

West Gippsland Chorale and Heidelberg Choral Society

Conductor ~ Peter Bandy

Carmina

Program



Carl Orff

Carmina Burana

with Leading Notes Youth Choir, Warragul
Percussion Ensemble & Soloists

Saturday 25th August 2012
West Gippsland Arts Centre, Warragul



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West Gippsland Chorale and Heidelberg Choral Society

present

Carmina Burana

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Soloists

Alexandra Flood — Soprano

Timothy Jaques — Tenor

Kristian Gregory — Baritone

West Gippsland Chorale
Heidelberg Choral Society
Leading Notes Youth Choir

With

Lisa Fraser ~ Piano

Kathryn Pisani ~ Piano

Edward Higgs ~ Timpani

Percussion Ensemble

Robert Allen, Lara Wilson,

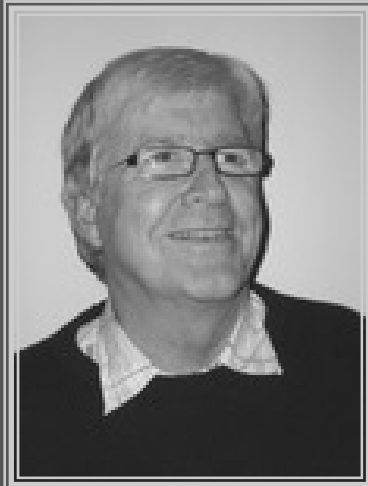
Sam Johnstone, Aladi Chwasta, Sol Dasika

Conductor ~ Peter Bandy



Conductor ~ Peter Bandy

Australian Peter Bandy has earned a reputation as a conductor of considerable experience with successful performances in choral, Opera and Ballet Music. Alongside his performing talents are years spent learning his craft as Music Director, Music Arranger, Chorus Master and Orchestra Manager.



Peter studied at the University of Western Australia and in 1976 won a professional conducting audition with the West Australian Symphony Orchestra. In 1979 he received a grant from the Western Australian Arts Council enabling him to study Music and Drama in London with the Guildhall School of Music and Drama.

Peter has held important positions in Australia, conducting Orchestral and Choral Music, Opera and Ballet. He has now directed most major professional symphony orchestras in Australia and New Zealand.

In 1976 Peter formed the 150 voice Perth Oratorio Choir which performed most of the major oratorios with professional symphony orchestras, including highly acclaimed engagements for the ABC of The Messiah, Alexander Nevsky, Gloria (Poulenc) and Stabat Mater (Rossini). He was Music Director of this choir for 10 years and his association with them continues.

Since 1987 Peter has undertaken engagements as Chorus Master with the Australian Opera and in 1989, made his debut as a conductor with that company. Prior to this he was Music Director of the West Australian Gilbert and Sullivan Society for 7 years.

As Associate and Resident Conductor of the Australian Ballet from 1987 he has conducted most ballets in the company's repertoire. In 1992 he toured with the company to New Zealand, conducting the Auckland Philharmonia in performances of Romeo and Juliet. He has also conducted for the Royal New Zealand, West Australian and Queensland Ballet Companies.

Peter has worked with a diversity of artists such as James Galway, Dame Joan Sutherland, Richard Bonyng, Rolf Harris and Peter Schikele [PDQ Bach]. In 1994-95, he again visited New Zealand conducting concerts with the Auckland Philharmonia and the Christchurch Symphony plus seasons with the Royal New Zealand Ballet involving the New Zealand Symphony Orchestra.

From 1996-98, Peter was Music Director of the Royal Melbourne Philharmonic Society and also at Ivanhoe Girls' Grammar School. He was appointed Music Director and Chief Conductor of the Melbourne Youth Orchestra from 1993 until 1997 and directed his young players through successful performances of Mahler's 1st and 2nd Symphonies, Carmina Burana, Verdi's Requiem, Holst's Planets Suite, Pictures At An Exhibition (Moussorgsky/Ravel) and The Rite Of Spring.

