, Oakland Symphony Chorus, San Francisco Chamber Singers, and San Francisco City Chorus. She has performed leading roles with Berkeley Opera and College of Marin Summer Opera. Ms. Keller is a member of *schwungvoll*, a chamber music ensemble dedicated to the performance of twentieth century music; is an adjunct faculty member at Holy Names College; and has a private vocal studio in Berkeley.

Tenor J. Wingate Greathouse maintains an active career as a vocal soloist and has appeared with many Bay Area arts organizations, including: Masterworks Chorale, the San Francisco Chamber Singers, the San Francisco Choral Society, the Oakland Symphony Chorus, the College of Marin Community Chorus and Voci. He is Director of Music and Organist at St. Francis Lutheran Church in San Francisco. He regularly performs with the improvisational troupe Pacific Playback Theatre. He also works frequently as a jazz pianist. Onstage, he has most recently been seen as Peter Quint in West Bay Opera's production of Britten's *The Turn of the Screw*. Other recent performances have included *Dirty Little Showtunes* at the New Conservatory Theatre, *Wittgenstein on Mars* and *20/20 Blake* with George Coates' Performance Works, C.P.E. Bach's *Magnificat* and *Heilig*, Stravinsky's *Mass* and the "Roasting Swan" in Orff's *Carmina Burana*, all with the San Francisco Choral Society; and Stravinsky's *Cantata* with Voci. Wingate is a graduate of the San Francisco Conservatory of Music and an alumnus of the Oberlin Conservatory in Ohio. In addition to his work as a singer and actor, Wingate is a talented composer, arranger, and conductor.

Baritone David Cox has received high praise for his performances of many of the leading baritone roles with opera companies in the United States and the Far East. He has appeared with Opera San Jose, Nevada Opera Association, Eugene Opera, Austin Lyric Opera, Tulsa Opera, and Music From Bear Valley. In Osaka, Japan, he sang both Raphael and Adam in Mozart Kammerorchester's 1999 performance of Haydn's *Creation* and then sang Alfio in *Cavalleria Rusticana* in Sakai. In December of 1999, Mr. Cox will record Rossini's *Petite Messe Solonelle* in Osaka with the Kansai Choir. During the summer of 1994, Mr. Cox made his European concert debut as soloist in *Carmina Burana* with the Lvov Philharmonic in Krakow and with the Northern Bohemian Symphony Orchestra in Teplice (Czech Republic). In 1992 Mr. Cox was baritone soloist in the West Coast premiere of Dave Brubeck's *Mass*, conducted by Mr. Brubeck. Most recently he was a featured soloist in the west Coast premier of Hannibal Lokumbe's *African Portraits* under the baton of David Ramadanoff. He has performed the *Requiems* of Brahms, Faure, and Mozart, as well as the *Magnificat*, the *St. John Passion*, and numerous cantatas of J.S. Bach.

Oakland Youth Orchestra 1999-2000 Season

Student Conductor

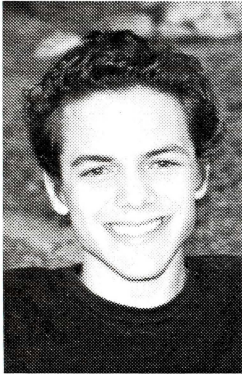


photo by Margot Schwartz

Born in 1981, in Tucson, Arizona, Morgan Staples began composing at age eleven. In 1994 he was admitted into the Young Musicians Program at UC Berkeley where he studied theory, composition, voice, and piano. The first public performance of one of his works, a piece for piano and cello, took place that summer. In the same year, he was accepted into The Crowden School, in Berkeley, as a pianist and string bass player. At that time, he also began conducting, with the premier of his *Sinfonietta*, for flute, oboe, and strings, followed by his *Gravestone of a Young Girl*, a setting of the Rilke poem for soprano and orchestra. In April 1997, he received outstanding reviews for his conducting of the Crowden School String Ensemble in a performance of John Adams's *Shaker Loops*.

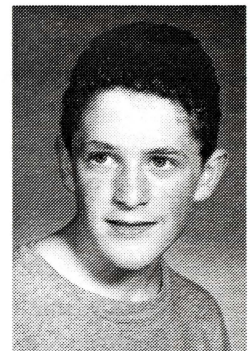
In June 1997, Morgan went on tour to the UK as composer/conductor with the Crowden School String Ensemble. His piece, *Aware*, based on a poem by D. H. Lawrence, was performed throughout England and Scotland. This was also the year in which Morgan began serious conducting studies with Michael Morgan.

While at YMP, Morgan was twice given the John H. Imbrie Award for composition, and received the Phil Reeder Award for choral work and the Bernard Osher Foundation Award for excellence in music. In both 1996 and 1997, he received scholarships to the Boston University Tanglewood Institute's Young Composers Program. Notable commissions include work for the Piano Studio of Sharon Mann, a ballet for the (now non-existent) Southern Arizona Dance Theater, and a piece for the Berkeley Symphony, *Capriccio*, which received nine performances as part of the Symphony's Music in the Schools concerts, all conducted by Morgan.

Since 1992, Morgan has lived in Berkeley, where he composes, pursues private academic studies, and has a goshdarn swell time of it.

