

NORTH CAROLINA **SYMPHONY**

CARMINA BURANA

THUR, MAY 29, 2014 | 7:30PM
MEMORIAL HALL, UNC-CHAPEL HILL, CHAPEL HILL, NC

FRI, MAY 30, 2014 | 8PM
MEYMANDI CONCERT HALL, DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH, NC

David Glover, *Associate Conductor*
Heather Buck, *soprano*
Barry Banks, *tenor*
Jason S. McKinney, *baritone*
North Carolina Master Chorale, Alfred E. Sturgis, *Music Director*
Capital City Girls Choir, Fran M. Page, *Director*

PROGRAM

Giovanni Gabrieli
(1554-1612)

Canzon septimi toni, No. 2

Ottorino Respighi
(1879-1936)

Ancient Airs and Dances for the Lute, Set 1
I. Balletto detto *Il conte Orlando* (Simone Molinaro)
II. Gagliarda (Vincenzo Galilei)
III. Villanella (Ignoto)
IV. Passo messo e mascherada (Ignoto)

Intermission

Carl Orff
(1895-1982)

Carmina burana
Fortuna imperatrix mundi (Fortune, Empress of the World)
I. Primo vere (In Springtime)
Uf dem Anger (On the Green)
II. In taberna (In the Tavern)
III. Cour d'amours (The Court of Love)
Blanziflor et Helena (Blanziflor and Helena)
Fortuna imperatrix mundi
Heather Buck, *soprano*
Barry Banks, *tenor*
Jason S. McKinney, *baritone*
North Carolina Master Chorale
Capital City Girls Choir

TEXT AND TRANSLATION

Orff: Carmina burana

Fortuna imperatrix mundi

1. O fortuna

Chorus

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

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!

2. Fortune plango vulnere

Chorus

Fortune plango vulnere

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

In fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;

Fortune, Empress of the World

O fortune

O fortune!
Like the moon
everchanging,
rising first
then declining;
hateful life
treats us badly
then with kindness,
making sport with our desires,
causing power
and poverty alike
to melt like ice.

Dread destiny
and empty fate,
an ever turning wheel,
who make adversity
and fickle health
alike turn to nothing,
in the dark
and secretly
you work against me;
how through your trickery
my naked back
is turned to you unarmed.

Good fortune
and strength
now are turned from me,
Affection
and defeat
are always on duty.
Come now,
pluck the strings
without delay;
and since by fate
the strong are overthrown,
weep ye all with me.

I lament the wounds that fortune deals

I lament the wounds that
fortune deals
with tear-filled eyes,
for returning to the attack
she takes her gifts from me.
It is true
as they say,
the well-thatched pate
may soonest lose its hair.

Once on fortune's throne
I sat exalted,
crowned with a wreath
of prosperity's flowers.

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.

I. Primo vere

3. Veris leta facies

Small Chorus

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que canto 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 ridet vario
prata iam serena;
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. Omnia sol temperat

Baritone

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 solemnitate
et veris auctoritas

But from my happy,
flower-decked paradise
I was struck down
and stripped of all my glory.

The wheel of fortune turns;
dishonored I fall from grace
and another is raised on high.
Raised to over-dizzy heights
of power
the king sits in majesty —
but let him beware of his down fall!
For 'neath the axle of
fortune's wheel
behold Queen Hecuba.

In Springtime

The joyous face of spring

The joyous face of spring
is presented to the world;
winter's army
is conquered and put to flight.
In colorful dress
Flora is arrayed,
and the woods are sweet
with birdsong in her praise.

Reclining in Flora's lap
Phoebus again
laughs merrily,
covered with many-colored
flowers.

Zephyr breathes around
the scented fragrance;
eagerly striving for the prize,
let us compete in love.

Trilling her song
sweet Philomel is heard,
and smiling with flowers
the peaceful meadows lie;
a flock of wild birds
rises from the woods;
the chorus of maidens
brings a thousand joys.

All things are tempered by the sun

All things are tempered by the sun
so pure and fine.
In a new world are revealed
the beauties of April;
to thoughts of love
the mind of man is turned,
and in pleasure's haunts
the youthful God holds sway.