Simon Loveless - Musical Director, West Gippsland Chorale



Simon has long been active in choral music as a conductor, accompanist, singer, administrator and advocate. He joined West Gippsland Chorale as accompanist in 2011, and took on the role of musical director at the start of this year. He is also the musical director of the Casey Choir and the Da Capo Singers chamber choir, assistant artistic director and accompanist of Berwick Youth Choir, and a state committee member of the Australian National Choral Association. In addition to his choral involvements, Simon works extensively as a freelance accompanist.

West Gippsland Chorale

An auditioned community choir based in Warragul, the Chorale consists approximately 50 of the district's most talented singers. The Chorale was formed as a madrigal group 28 years ago. On several occasions it has combined with neighbouring choirs to present major works. In 2010 a collaboration with Camberwell Chorale presented Verdi's Requiem. In 2011 the West Gippsland Chorale together with the Heidelberg Choral Society performed Handel's Messiah to audiences in West Gippsland and Melbourne. Simon Loveless is Musical Director.

Heidelberg Choral Society

Formed in 1920, Heidelberg Choral Society performs classical sacred and secular choral works, as well as part songs, oratorios, operas and madrigals. Depending on music and available resources the choir sings both accompanied (piano, organ, orchestra) and unaccompanied. In November 2008, Heidelberg Choral Society, in conjunction with the Amadeus Chamber Orchestra, undertook an inaugural interstate tour to perform Handel's *Messiah* in regional Victoria and South Australia. By (very) popular demand, the choir repeated this tour in 2009. Peter Bandy is Artistic Director.

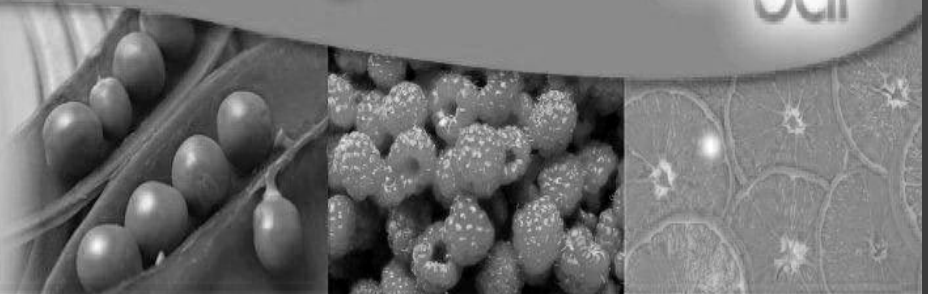
Leading Notes Youth Choir

An active, vibrant choir community based in Warragul. Founded by Lynn Jones in 2006, now has 34 dedicated and enthusiastic singers who have learned to excel in vocal technique and perform diverse genres of music, including Medieval, Folk, Jazz, Classical, World, Pop and music from the Musicals. The choir has continuously delivered stirring performances, and receives regular invites to perform with other choirs, both in Gippsland and Melbourne. In May 2011 they performed two highly successful concerts at the West Gippsland Art Centre with Dr Jonathon Welch AM and the Choir of Hope and Inspiration. In September 2011 some of our choir members performed in Melbourne under the direction of George Torbay of "Battle of the Choirs" fame. Lynn Jones is Musical Director.

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Lisa Fraser ~ Piano



Lisa is a graduate of the University of Queensland, having studied piano with Pamela Page. She also completed Education Studies at Monash University and was based for a number of years at Ivanhoe Girls' Grammar in Melbourne, participating in many areas of classroom music education including VCE, performing, accompanying, musical productions, choral education and piano tuition. In choral music, Lisa has previously enjoyed being a member of The Melbourne Chorale, participated in various conducting and vocal workshops and has studied voice with Kathryn Sadler in Melbourne. Lisa currently works in Warragul teaching piano, theory and voice, and enjoys freelance accompanying.