Student Composer

Noah Schwartz, 15, has had many public performances of his works. On The Crowden School's recent tour of Italy he conducted four performances of his newest piece, *Il Lupo di Gubbio*, for string orchestra and narrator. In October 1998, his first piano quintet, *Bizarre Myths*, for violin, viola, two cellos, and piano, was performed at the San Francisco Museum of Modern Art, at a special concert of recent works by participants of California Summer Music. In the same month, Noah conducted and appeared as violin soloist in the opening dedication of the new Crowden School building and later conducted the *Adagio for Strings* by Lekeu. In the Spring term, Noah composed and The Crowden School performed his choral and incidental music for *A Tale of Two Cities* (for voices and two pianos).



In April 1999 Noah was selected as a winner of the Morton Gould Young Composers Contest sponsored by the American Society of Composers, Authors and Publishers (ASCAP). The competition is open to composers up to age 30, and many of the candidates had Ph.D. degrees and other serious credentials. The works were subjected to four days of deliberation by two separate juries.

Noah's other works include *Oda a la Tristeza*, based on a poem by Pablo Neruda, for solo soprano, string orchestra, piano and percussion, and a string quartet which was performed at Bargemusic in New York in April, 1998. His earlier string quartet was performed at the opening of the Rockridge Library, and his *Slavic Dance and Adagio* is becoming popular with violin students.

Noah has studied music theory and composition with Arkadi Serper at The Crowden School, composition with Peter Lewis at California Summer Music, conducting and jazz and electronic composition with Tracy Silverman. Noah's composition teacher is John Adams and his violin teacher is Debra Wood Schwartz.

Oakland Youth Orchestra 1999-2000 Season

Oakland Symphony Chorus

Magen Solomon, Music Director

Soprano

Naheed Attari
Lisa Carlson
Mayotis Cephas
Karen Christian
Joan Dark
Connie Davidson
Jan Dederick
Tanya Drlik
Jane English
Charmaine Ferrera *
Patricia Frame
Pat Grier
Carol Henri
Carol Hudson
Heather G. Irons
Judy Jennings
Ruth Kerth
Rosaline Kiang
Lois Lee
Linda Mrnak
Theresa Nelson
Suzanne O'Brien
Donna Oliver
Elke Pauwen
Pamela Peirce
Sandra Peter *
Nancy Salzman
Kathryn Singh
Debra Slattery
Emily Sparks
Carol Taforo
Jennifer Torresen
Donna Weis
Mary Wilson

Alto

Jeinine Bacoba
Lindsey Beaven
Laura Bergang
Lois Biser
Carolyn Brooks
Rena David *
Kitty DeJong
Susan Endelman
Dorothy Falarski
Kathy Flanagan
Lois Huish
H. Nona Hungate
"AB" Jefferson
Shawn Johnson
Teri Katz
Mary Kenefick
Helena Klitz
Shirley Lindley
Linda Lipner
Virginia Madajian *
Laura McCrea
Katherine McKay
Joanne Orenge
Joyce Putnam
Suzanne Sampson
Monique Stevenson
Mary Widenor

Tenor

Rhem Bell
Russell Blackadar
Kendall Bridges *
John Carroll
Tracy Hall
David Hillman
David Iino
Jean Michel Lapeyrade
Brian McCarthy
Michael McCarthy
Christopher Renz
Jim Stenson *
Don Stone
Lois Thomas

Bass

George Argyres
Bernard Baars
David Berlant
Charlie Crane
Bob Currier
Vincent Fogle *
Ray Gebbie *
John Gibson
David Goldberg
Richard Goodman
John Henry
Ernie Hinds
David Kirk
Peter Korn
David Krug
Philip Leigh
David McFarlane
Robin Parsons
Jim Puskar
Dan Stark
Dave Sutton
Jim Ward

* Section Leader

The Oakland Symphony Chorus

This is the 41th season of the Oakland Symphony Chorus, a choir of 100-plus singers from throughout the Bay Area. The Oakland Symphony Chorus is one of the East Bay's finest choirs and a premier resource for continuing education in the choral arts. Since 1986, it has been an independent, non-profit organization collaborating with many fine performing arts groups, including the Oakland East Bay Symphony, the San Francisco Opera and Festival Opera, the Oakland Ballet, the Oakland Youth Orchestra, the Bay Area Women's Philharmonic, and the Fremont Symphony Orchestra. Auditions—short, private and painless—are held regularly through the year. Call us at 510-428-3172 for an appointment.



Magen Solomon is currently in her eighth season as Music Director of the Oakland Symphony Chorus. She also directs the San Francisco Choral Artists, a 20-voice chamber choir. Ms. Solomon has taught and conducted at Santa Clara University, Smith and Mount Holyoke Colleges, and at the University of Wisconsin. A graduate of Oberlin College, she holds Masters and Doctoral degrees from the University of Wisconsin-Madison. She has studied conducting with Robert Fountain and Richard Pittman, and with Helmuth Rilling at the Oregon Bach Festival. In addition to adjudicating contests and leading workshops, Ms. Solomon is active as a singer. Her edition of Johannes Eccard's "Neue deutsche Lieder" (1578) is being published by A-R Editions (Madison, Wisconsin).