Nature's great renewal
in solemn spring
and spring's example

*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.*

5. Ecce gratum

Chorus

*Ecce gratum
et optatum
ver reducit gaudia,
purpuratum
florete pratium,
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 untantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.*

Uf dem Anger

6. Tanz

Orchestra

7. Floret silva

Chorus and Small Chorus

*Floret silva nobilis
floribus et foliis.*

*Ubi est antiquus
meus amicus?*

bid us rejoice;
they charge us keep to
well-worn paths,
and in your springtime
there is virtue and honesty
in being constant to your lover.

Love me truly!
Remember my constancy.
With all my heart
and all my mind
I am with you
even when far away.
Whoever knows such love
knows the torture of the wheel.

Behold the welcome

Behold the welcome,
long-awaited spring,
which brings back pleasure
and with crimson flowers
adorns the fields.
The sun brings peace to all around.
Away with sadness!
Summer returns,
and now departs
cruel winter.

Melt away
and disappear
hail, ice and snow;
the mists flee,
and spring is fed
at summer's breast.
Wretched is the man
who neither lives
nor lusts
under summer's spell.

They taste delight
and honeyed sweetness
who strive for
and gain
Cupid's reward.
Let us submit
to Venus' rule,
and joyful
and proud
be equal to Paris.

On the Green

Dance

The noble forest

The noble forest
Is decked with flowers
and leaves.
Where is my old,
my long-lost lover?

*Hinc equitavit,
eia, quis me amabit?*

*Floret silva undique,
nach mime gesellen ist mir we.
Gruonet der walt allenthalben,
was ist min geselle also lange?
Der ist geriten hinnen,
owi, wer sol mich minnen?*

8. Chramer, gip die varwe mir

Chorus

*Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man*

*an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
Lat mich iu gefallen!*

*Minnet, tugentliche man,
minnecliche vrouwen!
Minne tuot iu hoch gemuot
unde lat iuch in hohlen
eren schouwen.
Seht mich an, etc.*

*Wol dir, werit, das du bist
also freudenriche!
Ich wil dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, etc.*

9. Reie

Swaz hie gat umbe

Chorus

*Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.*

Chume, chum, geselle min

Small Chorus

*Chume, chum, geselle min,
ih enbite harte din.*

*Suzer rosenvarwer munt,
chum un mache mich gesunt.*

Swaz hie gat umbe

Chorus

Swaz hie gat umbe, etc.

10. Were diu werlt alle min

Chorus

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

He rode away on his horse.
Alas, who will love me now?

The forest all around is in flower,
I long for my lover.
The forest all around is in flower,
whence is my lover gone?
He rode away on his horse.
Alas, who will love me now?

Salesman, give me colored paint

Salesman, give me colored paint
to paint my cheeks so crimson red,
that I may make these bold
young men,
whether they will or not, love me.
Look at me,
young men all!
Am I not well pleasing?

Love, all you right-thinking men,
women worthy to be loved!
Love shall raise your spirits high
and put a spring into your step.

Look at me, etc.

Hail to thee, O world that art
in joy so rich and plenteous!
I will ever be in thy debt
surely for thy goodness' sake!
Look at me, etc.

Round Dance

They who here go dancing round

They who here go dancing round
are young maidens all
who will go without a man
this whole summer long.

Come, come, dear heart of mine

Come, come, dear heart of mine,
I so long have waited for thee.

Sweetest rosy colored mouth,
come and make me well again.

They who here go dancing round

They who here go dancing
round, etc.

If the whole world were but mine

If the whole world were but mine
from the sea right to the Rhine,
gladly I'd pass it by
if the Queen of England fair
in my arms did lie.

II. In taberna

11. Estuans interius

Baritone

*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.
Ferer 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;
iocus 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.*

12. Olim lacus colueram

Tenor and Male Chorus

*Olim lacus colueram,
olim pulcher extiteram —
dum cignus ego fueram.
Miser, miser!
Modo niger
et ustus fortiter!*

*Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer.
Miser, miser! etc.*

*Nunc in scutella iaceo,
et volitare nequeo,*

In the Tavern

Seething inside

Seething inside
with boiling rage,
in bitterness
I talk to myself.
Made of matter,
risen from dust,
I am like a leaf
tossed in play by the winds.

