



SAN FRANCISCO CHORAL SOCIETY

5th
ANNIVERSARY



Summer
Festival
Chorus

CORFF Carmina BURANA



&

WORLD PREMIERE

by ERIC TUAN

THREE PORTRAITS

Voices of Chinese American Women
from Early California

ROBERT GEARY, CONDUCTOR
CALIFORNIA CHAMBER SYMPHONY

AUGUST 15 • 2026 • 7pm
DAVIES SYMPHONY HALL

SAN FRANCISCO CHORAL SOCIETY

A premier symphonic chorus, inspiring and enriching people's lives through the joy and power of choral music

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Welcome!

Good evening and welcome to the San Francisco Summer Concert. We are happy to celebrate this music with you.

Music can be thought of as a prism that reflects and refracts the interior spectrum of the human experience. Tonight we will travel through that prism to two very different destinations.

First we will explore Eric Tuan's revelatory *Three Portraits: Voices of Chinese American Women from Early California*. The illumination of the experiences of Mary Tape, Tye Leung Schulze, and Yoke Leen cast light on the past actions of "We, the People" and the government of the United States with respect to immigration and treatment of non-Europeans. From this we can build a deeper sense of right action going forward. We, the People, need to learn from our history and do better if we truly believe that all people are entitled to life, liberty, and the pursuit of happiness. Are we only aspirational, or can we actually rise above populist prejudice and fear of "others". Thank you, Eric Tuan, for giving us beautiful music to help us understand and heal the wounds caused by those who came before us.

After intermission we will again travel through the prism to a world of where the wheel of fortune is master of us all. Spring has sprung, love is in the air. What does the wheel have in store for you? Carl Orff's *Carmina Burana* was a notable departure from the extended chromaticism, atonal and serial adventures of 20th century composition. In some miraculous way, using brilliant modern orchestration, Orff transports us back to the 13th century as he sets profane poetry that shines the light on fate, drinking, gambling, love and desire, and irreverence. In other words, Carl Orff's *Carmina Burana* bends the prismatic light to shine on everything excluded from sacred liturgical texts. What fun this is for all of us.

Welcome to the revel and thank you for joining us.



Robert Geary

Artistic Director

Meet the Composer

COLE THOMASON-REDUS WILL LEAD AN INTERVIEW
WITH COMPOSER ERIC TUAN

WORLD PREMIERE
COMMISSIONED BY THE SAN FRANCISCO CHORAL SOCIETY

ERIC TUAN (B.1990)

THREE PORTRAITS:
Voices of Chinese American Women
from Early California

— INTERMISSION —

CARL ORFF (1895–1982)

Carmina
BURANA

SAN FRANCISCO YOUTH CHORUS
CALIFORNIA CHAMBER SYMPHONY

CHELSEA HOLLOW*, SOPRANO
SAM FAUSTINE*, TENOR
EUGENE BRANCOVEANU, BARITONE
JOHAN CASAL*, DANCER

LIZZY STEWARD*, DANCER
ADRIA SWAN*, DANCER
MERCURY VAN SCIVER*, DANCER
*SF CHORAL DEBUT

ROTIMI AGBABIAKA, STAGE DIRECTOR
ROBERT GEARY, CONDUCTOR

ROBERT GEARY, ARTISTIC DIRECTOR



ROBERT GEARY, Artistic Director of the San Francisco Choral Society since 1995, is also the founding Artistic Director of Volti, and is now Artistic Director emeritus of the Piedmont East Bay Children's Choir and the Golden Gate International Choral Festival. His multi-dimensional commitment to the choral arts for five decades has led him and his choirs to national and international prominence.

Geary has conducted first performances of nearly 200 compositions in dozens of countries, served as a clinician and guest conductor in the US, Finland, Denmark and Singapore. His choirs have been recognized in the US by invitations to perform for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodaly Educators, and the College Music Society.

He has led the San Francisco Choral Society to a robust position as a keeper of the traditional repertoire and an innovative force in the commissioning and performance of new works for chorus and orchestra. In addition to performing the great works for chorus and orchestra, the Choral Society has commissioned numerous works, most recently Brontë, a cycle by Ola Gjeilo that was given its première in November of 2023.

Under his direction since its founding in 1979, the professional vocal ensemble Volti has become recognized as one of the most accomplished new music ensembles in the United States. In 2023 Chorus America awarded Volti the Margaret Hillis Award for sustained artistic accomplishment and organizational strength. His dedication to new music has encouraged the careers of several leading composers.

Until stepping down as Artistic Director in 2019, he oversaw the development of the Piedmont East Bay Children's Choir, an innovative education and performance program with a record of competition success at the highest international standard. With his guiding vision, the Golden Gate International Children's and Youth Choral Festival has become part of the international choral environment, bringing thousands of young singers from dozens of countries to California for performances and competitions.

Recipient of the 2023 Michael Korn Award from Chorus America for a lifetime of significant contributions to the professional choral art, he has also received awards from Music Mundi for Outstanding Conductorial Achievement in Giessen Germany, from the Miedzyzdroje Festival in Poland for Artistic Interpretation, from KDFC for Music Educator of the Year Award, and from the Lois Blair Rawlings for Educational Inspiration. His choirs have received ASCAP's award for Adventurous Programming nine times, more than any other conductor in the history of the award.

Geary's choirs can be heard on recordings with many labels including Other Minds, Harmonia Mundi, Koch International, Swiss International Radio, Ablaze and Innova. They have performed for radio, television, opera, symphony and music festivals nationally and internationally.

Geary also has prepared choirs for some of the world's leading conductors, including Esa Pekka Salonen, Helmuth Rilling, Robert Shaw, Kurt Herbert Adler, Edo de Waart, Krzysztof Penderecki, Herbert Blomstedt, Dale Warland, Kent Nagano and Michael Tilson Thomas.

CHELSEA HOLLOW – SOPRANO

Dazzling audiences with her easy coloratura, storytelling, and passionate performances, Chelsea Hollow loves finding new ways of connecting her art to the world around her. Recent premieres and operatic performances include Harvey Milk Reimagined and Birds and Balls with Opera Parallèle, Dolores with West Edge Opera, and Midsummer Night's Dream & Albert Herring with Pocket Opera. Favorite traditional roles include Die Königin der Nacht (Die Zauberflöte/Mozart), Zerbinetta (Ariadne auf Naxos/Strauss), and Olympia (Les Contes d'Hoffmann/Offenbach). Concert appearances include Mozart's Exsultate Jubilate with Zephyr Symphony, Concerto for Two Orchestras (Gubaidulina) with the Berkeley Symphony, Carmina Burana (Orff) and

Beethoven's 9th Symphony with the Golden Gate Symphony Orchestra. In 2023, Aerocade Music released her debut album, Cycles of Resistance, including 22 commissions in 8 languages chronicling international stories of human resilience. In recognition of this project, Chelsea presented on a panel hosted by the United Nations' Office of Human Rights to discuss Art and Activism.



SAM FAUSTINE – TENOR

Sam Faustine is an award-winning San Francisco-born-and-raised musician and actor who performs a wide variety of genres ranging from Baroque opera to modern musical theatre. Most recently, he played Dr. Lyman Hall in Paper Mill Playhouse's widely acclaimed production of 1776. Sam was a member of the first national tour of Broadway's A Christmas Carol and has made three appearances as a soloist with the San Francisco Symphony, most recently performing the Roasted Swan in Carmina Burana.

