



LEWIS & CLARK DEPARTMENT OF MUSIC PRESENTS

CARL ORFF CARMINA BURANA

Madeline Ross, soprano
Anthony Webb, tenor
Erik Hundtoft, baritone
Katherine FitzGibbon, conductor

APRIL 21, 2024 | 2PM
AGNES FLANAGAN CHAPEL

featuring

LEWIS & CLARK CHOIRS

Cappella Nova, Community Chorale,
and Voces Auream

**OREGON REPERTORY SINGERS
YOUTH CHOIRS**

**LEWIS & CLARK
ORCHESTRA**

Katherine FitzGibbon, Aubrey Patterson,
and Lance Inouye. directors

Program

Carmina Burana

Carl Orff
1895-1982

FORTUNA IMPERATRIX MONDI

1. O Fortuna
2. Fortune plango vulnera

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4. Omnia sol temperat
5. Ecce gratum

UF DEM ANGER

6. Tanz
7. Floret silva
8. Chramer, gip die varwe mir
9. Reie
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Chume, chum geselle min
Swaz hie gat umbe
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FORTUNA IMPERATRIX MUNDI

25. O Fortuna

Katherine FitzGibbon, conductor

*Madeline Ross, soprano
Anthony Webb, tenor
Erik Hundtoft, baritone*

*Cappella Nova (Katherine FitzGibbon, director)
Community Chorale (Katherine FitzGibbon, director)
Voces Auream (Aubrey Patterson, director)
Oregon Repertory Singers Youth Choirs (Aubrey Patterson, director)
Lewis & Clark Orchestra (Lance Inouye, director)*

Notes on the Music

Carmina Burana (Carl Orff)

Carl Orff's epic masterpiece *Carmina Burana* ("Songs of Beuern") is a thrilling mix of old and new. It features the texts of a medieval cycle of poems dating from the 11th, 12th, and 13th centuries preserved in a Bavarian manuscript, the *Codex Buranus*. The majority of the texts are in secular Latin with several written in Middle High German and Old French, and cover topics ranging from the overarching theme of Fortune to celebration, the advent of spring, and lust. Yet Orff in his groundbreaking 1936 composition combines this text with a strikingly modern musical rendition. Musically, *Carmina Burana* is rhythmically complex, drawing inspiration from the works of Stravinsky, and is composed of new melodies of Orff's creation without taking inspiration from medieval music. Its colossal orchestration includes an orchestra with full winds and percussion, piano, two adult choirs, a children's choir, and three soloists, creating a lush and layered sound world that can portray both the immense and the intimate.

The text and music of *Carmina Burana* is broken up into three sections, with the exception of the *O Fortuna* refrain, which frames the piece at its opening and closing. The opening *O Fortuna* (O Fortune) movement teems with drama and power, focusing on the inconstancy of the Goddess Fortuna, who presides over the Wheel of Fortune. This theme carries into the second movement, *Fortune plango vulnera* (I bemoan the wounds of Fortune), in which the voices sadly describe their fall from good fortune. The tone changes, however, as the first main section, *Primo vere* (Spring) begins. What follows is several songs celebrating the advent of spring, particularly emphasizing the joys and woes of love during the proverbially fertile season. At points, this even delves into the scandalous, as the speaker of *Were diu werlt alle min* (If all the world were mine) declares that if they had their way, they would lie with the Queen of England!

This provides a segue to the second main section, *In taberna* (In the Tavern), which is filled with rowdy and scandalous drinking songs. In *Estuans interius* (Burning inside), the speaker throws away all his woes and sense of morality to indulge in carnal desires. In the darkly humorous *Olim lacus colueram* (Once I lived on lakes), a swan bemoans its current state as it is turned and blackened over the fire to be eaten. And in *In taberna quando sumus* (When we are in the tavern), the singers prattle on in an ever-quickening tempo about how everyone drinks, ending on a celebratory shout.

Here the tone changes yet again as the third main section begins, *Cour d'amours* (The Court of Love). If any section of the text focuses on love, it is this one. These movements emphasize coupling and the woes of desire and unrequited affection. In *Tempus est iocundum* (This is the Joyful Time), the baritone soloist woos the soprano, and in *Dulcissime* (Sweetest One), she finally gives in. Finally, returning full circle, the piece ends with the tremendous and rousing refrain of *O Fortuna*, ending most definitely on a bang.