The Oakland Symphony Chorus season is made possible by the Oakland Cultural Affairs Commission and the Cultural Arts Division of The City of Oakland's Life Enrichment Agency—Parks, Recreation, and Cultural Services; the organizational support program of the California Arts Council, a state agency; Alameda County Art Commission; Bernard Osher Foundation; Ann and Gordon Getty Foundation; IBM; David Lichtenstein Endowment; Hans K. and Marian B. Ury Trusts; and the Zellerbach Fund.

OSC is honored to receive a special \$10,000 matching grant from an anonymous choral music lover. We have until December 31, 1999 to raise \$10,000 in matching Endowment Fund donations. Gifts to the Endowment Fund remain in perpetuity, while the interest income they generate will help sustain the Chorus' artistry and financial stability for decades to come. For more information, call 510-428-3172 or mail your gift, made out to OSC Endowment Fund, to Oakland Symphony Chorus, 747 52nd Street, Suite T-4, Oakland, CA 94609.

Oakland Youth Orchestra 1999-2000 Season

Piedmont Choirs

Robert Geary, founding Artistic Director

Robert Wells, Conductor

Boys Advanced

Adrian Frasco
Seth Frigo
Brendan Howe
Jake Jamison
David Lau
Matthew Mass
Chase McVeigh-Walker
Evan O'Brien
Eric W. Perman
Will Pritchett
David Shane
Alexander Silver
David Spies
Eric Tuan
Alexander Wilson

Kristin Housh
Sydney Howe
Kimberly Huppert
Jackie Johnston
Alice Jones
Jillian Kemper
Joseph Kermish-Wells
Seth Lavender
Kailyn McCord
Gabriela McElligott
Megan McLetchie
Chloe Nicolaisen
Elliott Polakoff
Sydney Pritchett
Nicholas Riker
Alexandra Rutherford
Skylar Saltz
Laurel Sarfan
Emma Smith
Lindsay Walsh
Caroline White
Bethany Woolman
Yaluen Yu

David D'Annunzio
Daniel Davis
Caitlin Dolan
Michelle Eng-Surowiec
Marion Evans
Johanna Glaser
Tanya Glaser
Marjorie Gomez
Lucia Graves
Jason Hardy
Stephanie Harley
Stephanie Hartono
Ryan Houston
Alixandra Howard
Carolyn Jaeger
Stephan Kemper
Max Kluger-Bell
Kelsey Laverne
Leila Martin
Mayda Nathan
Andrew Ratcliffe
Emily Ratcliffe
Anna Riker
Diana Rosinus
Ciara Sanker
Aaron Shiber-Knowles
Ariel Shultz
Danielle Shultz
Jessica Stanley
Blythe Tai
Adrian Thomas
Amanda Turman
Fiona Wainwright
Halley Warren
Hilary White
Samia Zaidi

Concert Choir

Matthew Anderson
Sumie Arnold
Caitlin Barale
Alexandra Brennan
Monika Brien
Courtney Brown
Katherine Chang
Alexandra Constantine
Jonna Constantine
Hannah Dithrich
Jennifer George
Nathaniel Goodby
Rachel Granberg
Carolyn Hall
Stephanie Ham
Lily Hann
Jessica Hardy

Ensemble

Michael Adler
Caitlin Anderson
Alice Bacon
Ella Bacon
Meaghan Beattie
Katie Birnbaum
Madeleine Blumgart
Katherine Breeden
Caitlin Brown
Ilan Cohen

Oakland Youth Orchestra 1999-2000 Season

Piedmont Choirs

Piedmont Choirs has achieved an international reputation for excellence and vocal performance. Founded in 1983, Piedmont Choirs has 315 members from 18 cities and 85 schools in the Bay Area. Under the artistic direction of Robert Geary, young singers receive training in music theory and vocal production and are encouraged to perform challenging repertoire at the peak of their ability.

The Choirs are organized into separate Boys and Girls Choirs in the training level, while the performance level has two mixed children's choirs (Concert Choir and Ensemble) in addition to two youth choirs for high school students (ECCO and Ancora).

With a renowned program of touring and competition, Piedmont Choirs has garnered both critical acclaim and numerous awards, including First Prize, and special award for Artistic Interpretation at the 33rd International Festival of Choral Song, Miedzyzdroje, Poland (1998), in competition against 15 adult choirs; and Best of the Choirs, first prize in the Contemporary Music category, and second prize in the Folk Music category at the Des Moines International Children's Choral Festival, Iowa in 1997.

Piedmont Choirs presents six annual public concerts and performs for both community and private events. Major collaborations include performances with the San Francisco Symphony and Chorus, Oakland East Bay Symphony, San Francisco Chamber Singers, Baroque Choral Guild, San Francisco Choral Society, Berkeley Symphony Orchestra and Chorus, Oakland Symphony Chorus, Magnificat, and Philharmonia Baroque Orchestra.

Robert Wells, conductor of Concert Choir and Boys Advanced, joined the Piedmont Choirs faculty in 1992. He also directs the Boys Advanced group and serves as vocal coach for Ensemble. In addition, Mr. Wells is head of the choral music department at Head Royce School in Oakland. He holds a Bachelor's degree in vocal performance from the New England Conservatory of Music in Boston and a Master's degree in choral conducting from San Jose State.