Kathryn Pisani— Piano



After studies with Robert Chamberlain, Mack Jost and Roger Heagney, Kathryn graduated from the Australian Catholic University with a Bachelor of Music with Honours, majoring in piano performance and specialising in accompaniment and ensemble playing. Since that time, Kathryn has had considerable experience accompanying singers and instrumentalists in a repertoire ranging from medieval to contemporary, has performed for the University of Melbourne, the V.C.A. and A.C.U, worked as a répétiteur in opera and musical theatre productions and taught at a number of leading Melbourne schools. Kathryn has a long history of working with choirs, most notably with the Australian Youth Choir, with whom she toured overseas three times, performed at Carnegie Hall and for HRH Prince Edward. As a singer, she has sung with Melbourne's leading early music choir Ensemble Gombert since 2004.

Alexandra Flood ~ Soprano



Alexandra completed a Diploma in Music (Practical) at the Melbourne Conservatorium of Music, in the University of Melbourne, in 2010. Since graduating, Alexandra has travelled to Europe, where she sang for Horst Wander and was coached by Barbara Bonney. Since July 2007, Alexandra has been a scholar with Opera Scholars Australia and in March this year, Alexandra was jointly named Opera Scholars Australia "Scholar of the Year" for 2011/12. She currently studies with voice teacher Anna Connolly and music coach Alexander Murer.

Timothy Jaques ~ Tenor



A student of Roger Howell and graduate of Melbourne University's Music Faculty, Tim has recently completed two years year of study at The Opera Studio Melbourne, where he has been busy honing his craft as a performer. This course saw Tim perform the roles of Narrator (Coffee Cantata), Franz (Tales of Hoffman), Monostatos (Magic Flute), Witch (Hansel and Gretel), Damon (Acis and Galatea), as well taking lead, ensemble and cover roles in various other Opera Studio projects. Tim's experience as a singer has seen him workshop and perform world premiere Opera and Musical Theatre, and has also seen him take character and chorus roles with OzOpera and Victorian Youth Opera, respectively. He has also amassed a strong level of experience on the concert platform, having performed as soloist for various choral organisations around Melbourne, taking tenor solos in works ranging from Handel to Saint-Saens. Now a member of the Melbourne Opera Chorus, this is Tim's second appearance with Heidelberg Choral Society, having previously taken the tenor solos in their performances of Gounod's St Cecilia Mass.

Kristian Gregory — Baritone



Kristian began his formal music training at age nine with the National Boys Choir of Australia. Having fostered a love of classical music he continued to train privately and completed a Bachelor of Music at Monash University. Since then he has continued his studies with the Opera Studio Melbourne where he was the inaugural recipient of the Hon. John Harber-Phillips Fellowship. Kristian has performed in opera roles such as "Father" in the Australian premiere of The Juniper Tree (2011), "Don Giovanni" in Don Giovanni (2010), "David" in A Hand of Bridge (2010), "Papageno" in The Magic Flute (2009) and "Peter" in Hansel and Gretel (2009). He is a recitalist for the Music Lovers Society of Victoria and performed at the Grainger Wind Symphony's Night at the Proms concert this year. In addition to opera he enjoys performing twentieth century art song repertoire. Kristian aspires to be a world-class performer fostering a love of classical music within Australia.

Program

Act 1

Leading Notes Youth Choir

My Country ~ music by Jackie Trent and Tony Hatch words by Dorothea Mackellar arranged by David Lawrence

South African National Anthem ~ T: Enoch Mankayi Sontonga (1860 – 1904) Cornelis Jacob Langenhoven (1873 – 1932)
M: Enoch Mankayi Sontonga (1860 – 1904) Marthinus Lourens de Villiers (1885 – 1977)

Shackleton ~ Words and Music by Paul Jarman

Heidelberg Choral Society

Locus Iste (This is God's House) ~ Anton Bruckner (1824-96)

Les Djinns ~ Gabriel Faure (1845-1924)