But whereas it befits
a wise man
to build his house
on a rock,
I, poor fool,
am like a meandering river,
never keeping
to the same path.
I drift along
like a pilotless ship
or like an aimless bird,
carried at random through the air.
No chains hold me captive,
no lock holds me fast;
I am looking for those like me,
and I joined the deprived.

The burdens of the heart
seem to weigh me down;
jesting is pleasant
and sweeter than the honeycomb.
Whatever Venus commands
is pleasant toil;
she never dwells
in craven hearts.

On the broad path I wend my way
as is youth's wont,
I am caught up in vice
and forgetful of virtue,
caring more for voluptuous
pleasure

than for my health;
dead in spirit,
I think only of my skin.

Once in lakes I made my home

Once in lakes I made my home,
once I dwelt in beauty —
that was when I was a swan.
Alas, poor me!
Now I am black
and roasted to a turn!

On the spit I turn and turn,
the fire roasts me through;
now I am presented at the feast.
Alas, poor me! etc.

Now in a serving dish I lie
and can no longer fly;

*dentes frendentes video.
Miser, miser! etc.*

13. Ego sum abbas Cucaniensis Baritone and Male Chorus

*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!
Wafna, wafna!
Ha, ha!*

14. In taberna quando sumus Male Chorus

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

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 Bacho 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.

gnashing teeth confront me.
Alas, poor me! etc.

I am the abbot of Cucany

I am the abbot of Cucany,
and I like to drink with my friends.
I belong from choice to the sect of
Decius,
and whoever meets me in the
morning at the tavern
by evening has lost his clothes,
and thus stripped of his clothes
cries out:
Wafna, wafna!
What hast thou done, oh,
wicked fate?
All the pleasures of this life
thus to take away!
Wafna, wafna!
Ha, ha!

When we are in the tavern

When we are in the tavern
we spare no thought for the grave,
but rush to the gaming tables
where we always sweat and strain.
What goes on in the tavern,
where a coin gets you a drink —
if this is what you would know,
then listen to what I say.

Some men gamble, some
men drink,
some indulge in indiscretions.
But of those who stay to gamble,
some lose their clothes,
some win new clothes,
while others put on sack cloth.
There no one is afraid of death,
but for Bacchus plays at games
of chance.

First the dice are thrown for wine;
this the libertines drink.
Once they drink to prisoners,
then three times to the living,
four times to all Christians,
five to the faithful departed,
six times to the dissolute sisters,
seven to the bush-rangers.

Eight times to the delinquent
brothers,

nine to the dispersed monks,
ten times to the navigators,
eleven to those at war,
twelve to the penitent,
thirteen to travelers.
They drink to the Pope and
king alike,
all drink without restraint.

Bibit hera, bibit herus,

*bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,*

bibit velox, bibit piger,

bibit albus, bibit niger,

bibit constans, bibit vagus,

bibit rudus, 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 egentes.*

*Qui nos rodunt confundantur
et cum iustis non scribantur.*

III. Cour d'amours

15. Amor volat undique

Children's Chorus and Soprano

*Amor volat undique,
captus est libidine.
luvenes, iuencule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio;
tenet noctis infirma
sub intimo
cordis in custodia:
fit res amarissima.*

16. Dies, nox et omnia

Baritone

*Dies, nox et omnia
mihi 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*

The mistress drinks, the
master drinks,
the soldier drinks, the man of God,
this man drinks, this woman drinks,
the manservant with the
serving maid,
the quick man drinks, the
sluggard drinks,
the white man and the black
man drinks,
the steady man drinks, the
wanderer drinks,
the simpleton drinks, the
wiseman drinks.

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

Six hundred coins are not enough
when all these drink too much,
and without restraint.
Although they drink cheerfully,
many people censure us,
and we shall always be short
of money.

May our cries be confounded
and never be numbered among
the just.