Robert Geary, founding Artistic Director of Piedmont Choirs, is the conductor of Ensemble, ECCO, and Ancora. His many honors include the International Peace Child Award for co-founding the Golden Gate International Children's Choral Festival, the Outstanding Conductor Award at the International Children's and Youth Choir Festival in Germany (1997), and an award for Artistic Interpretation at the 33rd International Festival of Choral Song in Poland (1998). With a special interest in contemporary music, Robert Geary has inspired commissions and programmed premieres of new works for his choirs, including Piedmont Choirs, San Francisco Choral Society and The San Francisco Chamber Singers. His choirs have performed for radio, television, opera, symphony, and music festivals here and abroad, winning prizes for contemporary music performance and interpretation, as well as American Society of Composers and Performer's (ASCAP) Award for Adventurous Programming. Robert Geary has prepared choirs for some of the world's leading conductors, including Robert Shaw, Krzysztof Penderecki, Kent Nagano, Michael Morgan, Herbert Blomstedt, Michael Tilson Thomas, Kurt Herbert Adler, and Helmuth Rilling.

Sue Bohlin, Associate Music Director, is also Principal Accompanist and the Assistant Director of Ensemble. Additionally, Ms. Bohlin supervises the theory program and conducts Girls Beginning-1. In other venues, she is music director for internationally acclaimed George Coates Performance Works and is the accompanist for the San Francisco Chamber Singers. Ms. Bohlin received her degree in music at the University of the Pacific Conservatory of Music where she majored in oboe and piano.

Program Notes

by Charley Samson, copyright 1999

Hector Berlioz: Love Scene from Dramatic Symphony,
Romeo and Juliet, Opus 17

“If you ask which of my works I prefer,” Berlioz once said, “my answer is that of most artists: the love scene in *Romeo and Juliet*.”

As early as 1827, Berlioz had seen the Irish actress Harriet Smithson in Charles Kemble’s Shakespeare productions in Paris. “This sudden and unexpected revelation of Shakespeare overwhelmed me,” he wrote. “The lightning-flash of his genius revealed the whole heaven of art to me, illuminating its remotest depths in a single flash.”

Then, in December, 1838, the violinist Niccolo Paganini—perhaps acting as intermediary for the publisher Armand Bertin—sent Berlioz 20,000 francs, with a note: “Since the death of Beethoven, none but Berlioz has been able to make him live again.”

Berlioz was stunned. “Paganini had given me money that I might write music,” he said, “and write it I did. I hit upon the idea of a symphony with choruses, vocal solos, and choral recitatives, on the sublime and ever-novel theme of Shakespeare’s *Romeo and Juliet*. I worked for seven months at my symphony, not leaving off for more than three or four days out of every thirty on any pretence whatsoever.” The work was finished on September 8, 1839.

The first performance of *Romeo and Juliet* took place at the Paris Conservatory on November 24, 1839. Berlioz conducted an orchestra of 160 members and a chorus of 98. Richard Wagner was in the audience, and later recalled, “This was a wholly new world for me...the grandeur and masterly execution of the orchestral part almost overwhelmed me....I was simply all ears for things of which till then I never dreamt, and which I felt I must realize....At that time, I felt almost like a little schoolboy by the side of Berlioz.”

The scenes involving *Romeo and Juliet* are entrusted to the orchestra alone. In his preface to the score, Berlioz explained: “This is a symphony and not an opera. In addition, since duets of this kind have been treated vocally a thousand times and by the greatest masters, it was both prudent and interesting to try another means of expression. It is also because the very sublimity of this love made it so dangerous for the musician to depict, that I needed more latitude for my imagination than the definite meanings of a text would have allowed, and therefore I had recourse to the language of instruments which, in this case, is richer, more varied, less precise and, in its very vagueness, incomparably more powerful.”

One of Berlioz’s biographers wrote of the Love Scene, “Over the whole of the music, with its soft enchanting melodies, there lies a delicate bloom. It is music of a love untouched by eroticism; it wounds the heart as any contemplation of the pure and undefiled always must.”



Photo by Pierre Petit 1863

Oakland Youth Orchestra 1999-2000 Season

Carl Orff : *Carmina Burana*

After the first performance of *Carmina Burana* on June 8, 1937 at the Frankfurt Opera House, Orff wrote to his publisher: "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana*, my collected works begin."

The text of *Carmina Burana* came from a medieval anthology discovered in 1803 by Christoph Freiherr von Aretin in the monastery at Benediktbeuern in the Bavarian Alps. It contained about 200 poems in Latin, French and German by monks and wandering scholars on a variety of subjects, many of them bawdy. The collection was published in 1847 by Johann Andreas Schmeller under the title *Carmina Burana*. "Carmina" in Latin is the plural of "carmen," meaning song. "Burana" refers to the Beurons, the inhabitants of the monastery.

In 1935 and 1936 Orff fashioned a scenic oratorio or cantata from the collection, subtitled "secular songs for singers and chorus with accompaniment of instruments and magical images." Michel Hofmann made verse translations of the texts, which Orff then replaced with free paraphrases by Wolfgang Schadewaldt. There are three main sections, on the subjects of nature, the tavern and love, framed by choruses hailing the Goddess of Fortune and her Wheel.