In musical theatre, Sam has appeared in Europe, China, and across the United States in roles such as Anthony in Sweeney Todd, Dr. Pomatter in Waitress, Tony in West Side Story,

Seymour in Little Shop of Horrors, Curly in Oklahoma!, and Candide in Candide. In addition to his stage career, Sam performs with many early music and sacred music ensembles across the country, most notably the internationally touring Byrd Ensemble.

Sam has been part of two GRAMMY Award-winning projects: Terry Riley's Sun Rings (Best Engineered Album, Classical, 2020) and Saariaho's Adriana Mater (Best Opera Recording, 2025). When not performing classical music and musical theatre, Sam sings in an QUEEN tribute band portraying Freddie Mercury. @samfaustinesf · www.samfaustine.com



EUGENE BRANCOVEANU ▸ BASS

The Romanian baritone and Tony award winner, is best known for his portrayal as Marcello in Baz Luhrmann's production of Puccini's *La Bohème* on Broadway. He joined Opera San José as a Resident Artist in the 2019-2020 season portraying Eisenstein in *Die Fledermaus*, The Father in *Hansel and Gretel*, and Count Di Luna in *Il Trovatore*. He returned as a Resident for the 2021-2022 and 2022-2023 seasons as The Count in *The Marriage of Figaro*, Escamillo in *Carmen*, and Ford in *Falstaff*. Between 2014 and 2019 he sang such roles as Leporello, Conte Almaviva, Stan Kowalski, Escamillo and both Stubb and Starbuck for Opera San José.

After his successful apprenticeship At San Francisco opera's summer program Merola, he was awarded the position of Adler fellow at San Francisco Opera. During this time he sang, among others, The roles of: Tomski in Tchaikovsky's *Pique Dame*, Riccardo in *Italiana in Algeri*, the title role in *Don Giovanni*, the pilot in *The Little Prince*, Belcore in *Elixir of Love*, Enrico in *Lucia di Lammermoor* and Tarquinius in *Rape of Lucretia*.

His passion for modern opera is well documented in his numerous performances with Opera Parallèle And The Crucible in Oakland. For which he performed the roles of Philippe Glass' *Orpheus*, Nicomedes in *Young Ceasar*, Sam in *Minsk Man in Flight*, and the title role in *The Machine* by Clark Supryniewicz. Among them, *Rigoletto*, *Carmen*, *Don Giovanni*, *La Bohème*, *un ballo in maschera* and many others. His directing activities have also seen him create opera productions for San Francisco Opera, Mendocino Music Festival and Freiburg Opera.

ROTIMI AGBABIKA

ACTOR, WRITER, DIRECTOR, TEACHING ARTIST

Rotimi Agbabiaka is a San Francisco-based director, actor, writer, and educator. He most recently directed "Romeo and Juliet" (Stanford University), "The Tempest" (San Francisco Shakespeare Festival), "The Red Shades: A Trans Superhero Rock Opera" (Z Space) and assistant directed the opera "Harvey Milk: Reimagined" (Opera Parallèle).

A veteran performer with Beach Blanket Babylon and the San Francisco Mime Troupe, Rotimi has appeared in theatre, cabaret, and performance art productions from Off-Broadway to the Bay, with such companies as Panto In the Presidio, American Conservatory Theatre, Yale

Repertory Theatre, Playwright's Horizons (NYC), the Folger Shakespeare Theatre (DC), the Brava Theatre Center, OASIS, and The Stud. His award-winning one-man shows have toured the nation, receiving acclaim for his "fabulously charismatic" (DC Metro Weekly) and "whimsical" (The New York Times) performances. He teaches acting and solo performance at Stanford University. www.rotimionline.com



SOPRANOS

Rhea Lee Arajs	Rita Freimanis	Irene Lam	Priyanka Patel ~
Sara Asher	Anna Galer	Susan Lambert	Allison Rosengard
Ann Itakura Aversa	Michelle Gauvin	Louise Lee	Kate Sosin
Sydney Barada	Delia Gratta	Serena Liu	Stacey Street
Jennifer Benson	Marianne Grobbelaar ~	Georgia Madland	Pamela Tibbitts
Devi Brown	Jennifer Hansen	Lise McCarthy	Jennifer Tsang
Jessica Buchsbaum	Catherine Heagerty	Holly McKinzie	Colette Vesikula
Maureen Cannon	Elizabeth Hoover	Abigail Millikan-States	Morgen Warner
Rosalie Chi	Penelope Hough	Kit Murphy	Christina Warren
Carlin Chi*	Huijun Huang	Gitanjali Murthy*	Cristin Williams
Helen Couture Rodriguez	Oranuj Nui Janrathitikarn	Samantha Nelson	Charlotte Wong ~
Kat Cunico	Eileen Johnson	Siena Nguyen	Xin (Cynthia) Wu
Carol Donohoe	Amy Kelly	Khanh Nham	Michelle Zhu

ALTOS

Mary A Allen ~	Sarah FitzGerald	Ratu Maulana	Julene Smith Rhoan
Kathryn Anderson-Levitt	Sue Fleming	Kathy McMahon^	Veronica Soto
V. Emily Applegate	Judy Goldstein	Jessica Meyers	Sam Stainbrook
Alice Aronow	Genevieve Graves	Betsy Morris	Katie Wadley
Julie Baller Graves	Andrea Hasenstaub	Elizabeth Orbison*	Cindy Weinbaum ~
Maia Bhaumik	Wendy Heumann^	Jiwoon Park	Amanda Williford
Paula Chacon	Hinako Kawabe	Margot Pierluissi	Laura Wood
Ruth Chang	Rebecca Knoll	Hannah Prausnitz-	Priscilla Yang
Françoise Chanut	Thorfinn Lamb	Weinbaum	Lourdes Ylagan
Linda Crawford Jarrell	Maya Lee	Naveeno Rehm*	Julia Young
Ruth Dummel	Shirley Lui	Janet Scott^	Peili Zhu
Freya Edholm	Suzy Maska	Grace Seiberling	Pazit Zohar
Carol Emert	Gabriela Mastro	Laura Smith	

TENORS

Milli Beckers	Carlos Guillen	Kelly Neal	Pierre Teplitxky
Bill Chiles	Gary L. Harbison	Jamie Nicolson*	Ken Tipton
Ignacio Dayrit	Sam Kagan	David Rahdert	Bruce Tozier
Roger Fong	Todd Lane	Don Richards	Richard Votava
Jason Friedman	Vinny Machacek	Reuben Schwartz	Greg Williamson
Rich Gross*^	Kent MacMaster	Peter M. Tedeschi	Jed Wing

BASSES

William Abernathy	David Hathwell	Nat Kuhn ~	Benedikt Strebel
Russell Carrington	Chesley Herbert	Danny Lichtenfeld ~	Tony Ta
Jonathan Cohen*	Braxton Hicks	Ramey Littell	Brandon Tavshanjan
Kaj Edholm ~	Jubran Kanaan ~	Kevin McCarthy	Tom Traylor
Keith Fowler	Roger King	Matthew Nieder	Norman VanSpronsen
Maxwell Gibbs	Laurence Kueffer	Paul Nocero	Ben Wu
Jerry Godes ~	Ben Kuhn ~	Kary Rogers	Michael Zhao
Rob Gorlin			