Text and Translations

FORTUNA IMPERATRIX MUNDI

1. O Fortuna (Chorus) (O Fortune)

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,
obumbrata
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!

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.
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 bring my bare back
to your villainy.
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 vulnere (I bemoan the wounds of Fortune)

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

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made 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.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

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

PRIMO VERE (SPRING)

3. Veris leta facies (The merry face of spring)

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, hac vario
iam stipate 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 virgin
iam gaudia millena.

The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!
Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-coloured flowers,
Zephyr breathes nectar-
scented breezes.
Let us rush to compete
for love's prize. 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!

4. Omnia sol temperat (The sun warms everything)

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,

ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.
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.
Ama me fideliter,
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

the soul of man
is urged towards love
and joys are governed
by the boy-god.
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.
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) (Behold, the pleasant
spring)

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
floret pratum,
Sol serenat omnia.
Iam iam 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.

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 rigours of winter. 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!
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!

6. Tanz (Dance)

7. Floret silva nobilis (The woods are burgeoning)

Floret silva nobilis
floribus et foliis.

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

Floret silva undique,
nah min 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 (Shopkeeper, give me colour)

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, 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!
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!

The noble woods are burgeoning
with flowers and leaves.

Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

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

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!

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me,
young men!
Let me please you!
Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honour.
Look at me,
young men!
Let me please you!
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!

9. Reie (Round dance)

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

Chume, chum, geselle min
Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt

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

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

Come, come, my love,
I long for you,
I long for you,
come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

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

10. Were diu werlt alle min (Were all the world mine)

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin 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.

IN TABERNA

11. Estuans interius (Burning Inside)

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.

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

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;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis
inplicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

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.
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.
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.

12. Cignus ustus cantat (The Roast Swan)

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

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

Misery me!
Now black
and roasting fiercely!

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

Misery me!
Now black
and roasting fiercely!

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

Misery me!
Now black
and roasting fiercely!

13. Ego sum abbas (I am the abbot)

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quiesierit in taberna,

post vesperam nudus egredietur,
et sic denudatus veste clamabit:
(Baritone and Tenor/Bass Chorus)
Wafna, wafna!
quid fecisti sors turpassi
Nostre vite gaudia
abstulisti omnia!

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

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

14. In taberna quando sumus (When we are in the tavern)

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
quinq̄ies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.
Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordaniibus,
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,

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 host,
you may well ask,
and hear what I say.
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.
First of all it is to the wine-merchant
the 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 footpads in the wood,
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.
The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,

bibit velox, bibit piger,
 bibit albus, bibit niger,
 bibit constans, bibit vagus,
 bibit rudis, bibit magnus.
 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 egentes.
 Qui nos rodunt confundantur
 et cum iustis non scribantur.

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,
 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.
 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. COUR D'AMOURS

15. Amor volat undique (Cupid flies everywhere)

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

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

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

it is a most bitter fate.

16. Dies, nox et omnia (Day, night and everything)

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 dolor,

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

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

advise me at least,
by your honour.
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 (A girl stood)

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

A girl stood
in a red tunic;
if anyone touched it,
the tunic rustled.
Eia!
A girl stood
like a little rose:
her face was radiant
and her mouth in bloom.
Eia!

18. Circa mea pectora (In my heart)

(Baritone and Chorus)
Circa mea pectora
multa 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 liet
Manda liet,
min geselle
chumet niet.
Vellet deus, vallent dii
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet,
Manda liet,
min geselle
chumet niet.

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!
Mandaliet,
mandaliet,
my lover
does not come.
Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!
Mandaliet,
mandaliet,
my lover
does not come.
May God grant, may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!
Mandaliet,
mandaliet,
my lover
does not come.