"It's not sophisticated, not intellectual," Orff said, "and the themes of my work are themes everybody knows....I am often asked why I nearly always select old material, fairy tales and legends, for my stage works. Because I do not feel them as old, but rather as valid. The time element disappears, and only the spiritual power remains. My entire interest is in the expression of spiritual realities. I write for the theater in order to convey a spiritual attitude."

In 1970 Orff was adamant: "I can say categorically that what concerned me was not the music but the spiritual power concealed within these verses. Now that the *Carmina Burana* are performed all over the world it is not so much my music which is important as the fact that the Occidental power of this poetry is really comprehended, and that it continues to create its effect."

Noah Schwartz: *Americana for the Suspicious Character* notes by the composer

This piece was created by using a collection of riffs that exist within certain chordal structures that are combined in different ways and get passed around through various instruments creating a seemingly complicated bunch of sounds that, in truth, are quite simple, as the whole piece grew from these few riffs.

As to the title, it relates perhaps most directly to (though not limited to) the book *A Confederacy of Dunces*, written around the pretentious, egotistical character Ignatius J. Rielly. An uncompromising admirer of the classics, and completely abhorrent of the work of anyone else (aside from his own), the medievalist Ignatius believes in no current American culture (if such a thing exists), and no current American thought (such a thing, I hope, exists). Depressingly, the story is not a fantasy, but a satire, as such people do in fact exist, people that you can't please with anything new. So I dedicate this "valuable piece of Americana" (predecessors include "Turkey in the Straw") to this suspicious character. It consists of deceptively simple ideas, intended to mimic and mock Ignatius' deceptively simple-minded musings, and at the same time intends to pay homage to Ignatius' huge, obese, fractious, fastidious, latter-day Gargantua, Don Quixote-of-the-French-Quarter, all around oafish, moronic essence in a semi-fanfare, in a completely comic type of way (no other way makes sense). Ignatius quotes Addison: "Nature has sometimes made a fool; but a coxcomb is always of man's own making."

This is my coxcomb.

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Carmina Burana

Fortuna Imperatrix Mundi

1. O Fortuna
2. Fortune plango vulnere

Part I Primo Vere

3. Veris leta facies
4. Omnia sol temperat (Baritone)
5. Ecce gratum

Uf Dem Anger

6. Tanz (Orchestra)
7. Floret silva
8. Chramer, gip die varwe mir
9. Reie

Swaz hie gat umbe
Chume, chum geselle min
Swaz hie gat umbe

10. Were diu werlt alle min

Part II In Taberna

11. Estuans interius (Baritone)
12. Olim lacus colueram (Tenor & Male Chorus)
13. Ego sum abbas (Baritone & Male Chorus)
14. In taberna quando sumus

Part III Cour d'Amours

15. Amor volat undique (Soprano & Female Chorus)
16. Dies, nox et omnia (Baritone)
17. Stetit puella (Soprano)
18. Circa mea pectora (Baritone & Chorus)
19. Si puer cum puellula
20. Veni, Veni, Venias
21. In trutina (Soprano)
22. Tempus est iocundum (Soprano, Baritone, Female Chorus)
23. Dulcissime (Soprano)

Blanziflor et Helena

24. Ave formosissima

Fortuna Imperatrix Mundi

25. O Fortuna



Carl Orff

Text of *Carmina Burana*

Fortuna Imperatrix Mundi

1. 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.

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

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!

2. Fortune plango vulnera stillantibus ocellis, quod sua michi munera subtrahit rebellis. Verum est, quod legitur fronte capillata, sed plerumque sequitur occasio calvata. In Fortune solio sederam elatus, prosperatis vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corruui gloria privatus.

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

Primo vere

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

Flore fusus gremio Phebus novo more risum dat, hoc vario iam stipatur flore. Zephyrus nectareo spirans in odore; certatim pro bravio curramus in amore.

Cytharizat cantico dulcis Philomena, flore rident vario prata iam serena; salit cetus avium silve per amena, chorus promit virginum iam gaudia millena.

4. Omnia sol temperat purus et subtilis novo mundo reserat faciem Aprilis, ad amorem properat animus herilis et iocundis imperat deus puerilis. Rerum tanta novitas in solemnibus vere et veris auctoritas iubet nos gaudere; vias prebet solitas, et in tuo vere fides est et probitas tuum retinere.

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

Fortune, Empress of the World

1. (Chorus:) O Fortune, like the moon changeable in state, you are always waxing or waning; hateful life is one moment hard and the next moment watches over the mind's acumen in gambling; poverty, power, it melts like ice.

Fate monstrous and empty, a whirling wheel you are; if badly placed health is vain—it can ever be dissolved; overshadowed and veiled you harass me too; now at the gaming table my bare back I bring to your villainy.

The luck of health and strength is against me, is attacked and ruined all the time, in your service. In this hour without delay sweep the sounding strings; and for that which, by lot, overthrows the strong man, weep with me, all of you!