SAN FRANCISCO YOUTH CHORUS

KATHERINE GERBER, FOUNDER, ARTISTIC DIRECTOR

Alexis Azelvandre
Mel Berkman
Anyia Biswas
Nikhil Biswas
Flora Brinkmann
Jaya Brough
Eve Carter
Sunny Chambliss
Sabina Cherny
Cerys Cherny
Brynn Coo-Giang
Madeline Dai
Charlie Dazols
Aria de la Jara-Burke
Freja Delort Brazee
Shailen Donde
Emma Edelman
Mia Felson

Kylie Felson
Delaney Flinn
Elena Glab
Lillet Gustavson
Kalin Houghton
Saarvi Inukonda
Audrey Kitses
Elliott Laponis
Ariisa Lau
Adele Makaranka
Paulina Makaranka
Avalyn Miller
Piper Nelson
Eva Niebres
Sophia Pappas
Emha Pham
Leeha Pham
Amelia Rahmani

Solène Roch
Zélia Roch
Yael Schindler
Cybelle Scott
Lila Shah
Sadie Shispinski
Olivia Soni
Adeline Spooner
Ada Strand
Harper Thomas
Emma Tihon
Lily Tihon
Awa Traore
Hazel Turnbaugh
Maggie Van der Mei
Scarlett Vena
Lucia Warren
Isla Wittenmeier

Having just celebrated their 10 year anniversary as a youth chorus of over 200 singers across grades K-12, SFYC recently commissioned and premiered a piece composed by Andrea Ramsey, Coastal Callings, at their annual Spring concert this past May. In its ten year existence, SFYC has toured to Anaheim, New Orleans, Chicago and New York, and has received high ratings and honors in numerous competitions and choral festivals. SFYC continues to thrive as a popular youth choir in SF, invited to perform for high profile events throughout the city, while maintaining an inclusive and engaging approach which attracts and retains singers from across the greater Bay Area. SFYC is strongly affiliated with CCDA, and ACDA and they now regularly send their singers to their All-State and Regional Honors Choir programs. SFYC also maintains strong ties with the Ruth Asawa School of the Arts, where several SFYC singers attend as Voice and Musical Theater majors.



Summer Festival Chorus 2024

Photo: Stacey Helley



California Chamber Symphony

1ST VIOLINS

Tatiana Freedland CM
Eugene Chukhlov
Anthony Chukhlov
Noelle Lai
Oliver Spivey
Maggie Cai
Debbie Spangler
Yunjie Ma
Michelle Maruyama

2ND VIOLINS

Iryna Klimashevskaya
Aaron Requiro
Dominic Glynn
Zoe Glynn
Loretta Taylor
Onyx Haddick
Timothy Cheung

VIOLAS

Patrick Kroboth
Samuel Seetapun
Colin Breshears
Ian Baker
Rebecca Reed-Lunn
Gordon Thrupp

CELLOS

Monica Scott
Melissa Lam
Illarion Gerskhovitch
Timothy Huang

BASSES

Kody Thiessen
Carlos Valdez

FLUTES

Leslie Chin
Denise Spivey
(also piccolo)
Gail Edwards

OBOES

Robin May
Robyn Smith
Bennie Cottone
(also English horn)

CLARINETS

Bruce Foster
(also piccolino)
Leslie Tagorda
(also bass clarinet)

BASSOONS

Kris King
Lynn Hileman

CONTRABASSOON

Lawrence Rhodes

TRUMPETS

Jonathan Knight
Barbara Hull
Carole Klein

HORNS

Scott Hartman
Erin Vang
Suzanne Chasalow
Beth Milne

TROMBONES

Katie Lambert
Don Benham
Jason Hébert

TUBA

Forrest Byram

TIMPANI

Marty Thenell

PERCUSSION

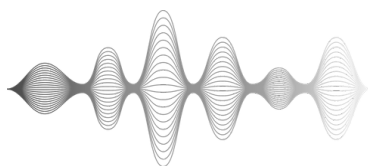
Mika Nakamura
Ward Spangler
Jimmy Chan
Divesh Karamchandani

PIANO

Bryan Baker
Sue Bohlin (celesta)

DANCERS

Johan Casal • Lizzy Steward • Adria Swan • Mercury Van Sciver



SF CHORAL NEW MUSIC FUND

ONE OF THE PILLARS OF SF CHORAL'S MISSION IS TO CONTRIBUTE TO THE CHORAL MUSIC REPERTOIRE BY INVESTING IN NEW COMPOSITIONS BY LEADING CONTEMPORARY COMPOSERS.

Once upon a time, the important responsibility of commissioning new music was held by clerics and princes, kings, and queens, wealthy benefactors and powerful patrons. These days, ordinary music lovers can be a part of creating the music which helps us come to terms with the world in which we live. We can pool our resources, no matter how modest, and ensure that the composers of our time are supported and encouraged to compose the works of today that will speak to future generations about the issues of import to us.

Signs of Grace, Oleksandr Shchetynsky, 2025

Brontë by Ola Gjeilo, 2023

To a Lost Year by Chiayu Hsu, 2022

teach your children by Pulitzer Prize winning composer David Lang, 2019

Terra Nostra, a full-length oratorio by Stacy Garrop, 2015

SEE THE REST OF THE LIST AT
SFCHORAL.ORG/NEW-MUSIC



Established in 1989, the San Francisco Choral Society is a nonprofit organization dedicated to the performance of significant, inspiring choral music. To date, we have shared our joy and enthusiasm for choral music with more than 60,000 concertgoers. Our year-round program offers singers the opportunity to perform major choral works with professional orchestras and soloists in front of live audiences. We provide low-cost music instruction to our singers in the form of classes and workshops. We have a student internship program, inviting outstanding local high school and college students to participate with us in the rehearsal and performance experience, at no cost to them. Our auditioned chorus has earned a reputation as one of the most accomplished choruses in the Bay Area.

SF Choral has presented great choral classics to packed audiences at venues throughout San Francisco, including regular performances at Davies Symphony Hall. We have performed the Brahms, Mozart, Duruflé, and Verdi Requiems and Britten's War Requiem, the Bach B-minor, Mozart C-minor, Haydn Lord Nelson, Bruckner, and Stravinsky Masses, Handel's Messiah and Israel in Egypt, Mendelssohn's Elijah, Monteverdi's and Rachmaninoff's Vespers, Bernstein's Chichester Psalms, and Orff's Carmina Burana. We have sung pieces by living composers, including Morten Lauridsen, Arvo Pärt, Kirke Mechem, and then-living composer Moses Hogan. And we have commissioned and premiered new works by composers Ola Gjeilo, David Lang, Mark Winges, Donald McCullough, Stacy Garrop, Felicia Sandler, Kirstina Rasmussen, and Emma Lou Diemer. We take great joy — and pride — in bringing these great choral works to our Bay Area community.

SF Choral's educational programs, rehearsals, and performances are financed through registration fees, volunteer efforts, individual contributions, employer matching-fund programs, concert ticket sales, program advertising, and contributions from the community at large.