The Court of Love

Love flies everywhere

Love flies everywhere
and is seized by desire.
Young men and women
are matched together.
If a girl lacks a partner,
she misses all the fun;
in the depths
of her heart
is darkest night:
it is a bitter fate.

Day, night and all the world

Day, night and all the world
are against me,
the sound of maidens' voices
makes me weep.
I often hear sighing,
and it makes me more afraid.

O friends, be merry,
say what you will,
but have mercy on me, a sad man,
for great is my sorrow,
yet give me counsel

per voster honor.

*Tua pulchra facies,
me fey planszer milies,
pectus habet glacies,
a remender
statim vivus fierem
per un baser.*

17. Stetit puella

Soprano

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

*Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia, eia.*

18. Circa mea pectora

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, etc.*

Vellut deus, vellent dii

*quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet, etc.*

19. Si puer cum puellula

Male Chorus and Baritone

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

20. Veni, veni, venias

Double Chorus

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

for the sake of your honor.

Your lovely face
makes me weep a thousand tears
because your heart is of ice,
but I would be restored
at once to life
by one single kiss.

There stood a young girl

There stood a young girl
in a red tunic;
if anyone touched her,
the tunic rustled.
Heigho, heigho.

There stood a girl
fair as a rose;
her face was radiant,
her mouth like a flower.
Heigho, heigho.

My breast

My breast
is filled with sighing
for your loveliness,
and I suffer grievously.
Manda liet,
manda liet,
my sweetheart
comes not.

Your eyes shine
like sunlight,
like the splendor of lightning
in the night.
Manda liet, etc.

May God grant, may the
gods permit
the plan I have in mind:
to undo the bonds
of her virginity.
Manda liet, etc.

If a boy and a girl

If a boy and a girl
linger together,
happy is their union.
Increasing love
leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.

Come, come, pray come

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

*Pulchra tibi facies,
oculorum acies,
capillorum series,
oh, quam clara species!
Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!*

21. In trutina

Soprano

*In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.*

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

22. Tempus est iocundum

Soprano, Baritone and Children's Chorus

*Tempus est iocundum,
O virgines;
modo conguadete,
vos iuvenes.
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, etc.*

*Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, etc.*

Lovely is your face,
the glance of your eyes,
the braids of your hair,
oh, how beautiful you are!
Redder than the rose,
whiter than the lily,
comelier than all the rest;
always I shall glory in you.

In the scales

In the scales
of my wavering indecision
physical love and chastity
are weighed.
But I choose what I see,
I bow my head in submission
and take on the yoke which is after
all sweet.

Pleasant is the season

Pleasant is the season,
O maidens;
now rejoice together,
young men.
Oh, oh, oh,
I blossom,
now with pure love
I am on fire!
This love is new, new,
of which I perish.

My love brings me comfort
when she promises,
but makes me distraught
with her refusal.
Oh, oh, etc.

In winter time
the man is lazy,
in the spring he will turn
amorous.
Oh, oh, etc.

*Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, etc.*

*Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam, pereo.
Oh, oh, etc.*

23. Dulcissime

Soprano

*Dulcissime,
ah, totam tibi subdo me!*

Blanziflor et Helena

24. Ave formosissima

Chorus

*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

Chorus

*O fortuna,
velut luna, etc.*

My chastity
teases me,
but my innocence
holds me back!
Oh, oh, etc.

Come, my darling,
come with joy,
come, my beauty,
for already I die!
Oh, oh, etc.

Sweetest boy

Sweetest boy,
ah, I give my all to you!

Blanziflor and Helena

Hail to thee, most lovely

Hail to thee, most lovely,
most precious jewel,
hail pride of virgins,
most glorious virgin!
Hail, light of the world,
hail, rose of the world!
Blanziflor and Helena,
noble Venus, hail!

Fortune, Empress of the World

O fortune

O fortune!
Like the moon, etc.