19. Si puer cum puellula (If a boy with a girl)

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 (Come, come, O come)

Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrcce, nazaza,
trillirivos...
Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

Come, come, O come
Come, come, O come,
do not let me die,
hycra, hycce, nazaza,
trillirivos!
Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!
redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. In truitina (In the balance)

In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22. Tempus es iocundum (This is the joyful time)

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.
(Baritone)
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.
(Soprano/Alto Chorus)
Mea me confortat
promissio,
mea me deportat
(Soprano and Children)
Oh, oh, oh
totus floreo

This is the joyful time,
O maidens,
rejoice with them,
young men!
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!
I am heartened
by my promise,
I am downcast by my refusal
Oh! Oh! Oh!
I am bursting out all over!

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

(Tenor/Bass Chorus)

Tempore brumali
vir patiens,
animo vernali
lasciviens.

(Baritone)

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

(Soprano/Alto Chorus)

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

(Soprano and Children)

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

(Chorus)

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

(Baritone, Children and Chorus)

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

23. Dulcissime (Sweetest one)

Dulcissime,
totam tibi subdo me!

BLANZIFLOR ET HELENA

24. Ave formosissima (Hail, most beautiful one)

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

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

In the winter
man is patient,
the breath of spring
makes him lust.

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!

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

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!

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

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!

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

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

FORTUNA IMPERATRIX MUNDI

25. O Fortuna (O Fortune)

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,
obumbrata
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!

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

Biographies

Katherine FitzGibbon

Katherine FitzGibbon is Professor of Music and Director of Choral Activities at Lewis & Clark College, where she conducts two of the three choirs, teaches courses in conducting and music history, and oversees the vibrant voice and choral areas. Her work blends a focus on challenging repertoire performed in historically, politically, and culturally informed ways with a deep sense of connection with performers and audience.

At Lewis & Clark, she has conducted music ranging from medieval chant to the American premiere of a work for symphonic chorus and Javanese gamelan. In 2014, she was an inaugural winner of the Lorry Lokey Faculty Excellence Award, honoring “inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments.” In December of 2019, she won the David Savage Award, given to a faculty member whose “vision and sustained service to the College have advanced the general academic and intellectual welfare of our community of teacher-scholars.” Currently, Dr. FitzGibbon serves as Co-Chair of the Arts@LC Initiative, amplifying the extraordinary arts programming, innovative spaces, and creative collaborations happening at Lewis & Clark.

Dr. FitzGibbon founded Resonance Ensemble in 2009, a professional choral ensemble presenting powerful programs that promote meaningful social change. Resonance amplifies voices that have long been silenced, and they do so through moving, thematic concerts that highlight solo and choral voices, new and underrepresented composers, visual and other performing artists, and community partners. With Resonance, she has collaborated with Sweet Honey in the Rock, the Choral Arts Society of Washington (D.C.) and the Kennedy Center, Portland Art Museum, Oregon Symphony, Kingdom Sound Gospel Ensemble, Third Angle New Music, Portland Chamber Orchestra, Thomas Lauderdale and Hunter Noack, poet/performer Renee Mitchell, the Chuck Israels Jazz Orchestra, and local actors, composers, visual artists, and dancers. Resonance has been described as “one of Oregon’s most valuable musical resources” (Oregon Arts Watch) and “one of the Northwest’s finest choirs” (Willamette Week). In June of 2019, Chorus America honored Dr. FitzGibbon with the prestigious Louis Botto Award for Innovative Action and Entrepreneurial Zeal in recognition of her work with Resonance Ensemble. Chorus America’s press release noted, “As founder and artistic director of Resonance Ensemble, FitzGibbon has captained a bold organizational shift—from its original mission exploring links between music, art, poetry, and theatre, to a new focus exclusively on presenting concerts that promote meaningful social change.” With Resonance, she has commissioned significant new works by composers Jasmine Barnes, Kenji Bunch, Melissa Dunphy, Renee Favand-See, Joe Kye, Damien Geter, Kimberly Osberg, Judy Rose, Mari Esabel Valverde, and Freddy Vilches. Under Dr. FitzGibbon's direction, Resonance has performed at multiple conferences of the American Choral Directors Association and released their first album in 2023, with their second one scheduled for release in 2025. She was also interviewed in a recent book by Wendy Moy, *Resurrecting Song*, about Resonance's choral innovations during the COVID-19 pandemic.