Perpetua Society

"I have been inspired by the joy of singing and hearing the San Francisco Choral Society deliver outstanding performances of choral masterpieces and new commissioned works. Considering the immeasurable enjoyment I have received, how could I not want to give something back in return?"

—John Chapman

John Chapman passed away in the summer of 2014, within days of having performed with the San Francisco Choral Society his favorite piece — Brahms' *A German Requiem*. He, and his passion for choral music, will be sorely missed.

Helen Ishida Abramson
Stanley R. Abramson*
Anonymous
Linda K. Brewer
John Chapman*

Caroline Damsky
Peggy Hinrichs
R. Mackenzie Gordon*
Rich Gross
Paul Nocero

Cheryl Thompson*
Julia Young
Ortha Zebroski*

*Deceased

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER

LOUISE M. DAVIES SYMPHONY HALL

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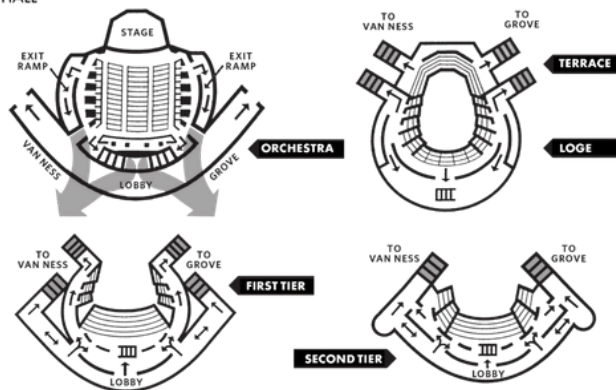
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ELIZABETH MURRAY, MANAGING DIRECTOR EMERITA

EXIT DIAGRAM

DAVIES SYMPHONY HALL

In an emergency,
follow any lighted
exit sign to the street.
Do not use elevator
or lobby stairs.
Walk, don't run.



The San Francisco War Memorial acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples.

ERIC TUAN (B.1990)



Recognized for his adventurous programming and passion for musical excellence, Eric Tuan brings a wealth of experience in the choral arts to the rehearsal hall and concert stage. He is currently in his fifth season as Artistic Director of the acclaimed Piedmont East Bay Children's Choir, where he oversees a rigorous choral training program serving 270 youth singers and leads its top ensembles in concerts and collaborations throughout the Bay Area, the United States, and abroad. As Artistic Director of Convivium, the chamber chorus he founded in 2012, he continues to present creative programs highlighting underrepresented compositional voices and themes of social justice. Tuan also serves as Director of Music and Organist at Christ Episcopal Church in Los Altos.

Tuan is also an active choral composer and is frequently commissioned by leading choral organizations, including Volti, Peninsula Women's Chorus, Cantabile Youth Singers of Silicon Valley, Schola Cantorum, Musae, and Vox Aurea. His music has been performed at state, regional, and national conventions of the American Choral Directors Association and Chorus America; by choirs throughout the USA, Canada, Finland, Denmark, the UK, and Belgium; and through broadcasts on BBC Radio 3 and Estonian Public Broadcasting. Often addressing contemporary social topics, his choral works can be purchased through E.C. Schirmer and through his website.

His dedication to the creation and exploration of new music has led him to conduct and perform the world premieres of over thirty works, including a program of new choral works celebrating the 500th anniversary of King's College Chapel, Cambridge. Tuan has sung professionally with Volti, Cappella SF, and the Philharmonia Baroque Chorale and received acclaim for his sensitive work as a collaborative pianist, continuo player, and répétiteur. Among his mentors and conducting teachers are Stephen M. Sano, Jameson Marvin, Craig Jessop, Robert Geary, Stephen Layton, Stephen Cleobury, and David Skinner.

Tuan received his B.A. in Music with Honors from Stanford University and a Master of Music in Choral Studies with Distinction from the University of Cambridge, which he obtained with the support of a Gates Cambridge Scholarship. He is a third-generation resident of California's San Francisco Bay Area of Chinese, Japanese, and Filipino descent.

I: The Letter of Mary Tape

The first movement sets excerpts from a letter by Mrs. Mary Tape, a pioneer in the fight against school segregation. Born in Shanghai, Tape came to San Francisco as a missionary ward at the age 11 and married a prospector from Taishan, Joseph C. Tape. When their eldest daughter, Mamie, turned eight years old, Mary attempted to send her to the nearest public school: Spring Valley Primary School, in what is now Cow Hollow. . .

... Denied entrance by the principal, Mary sued the San Francisco Board of Education. The case, *Tape vs. Hurley*, was settled in a landmark Supreme Court decision that established the right of children of color to attend public school in California.

Despite her family's win in the Supreme Court, Mamie Tape was still turned away from Spring Valley Primary School. In order to comply with the court decision, the Board of Education decided to set up a separate, segregated school for children of Chinese descent. In protest against the Board's decision, Mary Tape wrote a fiery letter to the local newspaper, the *Daily Alta California*, from which the text for this movement is drawn.



II: An Interview with Tye Leung Schulze

Bay Area historian Julia Flynn Siler, author of *The White Devil's Daughters: The Women Who Fought Slavery in San Francisco's Chinatown*, tells the remarkable story of the women who fought human trafficking in San Francisco's Chinatown. Among them was Tye Leung Schulze, who was born in San Francisco and moved to the Presbyterian Mission Home (now known as Cameron House) to avoid an arranged marriage. Nicknamed "Tiny", Leung worked with the home's leader, Donaldina Cameron, as an interpreter and aide. So effective was Leung in supporting Cameron's anti-trafficking efforts that she eventually became an assistant matron at Angel Island, the first Chinese woman to work for the U.S. Immigration Service. Photographed at the wheel of a Studebaker automobile by one newspaper, Leung was lauded as the "first Chinese woman in the world to exercise the electoral franchise" when she voted in the 1912 presidential primary. After being fired from her job at Angel Island for marrying a white immigration inspector, Leung provided social services for the Chinese American community while continuing her activism and becoming a pinball wizard.



The text for this movement is drawn from an interview Leung gave to the *San Francisco Examiner* about her first vote in May 1912. Cameron House remains an active nonprofit serving San Francisco's Chinese community today.

III: The Affidavit of Yoke Leen

One of the most remarkable voices from early California is Yoke Leen, a second generation Chinese American who left a powerful affidavit at the courthouse in Sonora (Tuolumne County) on February 21, 1910. Afraid of being abducted and sold into slavery, Leen left an affidavit with an attached photograph of her at the courthouse "in case I should be kidnapped". The historian Jean Pfaelzer, with whom I worked on my opera *Echoes of Eureka*, shared Leen's affidavit and photo in her books *Driven Out* and *California: A Slave State*, and I've been waiting to set it to music for many years.



CARL ORFF (1895–1982)



*Experience first,
then intellectualize.^[1]*

Carl Orff was born in Munich, Germany, the once political and cultural capital of independent Bavaria. He showed his musical talent at a young age. His mother, an accomplished pianist, taught him the fundamentals of harmony as a preschooler; and his father played piano duets with him. By the age of 16, he had written lieder, published a song cycle, and discovered an affinity with the music of Debussy.