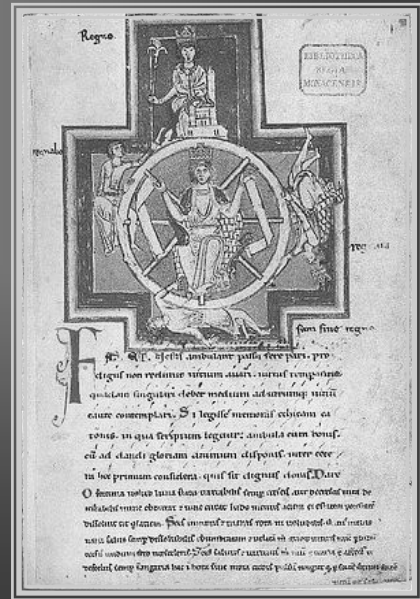
Bogoroditsye Dyevo (Ave Maria) ~ Sergei Rachmaninov (1873-1943)

West Gippsland Chorale

Flora Gave Me Fairest Flowers ~ John Wilbye

Weep O Mine Eyes ~ John Bennet

Si ch'io vorrei morire ~ Claudio Monteverdi



Interval

Act 11



Carmina Burana

Latin for "Songs from Beuern " (short for: Benediktbeuern), is the name given to a manuscript of 254 poems and dramatic texts mostly from the 11th or 12th century, although some are from the 13th century. The pieces were written principally in Medieval Latin; a few in Middle High German, and some with traces of Old French or Provençal. Some are macaronic, a mixture of Latin and German or French vernacular.

They were written by students and clergy when the Latin idiom was the lingua across Italy and western Europe for travelling scholars, universities and theologians. Most of the poems and songs appear to be the work of Goliards, clergy (mostly students) who set up and satirized the Catholic Church. The collection preserves the works of a number of poets, including Peter of Blois, Walter of Chatillon and an anonymous poet, referred to as the Archpoet.

The collection was found in 1803 in the Benedictine monastery of Benediktbeuern, Bavaria, and is now housed in the Bavarian State Library in Munich. Along with the *Carmina Cantabrigiensia*, the *Carmina Burana* is the most important collection of Goliard and vagabond songs.

The manuscripts reflect an "international" European movement, with songs originating from Occitania, France, England, Scotland, Aragon, Castile and the Holy Roman Empire.

Twenty-four poems in *Carmina Burana* were set to music by Carl Orff in 1936; Orff's composition quickly became a staple piece of the classical music repertoire. The opening and closing movement, "O Fortuna", has been used in countless films and has become a symbol of the "epic" song in popular culture.

Carmina Burana remains one of the most popular pieces of music ever written.

Carl Orff

(1895 - 1982)



German composer, widely known for his work in music education, particularly in exploration of the connections between music and movement. In his compositions he found a similar connection between the dramatic and the musical, couched in his very personal style of writing, with its insistent, repeated patterns of notes. The best known of all Orff's works is the *Carmina Burana*. The work has become even more familiar to unmusical audiences by use of elements from it in advertising and in films. *Carmina Burana* is generally performed only as a form of secular oratorio, in the concert-hall, rather than on the stage, as is *Catulli Carmina* (Songs of Catullus), again intended for theatrical use.

Carmina Burana

Fortuna Imperatrix Mundi (*Fortune, Empress of the World*)

1 O Fortuna 2 Fortune plango vulnera

I. Primo vere (*Of Spring*)

3 Veris leta facies
4 Omnia sol temperat
5 Ecce gratum

Uf dem anger (*On the Meadow*)

6 Tanz
7 Floret silva nobilis
8 Chramer, gip die varwe mir
9 Reie
10 Were diu werlt alle min

II. In Taberna (*At the Tavern*)

11 Estuans interius
12 Olim lacus colueram
13 Ego sum abbas
14 In taberna quando sumus

III. Cour d'amours (*Songs of Love*)

15 Amor volat undique
16 Dies, nox et omnia
17 Stetit puella
18 Circa mea pectora
19 Si puer cum puellula
20 Veni, veni, venias
21 In truitina
22 Tempus est iocundum
23 Dulcissime

Blanziflor et Helena (*Blanziflor and Helena*)

24 Ave formosissima

Fortuna Imperatrix Mundi (*Fortune, Empress of the World*)

25 O Fortuna



FORTUNA IMPERATRIX MUNDI

FORTUNE EMPRESS OF THE WORLD

1. O FORTUNA

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 VULNERA

2. I BEMOAN THE WOUNDS OF FORTUNE

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,
prosperitatis vario
flore coronatus;

quicquid enim florui
felix et beatus,
nunc a summo corru
gloria privatus.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;

1. O FORTUNE

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,
everyone weep with me!

nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

far too high up
sits the king at the summit
let him fear ruin!
for under the axis is written
Queen Hecuba.