Dr. FitzGibbon has also conducted at the summertime Berkshire Choral International festival and conducted choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan. She has directed secondary school choral programs, guest conducted honor choirs, and adjudicated solo and choral competitions. She serves as President of the National Collegiate Choral Organization.

A lyric soprano, Dr. FitzGibbon is a frequent recitalist and performer of early through new music, having performed with Friends of Rain, Third Angle New Music Ensemble, Cappella Romana, the Portland Baroque Orchestra, Clark University’s Faculty Recital Series, the Boston Secession Artist Series, Cornell University Mid-Day Music, and recitals at the Berkshire Choral Festival. On the concert stage, she has sung solos with ensembles including the Windsor Symphony, Berkshire Choral Festival, Boston Secession, Kings Chapel Concert Series, Ocean City Pops Orchestra, Boston University Chamber Chorus, and University of Michigan Early Music Ensemble, in works from Schütz to world premieres.

Lance Inouye

Director of Orchestral Activities and Music Director and Conductor of the Lewis & Clark Orchestra, Lance Inouye teaches courses in music theory, musicianship, and conducting. He is Artistic Director and Conductor of the Willamette Valley Symphony, and the Portland Concert Opera. Active as a guest lecturer and conductor, Inouye has recently given conducting masterclasses at Mahidol University College of Music in Bangkok, Thailand, and at the Instituto de Formación Integral Coro y Orquesta Urubichá, in Bolivia, where he premiered the music of LC professor Freddy Vilches. In the 2020-2021 season, Inouye joined the Portland Opera as coach and conductor on their Journeys to Justice production, conducting Carlos Simon's *Night Trip* and Damien Geter's *The Talk*, featuring Resident Artists and the Portland Opera Chorus. Inouye previously served on the music staff of Florida Grand Opera in Miami as Assistant Conductor and Coach for *Eugene Onegin*, *Un ballo in maschera*, and FGO's premiere of Jorge Martin's *Before Night Falls*. He also served on the conducting/music staff of Sarasota Opera for several seasons and was Music Director and Conductor of The Opera Intimi Project, Tel Aviv, where he conducted Puccini's opera *Le Villi* at Hateiva Theatre in Tel Aviv, Israel.

Inouye previously held the position of Conducting Assistant with the Cincinnati Symphony Orchestra and has served as cover conductor for the Norwalk Symphony Orchestra and the Sarasota Orchestra. He has appeared as guest conductor with Hawai'i Symphony Orchestra, Hawai'i Opera Theatre, Corvallis-OSU Symphony, Walla Walla Symphony, the Naples Philharmonic, Honolulu Symphony, Temple University Opera Theatre (*Die Zauberflöte*), and in Russia, Inouye he has guest conducted the St. Petersburg State Symphony Orchestra "Klassika," Karelia Philharmonic, Sochi Symphony Orchestra, and the St. Petersburg Chamber Philharmonic of which he served as Associate Conductor for three seasons.

Inouye has been a prizewinner at conducting competitions throughout Europe, most notably receiving 2nd prize in the 2019 Makris International Conducting Competition in Belgrade, Serbia. Inouye studied under David Zinman at the Aspen Music Festival in the American Academy of Conducting at Aspen, received his Doctor of Musical Arts degree in orchestral conducting from the Cincinnati College-Conservatory of Music and completed his post-graduate studies in Russia at the St. Petersburg State Conservatory "Rimsky-Korsakov."

Aubrey Patterson

Aubrey Patterson (she/her) taught for twelve years as a director of choirs in Oregon public high schools, currently conducts the auditioned treble ensemble at Lewis & Clark, is a University Supervisor for choral teacher candidates for Portland State University, and is the Artistic Director for the Oregon Repertory Singers Youth Choir. She holds a Bachelor of Arts with honors in music education and vocal performance, as well as a Master of Arts in Teaching with an emphasis in secondary choral music education from Oregon State University. Patterson is currently the Northwest American Choral Directors Association (ACDA) Regional Resource and Repertoire Coordinator for kindergarten through twelfth grade, and the Oregon ACDA Resource and Repertoire Area Chair.