He enrolled in a music academy, but he didn't like the uninspired approach to composition and left to become self-educated. Orff's collaborative work on stage music as Kappellmeister at Munich Kammerspiele, a decisive step in his musical development, was interrupted by military service in 1917. After a near-suffocation experience in the trenches of World War I, Orff suffered crying fits and nightmares. It was a devastating year, and he was troubled the rest of his life by manic depression and what some speculate may have been untreated bipolar mental illness.

When he returned to Munich, Orff studied late Renaissance and Baroque composers. He was also influenced by his contemporary Bertolt Brecht, who shared his passion for percussion. Orff used a variety of rhythmic and percussive instruments in a school for young girls, Schulwerk, that he founded with Hamburg artist Dorothee Günther. "Long studies and experimentations with [international music]—from Greece to Africa to Japan—led him to develop an approach to education of the child as a totality—one who communicates genuinely." Orff built a variety of percussion instruments for use in the school, assisted by his friend and celebrated harpsichord maker, Karl Maendler. Radio broadcasts of Schulwerk performances created a large demand for the Orff instruments.



About 1909, Orff became conductor for the Bach-Verein (Bach Society), which performed works by J.S. Bach and his contemporaries. He was labeled an avant-garde composer after his major role in preparing a rustic Bavarian arrangement of the St. Luke Passion from a manuscript attributed to Bach. In the late 1920s, Orff also joined a group of forward-looking musicians, Vereinigung für Zeitgenössische Musik (Alliance for Contemporary Music), which organized festivals featuring modern composers and old masters.

Meet our Composers (cont'd.)

How did this highly intelligent, shy, Catholic man, known for bohemian leanings, survive the Nazi era with its headquarters in Munich? Certainly the Nazis noticed his associations with Jewish and Marxist friends and his irreverent modernism. Unmoved by politics, Orff did not join the Nazi party. He focused instead on his school, tailoring the curriculum, as necessary, to Nazi direction in his use of folk music and broadening his music education system to include children throughout Germany. Although he considered emigrating because the hidden fact that his grandmother was Jewish put him at risk, he couldn't bear to leave his native Bavarian home. A certain amount of day-to-day pragmatism among local politicians allowed him and other artists enough latitude to survive and evolve, often surreptitiously.

Carmina Burana: *Secular Songs for Soloists and Chorus with Accompanying Instruments and Magic Tableaux*, as Orff originally titled it, was first performed at the Frankfurt Opera on June 8, 1937. A few critics initially condemned its exotic harmonies and sexual language as “degenerate,” but rave reviews prevailed. The Nazi regime soon embraced *Carmina*, hearing a Bavarian flavor they viewed as a celebration of early “Aryan” culture. When that regime fell and the war ended, the work's popularity continued to grow. As the title suggests, Orff intended it to be performed semi-theatrically, with dance sequences. *Carmina*'s initial performances were staged — a cosmological music-drama in Hamburg, a world-theater epic in Vienna, a country-manoir Minnespiel in Dresden and Stuttgart, a Hessian-Bavarian peasant play in Darmstadt, and an allegorical medieval mystery in Berlin. Though not often staged since then, *Carmina* has become an established part of classic choral repertory internationally and has been excerpted in diverse movie scores, television commercials, and even video games!



Carmina Burana embraces contemporary settings of ancient love poems, medieval drinking songs, and texts from ancient mythology. In the 13th century or earlier, a diverse group called Goliards (after a fictional patron saint) or Vagantes — unfrocked priests, runaway monks, and intellectuals—traveled through France, England, and Germany, earning their way with satirical songs in lilting bastard Latin verse. Several hundred of these songs surfaced in 1803 in a Benedictine abbey in southern Germany. . . .



... The songs range from expressions of tender love to uninhibited sexuality, from praise of nature to dark humor about mortality. Taken together, they celebrate pagan lust fueled by the awareness of life's brevity.

In the 25 songs he chose for *Carmina*, Orff used "many of his favorite structural elements: monody [a type of accompanied solo from the Renaissance], allusions to *Volslied* [folk songs], modal influence, a bareness in phrasing which, combined with repetitive techniques, bordered on the primitive but conveyed at the same time the impression of archetypal, elementary dynamics."

The musical influences are many: ancient Greek drama, Bavarian folksong, Gregorian chant, Baroque opera, and Stravinsky's *Oedipus rex* and *Les noces*.



The Wheel of Fortune from *Carmina Burana*

Carmina is underlined "by blazing winds, keening strings and booming percussion," and begins with one of the most dramatic and famous choruses ever written, "O Fortuna," an impassioned plea for Fate's good favor. In the face of Fortune's unstoppable wheel, the songs divide into three sections: "Primo Vere" (Spring), "In Taberna" (In the Tavern), and "Cour d'amour" (Court of Love).

"Primo Vere" portrays men and women awakening to nature. Latin verse paints beautiful pastoral imagery. But as flowers (*Flora*) scent the breezes and the sun (*Phoebus*) warms everything, Latin verse gives way to Low German, and poetic praise becomes a hormonal surge. In the last three spring songs, we hear the duple and triple dance rhythms of Bavarian folksong.

In the lyrics of "In Taberna," Dionysian rowdiness prevails in a peasant drinking fest. These songs reflect Orff's appreciation of Baroque opera ("Estuans interius" and "In trutina"), Greek drama (the funny and macabre "Cignus ustus cantat"), and Stravinsky ("In taberna quando sumus" and "Circa mea pectora" with percussive piano).



"Cour d'amour" begins with pervasive but arbitrary Cupid and ends with noble Venus. In between, lascivious play reigns, characterized in the line, "My virginity makes me frisky." The final song, "Blanziflor et Helena," moves from jubilant Dionysian revels to ecstatic spiritualism. Virgin, Whiteflower, Helen, and Venus are all terms of endearment for the beloved, a precious jewel (*gemma pretiosa*). Could this fulfillment but last forever; alas, Fortune's wheel continues its cycle, as do the seasons, underscoring our mortality.

Meet our Composers (cont'd.)

"With its concise style and rhythmic pregnancy, the music of Carmina Burana liberates the latent power of the texts to create their own images and comment on the imagines magicæ being staged under the unsettling aegis of the Goddess Fortuna."^[i] The rhythm so prevalent in Carmina became the principal characteristic of Orff's subsequent music. He viewed the piece as the beginning of his collected works and instructed his publisher to destroy all of his prior compositions. Orff took his place among the composers born in the 1890s who broke with neoclassicism: Prokofiev, Honnegger, and Hindemith.

— Carol Talbeck

i. Widely attributed to Orff, source unknown.

ii. Design for Creativity: a Symposium on Music, Movement, Language and Play, editors Martha Wampler and Ronald Koepler, Institute Press, Los Angeles 1976.

iii. Composers of the Nazi Era: Eight Portraits, Michael H. Kater, Oxford University Press, New York, 2000.

iv. Undated online article, "Carmina Burana," flying inkpot classical review, Adrian Tan with Ng Yeuk Fan.

v. New Grove Dictionary of Music and Musicians, "Carl Orff," Alberto Fassone, Grove, New York, 2001.



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Three Portraits
&
Carmina Burana

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Three Portraits:

I: The Letter of Mary Tape

Adapted from a letter of Mary Tape (1857-1934) to the *Daily Alta California* (April 16, 1885)

Dear sirs, Will you please to tell me! Is it a disgrace to be Born a Chinese? Didn't God make us all!!! What right! have you to bar my children out of the school because she is a chinese Decend. They is no other worldly reason that you could keep her out, except that. I suppose, you all goes to churches on Sundays! Do you call that a Christian act to compell my little children to go so far to a school that is made in purpose for them.