BIOGRAPHIES

David Glover, *Associate Conductor*
The Lucy Moore Ruffin Chair

David Glover joins the North Carolina Symphony as Associate Conductor in the 2014/15 season. Prior to his position with the North Carolina Symphony, he served as the Assistant Conductor of the Indianapolis Symphony Orchestra (ISO), and in that role, assisted and covered all classical subscription concerts as well as conducted Discovery, Family, Side-by-Side and Symphony on the Prairie performances. During his time at the ISO, he collaborated with many guest artists including Time for Three, Stefan Jackiw, Conrad Tao and the band "Chicago." He was also one of the hosts of "Words on Music," the ISO's pre-concert lecture series. He additionally served as the Artistic Director of the Wabash Valley Youth Symphony for the past four seasons.

Maestro Glover has led numerous other orchestras including the Ensemble Orchestral de Paris, South Bend Symphony, Muncie (IN) Symphony and the North Czech Philharmonic. As a participant in numerous competitions, he placed in the semi-finals of the Bartok Opera Competition and was the youngest person to pass the preliminary round of the Cadeques Competition in 2008. In addition, Mr. Glover has held positions as the Ansbacher Fellow to the Salzburg Festival and conductor of the Indiana University All-Campus Orchestra.

He holds degrees from the University of Georgia and Boston University in violin performance, as well as a master's degree in instrumental conducting from Indiana University, where he was named an Adjunct Lecturer in 2007. Mr. Glover founded and served as Artistic Director of L'Orchestra da Camera, Boston, which he led for its first two seasons.

Heather Buck, *soprano*

Heather Buck's 2013-14 engagements include creating the role of Alma Beers in the world premiere of Wuorinen's *Brokeback Mountain* for her debut with Teatro Real (Madrid); her debut with Nashville Opera as Leila in *Les Pêcheurs de perles*; with Pittsburgh Opera as La Princesse in *Glass' Orphée*; and singing Queen of the Night in *Die Zauberflöte* with Virginia Opera.

Recent engagements included a return to Virginia Opera as Leila; to Opera Naples as Tytania in *A Midsummer Night's Dream*; singing Medea in "Medeamaterial," by Dusapin with Teatr Wielki (Warsaw, Poland); La Princesse in *Orphée* in her Virginia Opera debut; Hero in *Béatrice et Bénédicte* and Ännchen in *Der Freischütz* with Opera Boston; soloist in Fanny Mendelssohn's *Musik für die Toten der Cholera-Epidemie* and Louis Spohr's *Die letzten Dinge* with American Symphony Orchestra at Carnegie Hall; title role in the American premiere of Wolfgang Rihm's *Proserpina* with Spoleto Festival USA; Angel in Dusapin's *Faustus: The Last Night* at the Concertgebouw, also at Spoleto Festival, USA; and Queen of the Night with Santa Fe Opera and English National Opera.

Ms. Buck made her New York City Opera debut creating the title role in Wuorinen's *Haroun and the Sea of Stories*, for which she received New

York City Opera's Kolozsvar Award. She can be heard as Lulu Baines in *Elmer Gantry* with Florentine Opera, recorded for the Naxos label, which won two Grammy Awards and was voted No. 1 by *Opera News* "Best of the Year." In the 2014-15 season, she returns to Nashville Opera as Musetta in *La bohème*.

Barry Banks, *tenor*

Barry Banks' outstanding facility in roles by Bellini, Donizetti and Rossini has brought him to the attention of the world's leading opera houses.

With The Metropolitan Opera, he has partnered Renée Fleming in Rossini's *Armida*, Natalie Dessay in *La fille du régiment* and *La sonnambula*, Olga Borodina in *L'italiana in Algeri* and Anna Netrebko in *Don Pasquale* and *L'elisir d'amore*.

Current season highlights include the Duke of Mantua in English National Opera's production of *Rigoletto*; Iago in *Otello* at Théâtre des Champs-Élysées and again at the Salzburg Festival; and performances as Flute in *A Midsummer Night's Dream* at the Metropolitan Opera. Concert highlights include performances with the Baltimore Symphony Orchestra and the Swedish Chamber Orchestra. Further ahead, Mr. Banks appears at the Welsh National Opera as Arnaldo in *Guillaume Tell* and Aronne in *Moses in Egypt*.