2. (Chorus:) I weep for the wounds of Fortune, with brimming eyes, because her gifts to me she rebelliously takes away. Truly it is written that the head may be hairy but often there follows a season of baldness.

On the throne of Fortune I used to sit joyfully, with prosperity's manifold flowers I was crowned; but however much I flourished happy and blessed, now I have tumbled from the top, robbed of glory.

The wheel of chance spins; one man is abased by its descent, the other carried aloft; all too exalted sits the king at the top—let him beware ruin! For beneath the wheel we read that Hecuba is queen.

Part I: In Springtime

3. (Small Chorus:) The gay face of spring is set before the world; the sharpness of winter now flees defeated; in various apparel Flora reigns, and in the euphony of the woods she is hymned in song.

Laid in Flora's lap Phoebus anew laughs; with many a flower he is now wreathed. Zephyr with honeyed scents blows on his way. To vie for the prize of love let us hurry. Warbles in song sweet Philomel; with manifold flowers laugh the cheerful meadows now; a flock of birds flits through the pleasant woods, and a chorus of maidens offers now joys in thousands.

4. (Baritone:) Soothes all things the sun pure and fine; sown anew is the world's face by April; towards love hastens the master's heart, and over happy folk rules the boy-god.

So much newness in this rite of spring, and spring's power orders us to be glad. It offers ways we know, and in your springtime it is faithful and right to keep your lover.

Love me faithfully, mark how I trust you with all my heart and with all my mind. I am with you even when I am far away. Whoever loves as I do is turned on the wheel.

5. Ecce gratum et optatum ver reducit gaudia, purpuratum floret pratium, sol serenat omnia. Iamiam cedant tristia! Estas redit, nunc recedit Hyemis sevitia. 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. Gloriantur et letantur in melle dulcedinis, qui conantur, ut utantur premio Cupidinis; simus jussu Cypridis gloriantes et letantes pares esse Paridis.

Uf dem Anger

6. Tanz

7. Floret silva nobilis floribus et foliis. Ubi est antiquus meus amicus? Hinc equitavit, ela, quis me amabit? Floret silva undique, nah mime gesellen ist mir we. Gruonet der walt allenthalben, wa ist min geselle also lange? Der ist geriten hinnen, o wi, wer sol mich minnen?

8. 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! Minnet, tugendliche man, minnecliche frouwen! Minne tuot iu hoch gemuot unde lat iuch in hohen eren schouwen. Seht mich an, jungen man! lat mich iu gevallen! Wol dir, werlt, daz du bist also freudenriche! Ich will dir sin undertan durch din liebe immer sicherliche! Seht mich an, jungen man! lat mich iu gevallen!

9. Reie

Swaz hie gat umbe, daz sint allez megede, die wellent an man alle disen sumer gan. Chume, chum, geselle min, ih enbite harte din. Suzer rosenvarwer munt, chum unde mache mich gesunt. Swaz hie gat umbe daz sint allez megede, die wellent an man alle disen sumer gan.

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

In taberna

11. Estuans interius ira vehementi in amaritudine loquor mee menti: factus de materia, cinis elementi, similis sum folio, de quo ludunt venti. Cum sit enim proprium viro sapienti supra petram ponere sedem fundamenti, stultus ego comparor fluvio labenti, sub eodem tramite nunquam permanenti.

5. (Chorus:) See, pleasant and longed-for spring restores delight; a blaze of colour, the meadow is in bloom; the sun lights up everything. Now let sadness be gone! Summer returns, now withdraws the wildness of winter. Now melts and vanishes hail, snow and the rest; fog disperses, and now sucks spring at summer's breasts. He is a miserable soul who does not enjoy life nor lusts under the reign of summer. They give glory and are glad in the honey of sweetness, who strive to use Cupid's prize; let us, at Venus' command, glory and be glad that we are equals of Paris.

On the Green

6. Dance (Orchestra)

7. (Chorus:) The noble wood is in bloom with flowers and leaves. (Small Chorus:) Where is my old lover? He rode hence; alas! who will love me? (Chorus:) The wood is everywhere in bloom, I long for my lover. (Small Chorus:) If the wood is everywhere green, why is my lover so long? He has ridden away from here; alas, who shall love me?

8. (Small Chorus:) Shopkeeper, give me the colour to redden my cheeks so that I may catch the young men, thanks to you, for love-making. Look at me, young men! Let me please you! Make love, good men, lovable women! Love makes you courageous, and lets you stand in high honour. Look at me, young men! Let me please you! Welcome, world, that is so full of joys! I will be your subject, always secure in your love. Look at me, young men! Let me please you!

9. Round Dance

(Chorus:) Here they go round and round, they are all maidens, they do not want a man all this summer long! (Small Chorus:) Come, come my mistress, I entreat you sore. Sweet, rosey-hued mouth, come and make me well. (Chorus:) Here they go round and round, they are all maidens, they do not want a man all this summer long!

10. (Chorus:) 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.

Part II: In the Tavern

11. (Baritone:) Burning inwardly with mighty anger, in my bitterness I speak to my own mind; made of matter, my element is ash, I am like a leaf that the wind toys with. For, since it is right that a wise man sets upon rock his foundation stone, I am a fool, like a gliding stream, under whose course nothing endures.