Patterson taught for six years as director of choirs at West Linn High School, growing the program to create a full-time, comprehensive choral curriculum at a 6A high school. Her program earned its first state title in 2019 (pre-Covid) and its second "consecutive" state title in 2022. Internationally, Ms. Patterson has served as director of choirs at the Sichuan, China Conservatory of Music summer camp, and as the assistant choir director of the biannual Oregon Ambassadors of Music Europe tour.

Patterson spent seven years at Corvallis High School, restructuring and cultivating a choral program that won the choir state championship in 2015, 2016, and 2017, and was invited to perform at the American Choral Directors Association Northwest Conference.

Patterson is the youngest ever Oregon-certified choral adjudicator and enjoys adjudicating, clinician work, and premiering new and commissioned works with her ensembles. She was the associate director of Corvallis Repertory Singers with Dr. Steven Zielke during her time in Corvallis and is the inaugural recipient of the Young Conductor Award from Oregon ACDA. Her passions include developing strong music literacy skills, working with singers of all ages, selecting innovative repertoire that builds empathy and

understanding, establishing a choir culture that fosters leadership and collaboration, and using music to build strong communities. She enjoys the outdoors, being in water in any capacity, and adventures with her partner Nathan, new family addition Silas William, and goldendoodle Zoey Jane.

Madeline Ross

Madeline Ross is a soprano and arts advocate based in Portland, OR. She can be seen performing in operas, recitals, and concerts all across the United States and abroad. Ross is currently singing the role of Clorinda in Rossini's *La Cenerentola* with Portland Opera to Go.

Ms. Ross made her Portland Opera solo debut as a concert soloist in 2022 and her operatic role debut as the 1st Woodsprite in *Rusalka*, Spring 2023. Recently she has been seen as Lucinda in Muhly's *Dark Sisters* and Tamiri in Mozart's *Il re pastore* with Orpheus PDX, the title role in *Tito: a modern adaptation of Mozart's La Clemenza di Tito* with Renegade Opera, and as an ensemble member with Resonance Ensemble at the Kennedy Center in Washington, DC. She has performed as a soloist with 45th Parallel, Oregon Chorale, Cascadia Composers, and Celebration Works Concert Series and as an ensemble member with the Oregon Symphony and NEWorks Philharmonic Orchestra. Other recent engagements include a solo debut at Carnegie Hall with Deke Sharon and Total Vocal where she was hailed for "scatting to beat the band" (New York Concert Review), Queen of the Night in Mozart's *Die Zauberflöte* with Lark Opera and the Aquilon Music Festival, Lisa in Bellini's *La Sonnambula* with Promenade Opera Project and solos with Queer Opera in their gender-bending scenes program. Ms. Ross has also performed the roles of the Snake in Opera Theater Oregon's production of *The Little Prince* (2018), La Fee in Massenet's *Cendrillon* with the Promenade Opera Project (2018), Miss Silverpeal in Mozart's *Der Schauspieldirektor* with the Longy School of Music (2018), Alice in Rossini's *Le Comte Ory* with Harvard University's Lowell House Opera in Cambridge, MA (2018) and Olympia in *Les Contes d'Hoffmann* with the Longy School of Music (2017). Ms. Ross earned a masters of music in opera from the Longy School of Music at Bard College in Cambridge, MA, where she studied with Karyl Ryczek and Robert Honeysucker. Mrs. Ross was a Young Artist at the Miami Music Festival where she was seen as Barbarina in *Le Nozze di Figaro* (2017), working with Caren Levine, Corinne Hayes, and Manny Perez.

She is the founder and Executive Director of Renegade Opera (501c3), an unconventional opera company dedicated to creating immersive experiences that give voice to traditionally underrepresented communities and break the framework of traditional opera. Check out their website at www.renegadeopera.org for more information.

Ms. Ross won first prize in the 2020 NATS National Vocal Competition, the 2018 Longy School of Music Honors Competition, and has competed as a finalist in the Portland SummerFest's Northwest Young Voices competition, where she sang for Angela Meade. Ms. Ross has participated in master classes with Audrey Luna, Mark Morash, Julia Bullock, Ruth Ann Swenson, Wilene Gunn, Julianne Baird, and The Rose Ensemble. She is an experienced soloist in concert repertoire, opera, choral music, musical theater, and jazz. Ms. Ross is the recipient of two awards from DownBeat Magazine for Best Undergraduate Large Vocal Jazz Ensemble as a member and soloist of the Willamette Singers.