I. PRIMO VERE I. SPRING

3. VERIS LETA FACIES

Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.
Flore fusus gremio
Phoebus novo more
risum dat, hoc vario
iam stipate flore
Zephyrus nectareo
spirans in odo
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

Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemnitate vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere. t
Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota a
sum presentialiter
absens in remota.
quisquis amat taliter,
volvitur in rota.

3. THE MERRY FACE OF SPRING

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

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

5. ECCE GRATUM

5. 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 rigors 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!

UF DEM ANGER ON THE GREEN

6. TANZ 6. DANCE

7. FLORET SILVA

7. THE NOBLE WOODS ARE BURGEONING

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus? Ah!
hinc equitavit,
eia, quis me amabit?
Floret silva undique,
nah mime gesellen
ist mir wê.
Gruonet der walt
allenthalben, wâ ist
min geselle else lange?
der ist geriten hinnen,
owî, wer soll mich minnen?

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!

8. CHRAMER, GIP DIE VARWE MIR

8. 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!
Minnnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch genuot

Shopkeeper, give me
colour to make my
cheeks red, 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

unde lat iuch in hohen eren
schouwen.

Seht mich an...
Wol dir werlt, das du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer
sicherliche.
Seht mich an...

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
gesund.
Swaz hie gat umbe,

and gives you
honor.
Look at me, etc.
Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures
you afford.
Look at me, etc.

9. ROUND DANCE

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.
Sweet rose-red lips,
come and make me
better.
Those who go round, etc.

10. WERE DIU WERLT ALLE MIN

10. IF ALL THE WORLD WERE MINE

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

If all the world were mine
from the sea to the Rhine,
I would do without it
if the Queen of England
would lie in my arms. Hey!

II. IN TABERNA II. IN THE TAVERN

11. ESTUANS INTERIUS 11. 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.
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,

Burning inside
with violent anger,
bitterly
I speak 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,
then I am a fool, like
a flowing stream,
which in its course
never changes.
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 a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,

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.

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 too eager for the
 pleasures of the flesh
 more than for salvation
 my soul is dead
 So I shall look after the flesh.

12. OLIM LACUS COLUERAM

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! etc.
 Nunc in scutella iaceo,
 et volitare nequeo,
 dentes frendentes video:
 Miser, miser! etc.

12. ONCE I LIVED ON LAKES
The roasted swan sings:

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 spit;
 I am burning fiercely on the pyre;
 the steward now serves me up.
 Misery me! etc
 Now I lie on a plate,
 and cannot fly anymore,
 I see bared teeth:
 Misery me! etc.

13. EGO SUM ABBAS

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!
 Haha!

13. I AM THE ABBOT

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 cloth
 will call out:
 Woe! Woe!
 what have you done, vilest Fate?
 The joys of my life
 you have taken all away!
 Haha!

14. IN TABERNA QUANDO SUMUS

14. 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,
 sic quid loquar, audiat.
 Quidam ludunt,
 quidam bibunt,
 quidam indiscrete vivunt.

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.

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.

some win 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
 that the libertines drink,
 one for the prisoners,
 three for the living,
 four for all Christians,
 five for the faithful dead.
 six for the loose sisters,
 seven for the footpads in
 the wood.