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.
Mihi cordis gravitas res videtur gravis; locus est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis.
Via lata gradior more iuventutis, implicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.

12. Cignus ustus cantat:

Olim lacus colueram, olim pulcher extiteram—dum cignus ego fueram. Miser, miser! Modo niger et ustus fortiter!
Girat, regirat garcifer; me rogos urit fortiter: propinat me nunc dapifer. Miser, miser! Modo niger et ustus fortiter!
Nunc in scutella iaceo, et volitare nequeo, dentes frendentes video! Miser, miser! Modo niger et ustus fortiter!

13. 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:
Wafna, wafna! quid fecisti sors turpissima? Nostre vite gaudia abstulisti omnia!

14. 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.
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.
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.
Octies pro fratribus perversis, nonies pro monachis dispersis, decies pro navigantibus, undecies pro discordantibus, duodecies pro penitentibus, tredecies pro iter agentibus. Tam pro papa quam pro rege bibunt omnes sine lege.
Bibit hera, bibit herus, bibit miles, bibit clerus, bibit ille, bibit illa, bibit servus cum ancilla, bibit velox, bibit piger, bibit albus, the

I am borne like a ship without a sailor, as, through the paths of the air, a stray bird is carried; chains do not hold me, a key does not make me fast; I seek those like myself, and I am at one with vicious folk.
The heaviness of my heart seems a weighty matter; sporting is pleasant, and sweeter than honeycombs; whatever Venus may command, the task is delightful; she never dwells in hearts that are lazy.
On a broad road I walk like any young man, and I am bound up in vices, unmindful of virtue, greedy for pleasure more than for health, dead in spirit, I take care of my skin.

12. The roasted swan sings:

(Tenor & Male Chorus:) Once I dwelt on the lakes, once I appeared beautiful, when I was a swan. Wretch that I am! Now black and roasting fiercely!
The spit turns and re-turns, my funeral pyre burns me fiercely; now the serving boy approaches me. Wretch that I am! Now black and roasting fiercely!
Now I lie on a salver, and I cannot fly away; I see championing teeth. Wretch that I am! Now black and roasting fiercely!

13. (Baritone:) I am the Abbot of Cucany, and my deliberation is among drinkers, and my desire to be in the school of Decius, and whoever seeks me early in the tavern, by evening he will go out bare, and thus stripped of his clothes he will cry:
(Baritone & Male Chorus:) Wafna, wafna! Vilest fate, what have you done? The joys of my life, all of them, you have taken away!

14. (Male Chorus:) When we are in the tavern, we do not mind what the place may be, but we hurry to the gambling, which always makes us sweat. What goes on in the tavern where money is the butler, you had better ask here; if I tell you, then listen.
Some gamble, some drink, some enjoy doing both. But of those who stay to gamble, some of them are stripped, some are clothed, and others covered with money-bags. Nobody there's afraid of death, but they draw lots in Bacchus' honour.
Once for the buyer of the wine free men drink out of it; twice they drink for those in prison, after that, three times for the living, four times for all Christians, five times for those who died in the Faith, six times for the weak sisters, seven times for the forces on forest duty. Eight times for errant brothers, nine times for monks dispersed, ten times for sailors, eleven times for quarrellers, twelve times for penitents, thirteen times for those going on a journey, the same for the Pope as for the king, everyone drinks without licence.
The mistress drinks, the master drinks, the soldier drinks, the cleric drinks, this man drinks, that woman drinks, the servant drinks, the maid-in-waiting drinks, the quick man drinks, the lazy man drinks, the white man drinks,

bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magus, 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.

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

Cour d'amours

15. Amor volat undique, captus est libidine. Iuvenes, iuencule coniunguntur merito.
Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia:
Fit res amarissima.

16. Dies, nox et omnia michi sunt contraria, virginum colloquia me fay planszer, oy suvenz suspirer, plu me fay temer.
O sodales, ludite, vos qui scitis dicite, michi mesto parcite, grand ey dolur, attamen consulite per voster honur.
Tua pulchra facies, me fay planszer milies, pectus habet glacies. A remender, statim vivus fierem per un baser.

17. Stetit puella rufa tunica; si quis eam tetigit, tunica crepuit. Eia!
Stetit puella, tamquam rosula; facie splenduit, os eius floruit. Eia!

18. Circa mea pectora multi sunt suspiria de tua pulchritudine, que me ledunt misere. Manda liet, manda liet, min geselle chumet niet.
Tui lucent oculi sicut solis radii, sicut splendor fulguris lucem donat tenebris. Manda iet, manda liet, min geselle chumet niet. Vellet deus vellunt dii, quod mente proposui: ut eius virginea reserasset vincula. Mand liet, manda liet, min geselle chumet niet.

19. Si puer cum puellula moraretur in cellula, felix coniunctio. Amore suscescente, pariter et medio avulso procul tedio, fit ludus ineffabilis membris, lacertis, labiis.