Maddy has taught voice, piano and theater at Northwest Children's Theater and School, Resound NW, and First Presbyterian Church in Portland. She currently maintains a private teaching studio in Portland, OR, and is available for lessons and consultations by appointment. She is endlessly thankful to her mentor and teacher, the inimitable Nancy Olson-Chatalas.

Anthony Webb

Praised by Opera News for his “fine comic flair and well-schooled voice,” tenor Anthony Webb is in demand on the finest stages in the United States and throughout the world.

In 2024, Anthony sings Normanno and Arturo in *Lucia di Lammermoor* with Israeli Opera, and returns for the roles of Chaplin and Chevalier de la Force in *Dialogues des Carmélites*, a Coproduction with Théâtre des Champs-Élysées and Théâtre Royal de la Monnaie.

Anthony’s 2022-2023 season features his company debut with Seattle Opera as Don Curzio in *Le Nozze di Figaro*, his company debut with Opera Memphis as Pigmaliote in Donizetti’s rarely-performed gem, *Il Pigmaliote* and the roles of Tanzmeister and Brighella in *Ariadne auf Naxos* with Vashon Opera. Anthony was also seen as O’Brien in the acclaimed German premiere on Lorin Maazel’s 1984 at Theater Regensburg.

A favorite at Israeli Opera in Tel Aviv, Anthony’s 2022-2023 season roles with the house include Gastone in *La Traviata*, Goro in *Madama Butterfly*, and Spalanzani in *Les contes d'Hoffmann*, in which he also covered the four Servants.

Recent season highlights include Anthony’s Carnegie Hall debut as Jack Prence in *Merry Mount* under the baton of Michael Christie, a return to Carnegie Hall as the tenor soloist in the *Mozart Requiem*, and his 80th performance of the iconic “dying swan” tenor solo in *Carmina Burana*, performed with the Pacific Northwest Ballet. He delighted Union Avenue Opera audiences as Harold “Mitch” Mitchell in *A Streetcar Named Desire* and as Enoch Snow in *Carousel*. His past roles with the Israeli Opera include Monostatos in *Die Zauberflöte*, Howard Boucher in *Dead Man Walking*, and the Third Jew in *Salome*, which he also sang at the Spoleto Festival U.S.A. in 2019.

Anthony sings the role of Sam Polk in St. Petersburg Opera Company’s 2017 production of *Susannah*, which was released on DVD by Naxos.

A native of Spanaway, Washington, Anthony holds a Master’s Degree in Vocal Performance from the Indiana University Jacobs School of Music and a Bachelor’s degree in Music Education from Pacific Lutheran University. He is a 2010 District Winner of the Metropolitan Opera National Council Auditions and a 2014 winner of the Irene Dalis Competition.

Erik Hundtoft

Erik Hundtoft is a singer, performer, working and living in Portland, Oregon. For over twenty years he has appeared regularly in Oregon choral and operatic ensembles including Portland Opera, Opera Theater Oregon, Obsidian Opera, Portland Summerfest, The Oregon Symphony, The Resonance Ensemble, and Capella Romana. Erik is a member of the St. Mary’s Cathedral Choir and the Portland Opera Chorus.

Lewis & Clark Orchestra

Violin 1

Chance Inouye,
concertmaster
Evan Kelley
Alandra Crowley
Visagan Sundarasan

Violin 2

Devna Howard,
principal
Amelia Hare
Emogene Lutz
Nuria
Kiesebrink-Pareick
Julia Whiting
Bea Konar-Steenberg