If it were not Mamie Tape you object to, then why didn't you let her attend the school nearest her home! Instead of first making one pretense Then another pretense of some kind to keep her out?

Mamie Tape will never attend any of the Chinese schools of your making! Never!!!

II: An Interview with Tye Leung Schulze

Adapted from an interview with Tye Leung Schulze (1887-1972) in the *San Francisco Examiner* (May 1912)

My first vote? – Oh, yes, I thought long over that. I studied; I read about all your men who wished to be president. I learned about the new laws. I wanted to KNOW what was right, not to act blindly...I think it right we should all try to learn, not vote blindly, since we have been given this right to say which man we think is the greatest...I think too that we women are more careful than the men. We want to do our whole duty more. I do not think it is just the newness that makes use like that. It is conscience.

III: The Affidavit of Yoke Leen

Adapted from an affidavit of Yoke Leen, given at the Sonora County Courthouse on February 21, 1910. Shared by Jean Pfaelzer in *Driven Out: The Forgotten War against Chinese Americans*.

State of California
Sonora, County of Tuolumne
21 day of February, 1910

YOKE LEEN, being first duly sworn, deposes and says:

I reside in the city of Sonora, State of California, and am the age of 36 years. That I am a native of the State of California, having been born in San Francisco, California. That I am about five feet tall and weigh about 110 pounds. That I have a scar on my face on the right side of the nose near the right eye and also a large scar on the right side of the mouth, also a small raised scar at the base of the index finger of the right hand and a small scar on the right hand about an inch below the wrist at the base of the thumb...

That this affidavit with the annexed photograph is made for the purpose of identifying me in case I should be kidnapped or in case any criminal charge should be brought against me and by reason of the fact that my husband, Charlie Jones, is now in jail charged with a criminal offense and I fear that his enemies may try to do away with me either by bringing some fictitious charge against me or by kidnapping and imprisoning me. The annexed signature is my name written in English and also in Chinese.



Mary Tape ca. 1880



Tye Leung Schulze in 1912



Yoke Leen in 1910

Carmina Burana

Notes and translations online from Isle of Wight Cantata Choir



1. O Fortuna

This is the most recognisable music from Carmina Burana and has been used in many other contexts to denote events of an epic or foreboding nature. Orff uses an endlessly repeating orchestral accompaniment to suggest the relentless turning of the Wheel of 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.

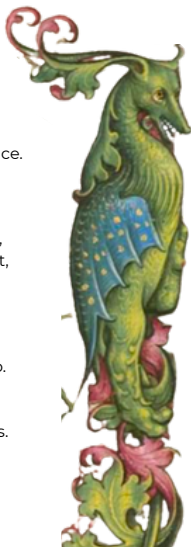
Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
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 turning wheel,
you are malevolent,
your favor is idle
and always fades,
shadowed,
and veiled,
you plague me too.
I bare my back
for the sport
of your wickedness.

In prosperity
or in virtue
fate is against me,
Both in passion
and in weakness
fate always enslaves us.
So at this hour
pluck the vibrating strings;
because fate
brings down even the strong,
everyone weep with me!



2. Fortune plango vulnere

In the first verse, the goddess Fortuna is depicted with hair on the front of her head but none on the back, signifying that you can grasp an opportunity if you see it coming, but not once it has passed. Hecuba, whose name is written below the hub of the wheel, is an object lesson in the capriciousness of fate. She was the wife of King Priam of Troy, and during the long Trojan War she saw her husband slain, her family destroyed, and the city razed. She herself was given as spoils to Odysseus. Thinking to save at least one member of the family, she sent her youngest son to the king of Thrace along with a large sum of money. The king basely slew the boy and stole the money. Hecuba exacted her revenge by blinding the king and killing his two sons. As the king's men pursued her, the gods finally pitied Hecuba and turned her into a dog, allowing her to escape. She threw herself into the sea and was drowned.

Fortune plango vulnere
stillantibus ocellis,
quod sua michi minera
subtrahit rebellis.

I bemoan Fortune's wounds
with weeping eyes,
for the gifts she gave me
she perversely takes away.

(cont'd...)



Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

It is true, what is written,
Opportunity has hair on her brow,
but from behind
she is bald.

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

On fortune's throne
I once sat, raised up
and crowned
with the blossoms of prosperity;
though I once flourished,
happy and blessed,
now I fall from the peak,
deprived of glory.

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

The wheel of fortune turns
and I descend, debased;
another rises in turn;
raised too high
the king sits at the top,
let him fear ruin:
for below the axle we read
Queen Hecuba.

3. Veris leta facies

Spring opens gently with long, languid, chant-like lines set for unison voices. Phoebus is the Greek sun-god, Flora, the Roman goddess of flowers, and Zephyrus, the god of the west wind. Philomena, the nightingale, and her sister Procne were Greek princesses who were brutally abused by another king of Thrace. As they fled his wrath the gods turned them into a swallow and a nightingale.

Veris leta facies
mundo propinatur,
hiemalis acies
victo iam fugatur;
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebrantur.

The merry face of spring
turns toward the world,
sharp winter
now flees, vanquished;
clothed in diverse garb
Flora reigns,
the sweet sounds of the woods
praise her in song. Ah.

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

Reclining in Flora's lap
Phoebus once again
smiles, now covered
with many-colored flowers.
Zephyr breathes
nectar-scented breezes.
Let us rush to compete
in the race of love. Ah.

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

With harp-like tones
the sweet nightingale sings,
the meadows now laugh
covered with many flowers,
a flock of birds takes flight
through the pleasant forests,
a chorus of virgins
promises a thousand joys. Ah.

(cont'd.)

4. Omnia sol temperat

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

The sun, pure and gentle,
warms all things,
and again reveals to the world
the face of April,
a man's soul
is urged toward love
and joys are ruled
by the boy-god.

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

The renewal of all things
in spring's festivity
and spring's power
bid us all rejoice;
it shows us the familiar way,
and in your springtime
it is right and true
to keep what is yours.

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

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

5. Ecce gratum

A vocal fanfare heralds spring's arrival in earnest. Paris in the last line was the son of Priam and Hecuba. In return for judging Venus the fairest of the goddesses (as if there were any contest!) he was granted the love of the most beautiful woman in the world. Unfortunately for him, that turned out to be Helen, wife of King Menelaus of Sparta. Paris abducted the willing Helen, the event which precipitated the Trojan War.

Ecce gratum
et optatum
ver reducit gaudia,
purpuratum
floret pratum,
sol serenat omnia.
Iam iam cedant tristia!
Estas redit,
nunc recedit
Hyemis servitia.

Behold the pleasant
and long-sought
spring brings back joy,
purple flowers
fill the meadows,
and the sun brightens everything.
Sadness is now at an end!
Summer returns
and the harshness of winter
now recedes. Ah!

Iam liquescit
et decrescit
grando, nix et cetera;
Bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera
qui nec vivit,
nec lascivit
sub Estatis dextera.