Other notable roles have included the title role (*Mitridate*) and Don Narciso (*Il turco in Italia*) at the Bayerische Staatsoper; Ernesto (*Don Pasquale*) at the Royal Opera House; Count Almaviva at The Metropolitan Opera; Idreno (*Semiramide*) at the Teatro San Carlo in Naples and in his debut at Royal Danish Opera; Don Ramiro (*La Cenerentola*) for his debut at the Gran Teatre del Liceu; Oreste (*Ermione*) for his debut at the Santa Fe Festival; Belfiore & Libenskof (*Il viaggio a Reims*) for his debut at Teatro Comunale di Bologna and *L'Astrologue (Le coq d'or)* for his debut at Théâtre du Châtelet. During his long association with the English National Opera, he has appeared as Tamino, Tom Rakewell (*The Rake's Progress*), Edgardo (in David Alden's acclaimed production of *Lucia di Lammermoor*) and most recently, Hoffmann (in Richard Jones' new production of *The Tales of Hoffmann*).

Jason S. McKinney, *baritone*

Originally from Milwaukee, Wisconsin, Jason S. McKinney graduated from the University of North Carolina School of the Arts, where he studied voice with soprano Marilyn Taylor and tenor Glenn Siebert, conducting with Maestro James Allbritten and composing with Kenneth Frazelle. While in school, he was the recipient of the Helen Odom scholarship, the Music Dean's Talent scholarship and the Chancellor's Grant for Excellence.

Mr. McKinney has had the opportunity to premiere new works by Kenneth Frazelle, Shelley Olson, Daniel Sonnenberg, Chandler Carter and Lawrence Dillon, and has gone on to perform at such prestigious venues as The Kennedy Center, The White House, The Semper Opera House in Dresden, Germany, The Hamburgische Staatsoper, The Festspielhaus in Baden-Baden, Germany, Opera Kommische in Berlin, Germany, Teatro Massimo

Bellini in Catania, Sicily, and The Theatre Carre in Amsterdam, Netherlands.

On the stage, Mr. McKinney has performed with numerous opera companies in the U.S. and in Europe. Some of his favorite roles are the title role in *Porgy and Bess*, *Don Giovanni* and *Le Nozze di Figaro*, Colline in Puccini's *La Bohème*, Olin Blitch in Carlisle Floyd's *Sussanah* and the title character in the one man show "Paul Robeson" by Phillip Hayes Dean. This venture into theater has led Mr. McKinney to found the production company United in Music.

As a concert soloist, Mr. McKinney has been featured with the Eugene Symphony and has performed to critical acclaim in Europe, Mexico, the U.S. and Australia. When not on the stage, he sings as the cantor in his synagogue in Spartanburg, South Carolina, and composes Jewish liturgical music for Temple Emmanuel in Winston-Salem.

North Carolina Master Chorale

One of the major choral organizations of the Southeast, the North Carolina Master Chorale has been performing choral-orchestral masterworks for more than 60 years. The Master Chorale boasts two renowned ensembles: a 170-voice symphonic choir and a 22-voice professional chamber choir that presents a diverse repertoire from the Renaissance to Contemporary. Our singers, selected by audition, bring a collective wealth of training and experience.

The Master Chorale regularly collaborates with symphony orchestras, opera companies, ballet and touring productions. Music Director and conductor, Alfred E. Sturgis, holds multiple degrees in music and performed with Robert Shaw in the U.S. and Europe. In addition to the Master Chorale, Dr. Sturgis serves as Music Director for the Carolina Ballet and the Tar River Philharmonic Orchestra. Founded as the Raleigh Oratorio Society in 1942, the Master Chorale has evolved into a major regional performing arts group that works with over 250 artist-musicians each season, reaching an annual audience of over 10,000 choral arts enthusiasts.

Capital City Girls Choir

Capital City Girls Choir is associated with the School of Music at Meredith College in Raleigh, North Carolina. Now in its 26th year of service to the communities in the Research Triangle area, the three choirs are open to singers from ages 9 through 18. The choir has appeared as the Honor Choir in the Children in Harmony Festival at Walt Disney World and has performed under such noted conductors as John Rutter, Grant Llewellyn, Jean Ashworth Bartle, David Brunner, William Henry Curry, Joan Gregoryk, Barbara Tagg, Z. Randall Stroope, Lynn Gackle and Henry Leck. They have performed to appreciative audiences throughout North Carolina as well as in British Columbia, Italy, England and France.