Octies pro fratribus
 perversis,
 nonies pro monachis dispersis,
 monks,
 decies pro navigantibus,
 undecies pro discordantibus,
 duodecies pro penitentibus,
 tredecies pro iter argentibus.
 Tam pro papa quam pro rege

Eight for the errant
 brethren
 nine for the disperse-
 ten for the seamen,
 eleven for the squabblers,
 twelve for the penitent,
 thirteen for the wayfarers.
 To the Pope as to the king

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,
 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 iste, bibit ille,
 bibunt centum, bibunt mille.
 Parum sexcente nummate
 durant cum immoderate
 bibunt omnes sine meta,

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 & the maid drink,
 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.

quamvis bibant men te leta,
 sic nos rodunt omnes gentes
 et sic erimus egentes.
 Qui nos rodunt confundantur
 et cum iustis non scribantur.

However much the cheerfully drink
 we are the ones who 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.

Io, io, io! ...

Io, io, io!

III. COUR D'AMOURS III. THE COURT OF LOVE

15. AMOR VOLAT UNDIQUE

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

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,
attamen consulite
per voster honor.
Tua pulchra facies,
me fey planszer milies,

pectus habens glacies,
a remender
statim vivus fierem
per un baser.

17. STETIT PUELLA

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

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt
misere.
Manda liet,
manda liet,
min geselle
chumet niet.

15. CUPID FLIES EVERYWHERE

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. DAY, NIGHT, AND EVERYTHING

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,
advise me at least,
by your honor.
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. A GIRL STOOD

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

18. IN MY HEART

In my heart
there are many sighs
for your beauty,
Ah! which wound me
sorely. Ah!
Mandaliet,
mandaliet,
my lover
does not come.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Mandaliet, etc.
Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula. Ah!
Mandaliet, etc.

19. SIE PUER CUM PUELLULA

Sie puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore surescente,
pariter e medio
propulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. VENI, VENI, VENIAS

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

21. IN TRUTINA

In trutina mentis dubia

fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave
transom.

Your eyes shine
like the rays of the sun,
like the flashing of lightning
which brightens the darkness. Ah!
Mandaliet, etc.
May God grant, may the gods grant
what I have in my mind
that I may loose
the chains of her virginity, Ah!
Mandaliet, etc.

19. IF A BOY WITH A GIRL

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. COME, COME, O COME

Come, come, O come,
do not let me die,
hyrca, hyrce, 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 THE BALANCE

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 EST IOCUNDUM

22. THIS IS THE JOYFUL TIME

Tempus est iocundum, o virgines, modo congaudete vos iuvenes. Oh, oh, oh! totus floreo, iam amore virginali totus ardeo! novus, novus novus amor est, quo pereo!	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!
---	--

Mea me confortat promissio, mea me deportant negatio. Oh, oh, oh! etc. Tempore brumali vir patiens, animo vernali lasciviens. Oh, oh, oh! etc. Mea mecum ludit virginitas, mea me detrudit simplicitas. Oh, oh, oh! etc. Veni domicella, cum gaudio, veni, veni, pulchra, iam pereo. Oh, oh, oh! etc.	I am heartened by my promise, I am downcast by my refusal. Oh! oh! oh! etc. In the winter man is patient, the breath of spring makes him lust. Oh! oh! oh! etc. My virginity makes me frisky, my simplicity holds me back. Oh! oh! oh! etc. Come, my mistress, with joy, come, come, my pretty, I am dying! Oh! oh! oh! etc.
--	---

23. DULCISSIME Dulcissime, Ah! totam tibi subdo me!	23. SWEETEST ONE Sweetest one! Ah! I give myself to you totally!
---	--