Now melting
and disappearing
is snow, ice and the rest,
Winter flees,
and Spring sucks
at Summer's breast;
it is a wretched soul
who neither lives
nor loves
under Summer's rule. Ah!

Gloriantur
et letantur
in melle dulcedinis,

They glory
and rejoice
in the honeyed sweetness

(cont'd. . .)



qui conantur	who strive
ut utantur	to enjoy
premio Cupidinis:	Cupid's reward:
simus jussi Cypridis	at Venus' command
gloriantes	let us glory
et letantes	and rejoice
pares esse Paridis.	in being the equals of Paris. Ah!

6. Tanz

An instrumental number, this is a vigorous dance propelled forward by alterna-ting duple and triple meters.

7. Floret silva nobilis

This is a charming vignette of flirtation, written in Latin and then repeated in German. The women idly wonder where their former lover has gone. The men are quick to reply that he has ridden away. The women somewhat archly respond "I wonder who will love me now?" Orff takes advantage of the opportunity for some musical tone painting, with the timpani providing the horse's hoofbeats and a gradual diminuendo in the chorus as the lover rides away.

Floret silva nobilis floribus et foliis.	The noble forest blooms with flowers and leaves.
Ubi est antiquus meus amicus? Hinc equitavit! Eia, quis me amabit?	With flowers and leaves. Where is my lover of old? He has ridden away! Alas, who will love me?
Floret silva undique nah mime gesellen ist mir wê.	The woods are blooming all around, but I am pining for my love.
Gruonet der walt allenthalben, wâ ist min geselle also lange? Der ist geritten hinnen! O wi, wer sol mich minnen?	The woods are greening all around, why is my lover away so long? He has ridden off. Who will love me?

8. Chramer, gip die varwe mir

Women of somewhat dubious virtue are advertising their charms to the young men, who provide a wordless response as they consider the offer.

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!	Merchant, give me rouge to make my cheeks red, so that I can make the young men love me whether they will or not. Look at me, young men! Let me please you!
Minnet, tugentlich man, minnecliche vrouwen! minne tuot iu hoch gemout unde lat iuch in hohen eren schouwen. Seht mich an, jungen man! Lat mich iu gevallen!	Virtuous men, give your love to lovely women! Love ennobles your spirit and lets you shine in high honor. Look at me, young men! Let me please you!
Wol dir, werlt, daz du bist also freudenriche! Ich wil dir sin untertan	Hail, o world so rich in joys! I will be obedient to you



durch din liebe immer sicherliche.
Seht mich an,
jungen man!
Lat mich iu gevallen!

because of the pleasures you afford.
Look at me,
young men!
Let me please you!

9. Reie

This is a three-part dance section. The first is a rather courtly dance set for orchestra alone. Swaz hie gat umbe is a dance round, like a Maypole dance, employing a bit of medieval reverse psychology: the women who dance ostensibly want to go the whole summer without a man. Chume is a bit more seductive, if the reverse psychology does not work. The men join in soft accompaniment. Their rhythm contrasts with the rhythm of the melody, which is as close as Orff gets to polyphonic texture

Swaz hie gat umbe
daz sint allez megede
die wellent ân man
allen diesen sumer gan!

Those who dance around
are all maidens
who want to do without a man
the whole summer long!

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

Come, come, my love,
I long for you,
I long for you,
come, come, my love.

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

Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

10. Were diu werlt alle min

This fixation with the Queen of England bears some explanation. The queen in question was Eleanor of Aquitaine, the richest, most beautiful, most ambitious and certainly the most notorious woman of the 12th century. She inherited vast wealth at the age of fifteen. Her court was a magnet for the budding troubadour movement, and the rules of medieval chivalry were developed there. She first married the prim Louis VII of France. When he went on crusade, she joined him, leading a company of women bearing armor and wearing clothes cut after a manly fashion. It was not only a great scandal but a great fiasco, prompting the pope to write a bull forbidding women to ever accompany a crusade again. When she returned to France she promptly had her marriage to Louis annulled (another scandal) and just as promptly married the much younger Henry of Anjou (an even bigger scandal), who became Henry II of England two years later. And with another turn of the Wheel of Fortune, her marriage to Henry set into motion events which directly led to the Magna Carta and the Hundred Years' War.

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

Were all the world mine
from the sea to the Rhine,
I would give it all up
to have the queen of England
lie in my arms.



11. Estuans interius

This is the only poem in Carmina Burana which can be linked with a specific person, in this case the man known only as the Archpoet (c. 1130-1165). He was born a gentleman, enjoyed the patronage of the Archbishop of Cologne, traveled extensively and died of illness at a young age. His poetry was known for its clever-ness, word plays, sardonic wit and self-deprecating humour. His Confession, from which these five verses are taken, might serve as a credo for the goliard movement. . . .

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

Burning inwardly
with strong anger
in my bitterness
I speak to my soul:
created from matter,
from the ashes of the earth
I am like a leaf
with which the winds play.

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

If it is proper
for the wise man
to build his foundations
upon stone,
then I am a fool,
like a flowing river
whose course
is always changing.

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

I am carried along
like a ship without a steersman,
as a wandering bird
is carried along paths of air;
chains cannot hold me,
nor locks imprison me,
I seek out men like myself
and join with the depraved.

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

To me a serious heart
seems too grave a thing;
a joke is pleasant
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
for she never dwells
in faint hearts.

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

I travel the broad path
as is the way of youth,
I give myself up to vice,
heedless of virtue,
more greedy for pleasure
than for salvation,
my soul is dead
so I look after the flesh.



12. Olim lacus colueram dinner.

Rather inebriated and out of focus music accompanies this tenor solo, sung from the point of view of the unfortunate main course at dinner.

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

Once I lived on lakes,
Once I was beautiful
when I was a swan.
Miserable me!
Now black
and roasting fiercely!

Girat, regirat garcifer;
me rogos urit fortiter;
propinat me nunc dapifer.
Miser, miser!

The servant turns me on a spit,
I burn fiercely upon the pyre,
the waiter now serves me up.
Miserable me!

Modo niger
et ustus fortiter!
Nunc in scutella iaceo,
et volitare nequeo
dentes fredentes video.

Now black
and roasting fiercely!
Now I lie upon a plate,
and can fly no more,
I see gnashing teeth.

Miser, miser!
Modo niger
et ustus fortiter!

Miserable me!
Now black
and roasting fiercely!



13. Ego sum abbas Cucaniensis

This satirical song is set in a parody of Gregorian chant, punctuated by alarm bells rather than cathedral chimes. Cockaigne was a mythical, nonsensical place. Decius was the spurious patron saint of gamblers. The gambler who is (quite literally) fleeced cries out "Wafna!"—an exclamation of dismay.

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!

I am the abbot of Cockaigne
and my congregation is of drinkers,
and my desire is to be in the order of gamblers,
and whoever seeks me out in the tavern by morning
will depart naked by Vespers,
and thus stripped of his clothes, will cry out:
Wafna, wafna!
What have you done, most vile fortune?
You have taken away
all the joys of my life!



14. In taberna quando sumus

This is undoubtedly the most all-inclusive drinking song in the history of music. It opens with a description of the typical behaviour in the tavern and follows with thirteen toasts encompassing every group of people imaginable. Then there is a comprehensive list of who is drinking, and the poem ends with a parody of a phrase from the Requiem Mass, "Let those who slander us be confounded and let their names not be recorded in the Book of the Righteous." Orff sets this as a virtuoso patter song for three-part men's chorus. He takes advantage of the percussive qualities of repeated words like *quidam* and *bibit* to reinforce the march-like beat of the music.