Viola

Anna Littlejohn
Mia Raju
Kayla Spann
Melissa Even

Cello

Sophie Justus
Kylie Rold
Lillian Small
Mackenzie Olver
Ada Beierle

Bass

Tess Northcutt
Ivy Mead

Flute

Erin Kirkpatrick
Melanie Worthington

Piccolo

Sophie Relman

Oboe

Pablo Izquierdo

Clarinet

Gina Kennedy
Max Thompson

Bassoon

Kara Lane, principal

Contrabassoon

Peter Steck

Horn

Gretchen Mollers
Rebecca Olason

Trumpet

Thora Kastbauer
Joseph Klause
Lily Schiller-Stacey

Trombone

Jeremy Rosenfeld

Tuba

Katya Schwieterman

Timpani

Will Reno

Piano

Stephanie Thompson

Percussion

Brett EE Paschal
Brian Gardiner
Wanyue Ye

Cappella Nova

Soprano

Stella Davis
Lucca Gleason-Geise
Anna Kulbashny
Stella Mercer
Ellen Whalen

Alto

Juliana Geppert
Emma Greene
Sophia Korsmo
Charlotte Ostrov
Marta Ružić
Callow Soto
Lauren Springett

Tenor

Bodie Beaumont-Gould
Bryn Bollimpalli
Mateo Coleman
Eli Dell'osso
Willow
Rueckert-Gardner

Bass

Séamus Brindley
Brodie Joseph
Zachary Martin
Nicolas Vilches
Zane Whitney

Voces Auream

Elise Barton
Anais Batiz-Fischetti
Kayla Beaird
Ella Bloch
Summer Camper
Katie Coiteux
Jazmin Contreras

Elisabeth Ducusin
Melanie Gitiha
Rosie Gurnee
Jayden Haight
Genavieve Harrison
Sammy Joyce

Vivian Kalla
Nadia Khazei
Kaydence Meikle
Maddie Monsler
Alana O'Grady
Marion
Richardson-Beatty

Annabelle Samson
Jessie Shaw
Audrey Sinsky
Zoë Steele
Katherine Wade
Audrey Martin,
assistant conductor

Community Chorale

Soprano

Kayla Beaird
Emma Breitbard
Madeline Brisben
Rebecca
Carvalho
Elizabeth Cook
Kim Dealy
Morgan Deters
Patti Dewitz
Jess DuBose
Emily Hancock
Caitlin Hansen
Piper Harmon
Kate Holly
Molly Maguire
Audrey Martin
Mary Louise
McClintock
Carla Nilsen
Rachel Saltzman
Elizabeth
Samuels
Sarah Walker
Amy Waters
Betty Woerner

Alto

Mary Baker
Mia Bell
Paulette
Bierzychudek
Jocelyn Brandon
Annabelle Burg
Rachel Buys
Matea Carlin
Julia Condon
Marilyn Cover
Matea Francis
Devan Freeman
Patti Harelkin
Gabi Herrmann
Nicole Lewis
Eve Lowenstein
Sarah
Lowenstein

Sarah Marin
Tanya McCoy
Megan McDonald
Jan Neuman
Kate O'Farrell
Rayna Pearlingi
Samantha
Personette
Pam Plimpton
Sandy Rasay
Anna Ryan
Anna Sadukova
Colleen Scovill
Sharyl Swope
Helen Traczyk
Sally Visser
Sophia Whyte

Tenor

Willie Curtis
Evan Eldridge
Katie Gaetjens
Elsie Hancock
Silas Hassrick
Avery Kelly
Shohei Kobayashi
Zoe Lang
Whistle Leach
Alexandre Muñiz
Daniel
Neshyba-Rowe
Will Pritchard
Geoff Stevens
Emily Stormer
Sam Tonia
Ezequiel Walker
Nathan Williams

Bass

Ethan Allred
Ian Cebula
Garek
Chwojko-Frank
Roman Cushman
Michael Di
Cesare
James Doolittle
Sam Garcia
Quinton Gardner
Elias Han
Ismael Jaramillo
Matthew
Johnston
Yonas Khalil
Braydon King
Lance Lannigan
Eli Mohr
Erik Nilsen
Landen Olsen
Marcus Peterson
Scott Serpas
Emi St. Amant
Geoff Stevens
Scott Swope

Stephanie Thompson, pianist

Oregon Repertory Singers Youth Choirs

Sylvia Wood
Grace Ramsden
Graham Ereth
Kieran Keegan

Nora Allison
Arwen Vanderfield
Lidia Manek
Carissa Keane

Tristan Parker
Penny Lockwood
Larken Vanderfield
Lily Manek

Melba Elbon
Finola Cleveland
Jo Emery
Emma Callahan

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