NORTH CAROLINA MASTER CHORALE

SOPRANOS

Emily Arbour
Kristina Bailey
Brooke Baker
Meredith Canington
Amanda Carnes
Megan Crosson
Toiya Dunbar
Margaret Escobar
Kathryn Ferro
Mary Kay Flick
Sara Fontes
Jennifer Gibbons
Jennifer Hall
Kathleen Hassell
Robin Hesselink
Donna Hopkins
Alicia Kirwan
Kazu Kojima
Lisa Leonard
Genevieve Lipp
Liz Marks
Toni Mascherin
Lana Mungalov
Glenna Musante
Abby Nardo
Johanna O'Dell
Stacey Ohl
Karen Parrish
Kay Pellack
Angela Santucci
Melissa Skiver
Annette Stowe
Leona Taylor
Cyn Thomas
Fran Tracy-Walls
Christina Twele
Melissa Verdery
Amy Walker
Yuri Yamamoto
Merranie Zellweger

ALTOS

Pam Alachi
Alison Anderson
Nanci Atkeson
Kay Birdwhistell
Johanna Blake
Cameron Bolin
Cathy Brawner
Ruth Bromer
Michelle Brunk
Julie Burruss
Ann Burts
Ginger Calloway
Kari Campbell
Jenna Chambers
Gina Difino
Joy Downes
Jane Dunbar
Nancy Elder
Pat Faellaci
Katherine Fisher
Nadine Gershman
Sarah Gerula
Megan Gray
Sue Guenther
Betsy Gurney
Rebekah Haithcock
Kerry Hall
Kim Harrer
Leslie Heavey
Brie Howard
Elizabeth Kahn
Karen Kletter
Carol Lancaster
Olga Lobastova
Judith Lyon-Mitchell
Stacey Massengill
Evelyn McCauley
Anne Morgan
Ely Neely
Vanessa Patrick

Debi Radisch
Virginia Reed
Jean Renze-Eilers
Melissa Shaheen
Kathy Sturgis
Kay Taylor
June Tirpak

Megan Tirpak
Jocelyn Van Vliet
Beth Vandergriff
Kathy Wall
Betts Willman
Kate Woomer-Deters
Carol Yeargin

TENORS

Alan Brown
Matthew Cox
Mike Everette
Ian Finley
Dan Gaugert
Anil Gehi
Brian Goldsworthy
David Herring
Carlos Jackson
Ken Jones
Kenichi Kojima
Howard Koslow
Kyle Miller
Jack Neely
Randy Neighbarger
Misha Nikitine
Logan Price

BASSES

Ken Ahlstrom
Chris Anderson
Angus Bowers
Rick Burts
Tim Champion
David Covington
Mason Deming
Ralph Everett
Michael Hanbury
Dan Harrell
Bill Isler IV
Dave Kesterson
Frank Laney
Bradley Layton
Andrew Leager
Hans Linnartz
Willis Lumpkin
Brian McFeaters
Phil Menzies
Dustin Powers
Andrew Pyun
Austin Reid
Matt Sawchak
Jim Smith
Peter Sowerwine
Jamie Taylor
Stan Taylor
Joel Walls
Curt Weispenning

The North Carolina Master Chorale will hold auditions for new members in August. For more information, please visit the North Carolina Master Chorale website, ncmasterchorale.org.

CAPITAL CITY GIRLS CHOIR

Rachel Fredette
Hannah Bryan
Rachel Madden
Abby Schiller
Catherine Phillips

Lisa Spivey
Sofia McCarthy
Kelly Hruska
Claireice Matthai
Kristen Worley

Rachel Oglesby
Leah Gall
Abby Meyer
Andrea Cornell
Emily Igboekwe

Lauren-Taylor Carillo
Olivia Haley
Payton King
Rebecca Tillman
Lexi Batchelor

*To learn more about auditions for the Capital City Girls Choir, call **919.760.2242**.*