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.

When we are in the tavern
we do not consider our mortality,
but we hurry to gamble
which always makes us sweat.

Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

What happens in the tavern
where money is host,
is something you may well ask,
so listen to what I say.

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

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
while others win new clothes,
and others are dressed in sacks.
Here no one fears death
but throws the dice in the name of Bacchus.

Primo pro nummata vini
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinqies pro fidelibus defunctis,
sexies pro soroibus vanis,
septies pro militibus silvanis,
(cont'd. . .)

First, it is to the wine merchant
that the libertines drink;
next they drink to prisoners,
third, they drink to the living,
fourth, they drink to all Christians,
fifth, they drink to the faithful departed,
sixth, they drink to the wayward sisters,
seventh, they drink to the soldiers in the forest,



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

Eighth, they drink to the errant brothers,
Ninth, they drink to the dispersed monks,
Tenth, they drink to sailors,
Eleventh, they drink to squabblers,
Twelfth, they drink to the penitent,
Thirteenth, they drink to travelers.
They drink without restraint
to the pope as well as to the king.



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

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the quick man drinks, the slow man drinks,
the white man drinks, the black man drinks,
the faithful man drinks, the aimless man drinks,
the bumpkin drinks, the sage drinks,

Bibit pauper et egrotus,
bibit exsul 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.

The pauper and the sick man drink,
the exile and the stranger drink,
the boy drinks, the old man drinks,
the bishop and the deacon drink,
the sister drinks, the brother drinks,
the old woman drinks, the mother drinks,
this one drinks and that one drinks,
a hundred drink, a thousand drink.
Six hundred coins scarcely suffice,
for everyone drinks immoderately
and without measure.

Quamvis bibant mente leta,
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Although they cheerfully drink,
they all slander us,
and thus we become poor.
May those who slander us be confounded
and not be written in the book of the just.



15. Amor volat undique

Amor volat undique,
captus est libidine.
Iuvenes, iuvenule
coniunguntur merito.

Cupid flies everywhere,
seized by desire.
Young men and young women
together, as is right

Siqua sine socio,
caret omni gaudio;
tenet noctis infima sub intimo
cordis in custodia:
fit res amarissima.

The girl without a lover
misses out on all joys;
she holds the dark night hidden
in her inmost heart:
it is a most bitter thing.



16. Dies, nox et omnia

This is a rather affected and foppish love song complete with coloratura passages set for the baritone in a mixture of Latin and French, a parody of the chivalrous style.

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

Day, night and everything
is against me;
the chattering of maidens
makes me weep,
and often sigh,
and makes me more afraid.

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

O friends, you are toying with me,
you do not know what you are saying,
spare me in my misery,
great is my sorrow,
advise me, at least,
for your honor.

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

Your beautiful face
makes me weep a thousand times,
you have a heart of ice.
To restore me,
I would be revived
by a single kiss

17. Stetit puella

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

A girl stood
in a red dress;
if anyone touched it,
it rustled.
Eia.

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

A girl stood
like a little rose;
her face was radiant
and her mouth in bloom.
Eia



18. Circa mea pectora

The baritone solo tries his hand at a seduction which is unlikely to have a successful conclusion as he lets slip what is truly on his mind. The women mock him with the refrain *manda liet* which the men sarcastically echo. They exact meaning of *manda liet* is a bit obscure, but the sense is "you'd better keep singing, it's not working."

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

In my breast
are many sighs
for your beauty
which distress me sorely.

Manda liet, manda liet
min geselle chumet niet.

Manda liet, manda liet
my lover is not coming.

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

Your eyes shine
like the sun's rays,
like a flash of lightning
which brightens the darkness.

Manda liet, manda liet
min geselle chumet niet.

Manda liet, manda liet
my lover is not coming.

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.

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

Manda liet, manda liet
min geselle chumet niet.

Manda liet, manda liet
my lover is not coming.

19. Si puer cum puellula

This is a slightly risqué song with some obvious double meanings, set for three-part men's chorus.

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

If a boy and a girl
linger together in a little room,
their union is a happy one.
Love rises up
equally between them,
boredom is driven away
and the age-old game begins
with their limbs, arms and lips.



20. Veni, veni, venias

The amorous heat is turned up a bit in this setting for double chorus. The men and women tease each other by calling them goats and bleating nazaza, referring to that animal's legendary sexual proclivity.

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

Come, come, oh, come,
don't make me die,
he-goat, she-goat, nazaza,
trillirivos!

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

Beautiful is your face,
the gleam of your eyes,
the tresses of your hair,
how beautiful your appearance!

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

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



21. In trutina mentis dubia

Set for soprano solo, *In trutina mentis dubia* contains a melody of simple but exquisite beauty.

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

In my hesitating feelings,
wanton love and chastity
oppose each other on the scales.
But I choose what I see,
and bend my neck to the yoke:
such a sweet yoke to which I submit.

22. Tempus est iocundum

The baritone solo, soprano solo, chorus and children's choir all stammer in anticipation of amorous bliss.

Tempus est iocundum,
o virgines,
modo congaudete,
vos iuvenes.

This is the time of joy,
O maidens,
Rejoice with them,
young men.

O, totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor est,
quo pereor!

O, I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!



Mea me confortat
promissio,
mea me deportat
negatio.

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

O, totus floreo, i
am amore virginali
totus ardeo,
novus, novus amor est,
quo pereo!

O, I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

Tempore brumali
vir patiens,
animo vernali
lasciviens.

In wintertime
a man is patient,
but with the breath of spring
he is amorous.

O, totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor est,
quo pereo!

O, I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

My virginity
leads me on,
my innocence
holds me back.

O, totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor est,
quo pereo!

O, I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

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

Come, my mistress,
with joy,
come, come, my pretty,
I am already dying.

O, totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor est,
quo pereo!

O, I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!



23. Dulcissime

The soprano solo finally surrenders to her passion in an impossibly high coloratura line that reaches D above high C.

Dulcissime, Ah!
totam tibi subdo me!

Sweetest one, Ah!
I give myself to you wholly!

24. Ave formosissima

This grandiose song is a parody of the Ave Maria, using similar titles to honour his beloved rather than the Virgin Mary. The final lines compare her to Blanche-fleur (the heroine of a popular 12th century romance), Helen of Troy, and even Venus herself.

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

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

25. O Fortuna

The music comes full circle as the opening chorus is reprised, reminding us that the Wheel of Fate continues in its inexorable turning.



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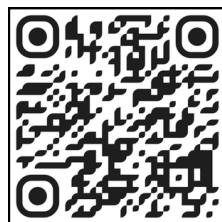


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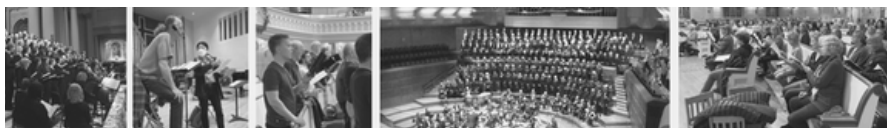
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