20. Veni, veni, venias, ne me mori facias, hyrca, hyrce, nazaza, trillirivos.
Pulchra tibi facies, oculorum acies, capillorum series, o quam clara species!

black man drinks, the regular drinks, the stray customer drinks, the greenhorn drinks, the wise man drinks.
The poor man drinks, and the invalid, the exile drinks, and the man nobody knows, the boy drinks, the greybeard drinks, the president drinks, and the deacon, the sister drinks, the brother drinks, the old man drinks, the mother drinks, that woman drinks, this man drinks, a hundred drink, a thousand drink.

Six hundred pence are too few to last, when unbridled and unceasingly they are all drinking. Let them cheerfully drink the maximum, people plague us all so, and so poor we shall be. Let those who plague us be confounded, and not be accounted with the righteous.

Part III: Court of Love

15. (Boys:) Love flies everywhere, he is seized by desire. Young men, young girls, are rightly coupled together.
(Soprano:) The girl without a lover does without any pleasure; she keeps the last watches of night alone in custody of her heart:
(Boys:) It is the bitterest fate.

16. (Baritone:) Day, night and all things are against me; the chatter of maidens makes me weep; often I sigh, and it makes me more fearful.
O my friends, go on playing, and tell me, you who know, spare me in my sadness; great is grief, at least advise me, in your kindness.
Your beautiful face makes me weep a thousandfold, ice is your breast. To cure me, I would at once be made alive by a kiss.

17. (Soprano:) A girl stood in a red tunic; if anyone touched it, the shift trembled. Eia!
A girl stood like a rosebud; her face was radiant, her mouth in flower. Eia!

18. (Baritone & Chorus:) Around my heart there is much sighing for your beauty, which wounds me pitifully. Manda liet, manda liet, my lover does not come. Your eyes are bright as the rays of the sun, as the splendour of lightning that gives light in darkness. Manda liet, manda liet, my lover does not come. May God will, may the gods grant what I have planned in my mind: that her virginal bonds I may unchain. Manda liet, manda liet, my lover does not come.

19. (Male Chorus:) If a boy with a girl tarries in a little room, happy their mating. As love rises, and from between them both weariness is driven far away, and indescribable playfulness begins in their limbs, their arms, their lips.

20. (Double Chorus:) Come, come, do come, do not make me die, hyrca, hyrce, nazaza, trillirivos.
Your beautiful face, the glance from your eyes, the tresses of your hair, o what a glorious creature!

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

21. In trutina mentis dubia fluctuant contraria lascivus
amore et pudicitia. Sed eligo quod video, collum iugo
prebeo, ad lubum tamen suave transeo.

22. Tempus est iocundum, o virgines, modo congaudete
vos luvenes.

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

Mea me confortat promissio, mea me deportat negatio.

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

Tempore brumali vir patiens, animo vernali lasciviens.

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

Mea mecum ludit virginitas, mea me detrudit simplicitas.

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

Veni, domicella, cum gaudio, veni, veni, pulchra, iam
pereo.

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

23. Dulcissime, totam tibi subdo me!

Blanziflor et Helena

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

Fortuna Imperatrix Mundi

25. 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.

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

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!

Redder than the rose, whiter than the lily, more beautiful
than anything, I am always proud for you!

21. (Soprano:) In the uncertain balance of my mind the
opposites waver, desirous love and modesty. But I
choose what I see, I offer my neck for the yoke; to so
sweet a yoke I submit.

22. (Chorus:) This is a joyful time, o you maidens;
rejoice now, you young men.

(Baritone:) Oh, oh, oh, I am bursting all over; now for
love of a girl I burn all through; a new, a new love it is for
which I die.

(Women:) I become stronger when I promise, I am
downcast when I refuse.

(Soprano & Boys:) Oh, oh, oh, I am bursting all over;
now for love of a girl I burn all through; a new, a new love
it is for which I die.

(Men:) In winter time man is patient, in the springtime
breezes he is desirous.

(Baritone:) Oh, oh, oh, I am bursting all over; now for
love of a girl I burn all through; a new, a new love it is for
which I die.

(Women:) It wantons with me, my virginity, it thrusts me
down, my simplicity.

(Soprano & Boys:) Oh, oh, oh, I am bursting all over;
now for love of a girl I burn all through; a new, a new love
it is for which I die.

(Chorus:) Come, my mistress, with delight, come come,
my pretty, now I am dying.

(Baritone, Boys & Chorus:) Oh, oh, oh, I am bursting all
over; now for love of a girl I burn all through; a new, a
new love it is for which I die.

23. (Soprano:) My sweetest one. I give my all to you.

Blanchefleur and Helen

24. (Chorus:) Hail, most beautiful, precious jewel, hail,
glory of maidens, radiant maiden, hail, light of the world,
hail, rose of the world, Blanchefleur and Helen, noble
Venus.

Fortune, Empress of the World

25. (Chorus:) O Fortune, like the moon changeable in
state, you are always waxing or waning; hateful life is one
moment hard and the next moment watches over the
mind's acumen in gambling; poverty, power, it melts like
ice.

Fate monstrous and empty, a whirling wheel you are; if
badly placed health is vain—it can ever be dissolved;
overshadowed and veiled you harass me too; now at the
gaming table my bare back I bring to your villainy.

The luck of health and strength is against me, is attacked
and ruined all the time, in your service. In this hour
without delay sweep the sounding strings; and for that
which, by lot, overthrows the strong man, weep with me,
all of you!

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