**BLANZIFLOR ET HELENA
BLANCHEFLEUR AND HELEN**

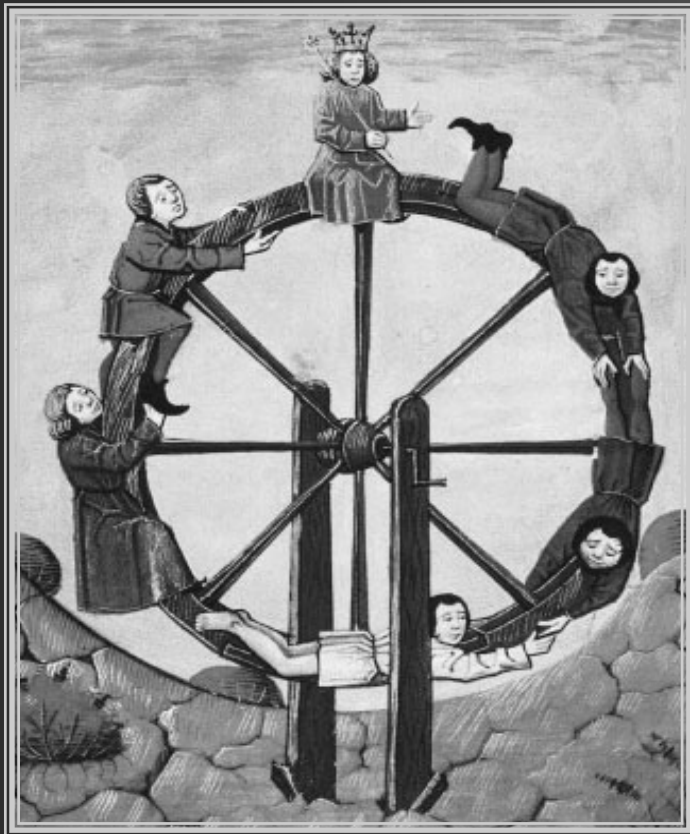
24. AVE FORMOSISSIMA
24. HAIL, MOST BEAUTIFUL ONE

Ave formosissima, gemma pretiosa, ave decus virginum, virgo gloriosa, ave mundi luminar ave mundi rosa, Blanziflor et Helena, Venus generosa!	Hail, most beautiful one, precious jewel, Hail, Pride among virgins, glorious virgin, Hail, light of the world, Hail, rose of the world, Blanchefleur and Helen, noble Venus!
--	--



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--	--



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Lynn Jones - Musical Director - Leading Notes Youth Choir



Lynn has been passionate about performing arts since a young age. In 1976 she joined Natal Performing Arts Company in Durban, South Africa and sang in opera and oratorio as a part of the Chorus until she immigrated to Australia in 1994. Lynn studied Speech and Drama at Natal University, and continues to study singing pedagogy, regularly attending workshops in Melbourne as a part of her professional development. She is a full member of Australian National Association of Teachers of Singing. Lynn formed Leading Notes Youth Choir Inc. in 2006 to provide an opportunity for our local youth to sing in a community choir. She continues to seek exciting artistic experiences for the choristers and is thrilled to have been invited to join Carmina Burana with Leading Notes Youth Choir performing the Regazzi.



Almighty God, heavenly Father, who hast
blessed us with the joy and care of children,



Give us light and strength
so to train them, that they
may love whatsoever things
are true and pure and lovely
and of good report,

Following the example of their **B**aviour,
Jesus **C**hrist.

Amen



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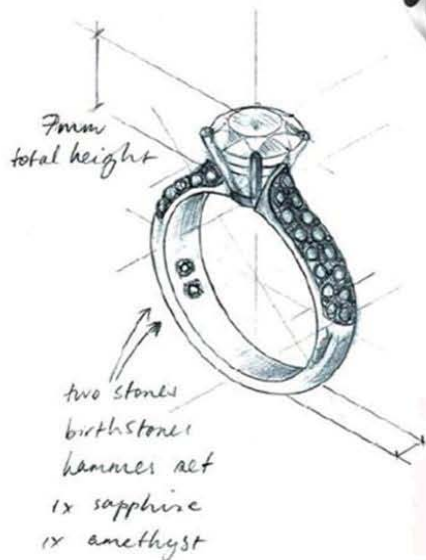
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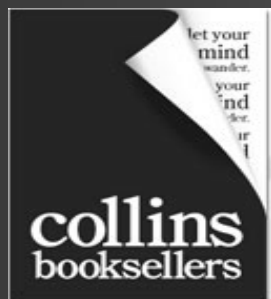
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