



# CU @ Boettcher

## Symphony Orchestra Combined Choirs

Gary Lewis, Conductor and Director of Orchestral Studies  
Greg Gentry, Director of Choral Studies

7:30 p.m., Tuesday, May 2, 2023  
Boettcher Concert Hall



College of Music

UNIVERSITY OF COLORADO **BOULDER**

# Welcome to CU @ Boettcher!



After COVID forced us to abandon our biennial CU at Boettcher series in 2020, I'm thrilled to welcome you back to one of our most important community engagement events of the year. We're going big with Carl Orff's *Carmina Burana*, featuring a combined chorus of 200, an orchestra of 85 and a guest appearance by 150 promising young musicians. That means we're involving all CU Boulder choirs, including the Festival Choir—a CU entity consisting of students and singers from the greater community. Those familiar with *Carmina* know it as a challenge for chorus and orchestra—in this case, the CU Symphony Orchestra—as well as three soloists, tonight including the talents of tenor Javier Abreu, baritone Andrew Garland and soprano Dawna Rae Warren, one of our fantastic graduate students.

Additionally, we're excited to present a world premiere commissioned by the Dr. C. W. Bixler Family Foundation—the Symphony No. 3 by composer Carter Pann, CU Boulder professor of composition. Subtitled “On The Importance of Our Democracy,” the five-movement, 17-minute work features “incredible grooves and wonderful rhythms,” according to our Director of Orchestral Studies Gary Lewis.

As its subtitle suggests, Pann doesn't shy away from current events. Indeed, as Lewis will attest, political underpinnings have always had a place in orchestral music and in his repertory at CU Boulder—from Dmitri Shostakovich's Fifth Symphony to William Grant Still's Afro-American Symphony. I, for one, can't wait to hear Pann's new work.

Of course, we're particularly proud to welcome gifted young musicians from El Sistema's music-training program who will offer a few short selections before we all join together for Beethoven's timeless and always relevant *Ode to Joy*.

This opportunity for hundreds of young musicians and emerging artists to perform before a large audience in a big concert hall is incredibly meaningful to them—and to us, as a college. That's why I'm especially glad that you're here.

Enjoy!

John S. Davis  
Dean, College of Music

CU at Boettcher is funded by the **Dean's Annual Fund** at the University of Colorado Boulder College of Music.  
Learn more at [colorado.edu/music/giving](https://colorado.edu/music/giving).

# Program

## Collaboration with El Sistema Colorado

*Featuring students from El Sistema Colorado's Prelude, Explorers, Jumpstart, Allegro, Crescendo and Cadenza classes.*

Selections will be chosen from the following:

### **A String Concerto**

Eva Borgen

arr. Katie Burns

### **French Folk Song**

Shinichi Suzuki

### ***Ode to Joy* Festival**

Ludwig van Beethoven

arr. Parrish

*El Sistema Colorado (ESC) removes the barriers to music by providing free music education for our children. Based in Denver's Curtis Park neighborhood, ESC has been serving under-represented communities in metro Denver for over 10 years. The Early Childhood and After-School programs, open to youth of ages and skill levels, focus on musical excellence, social-emotional learning and preparing students for a successful future—musical or otherwise.*

# Symphony Orchestra + Combined Choirs

## Symphony No. 3 – “On The Importance of Our Democracy” (2022)

*World Premiere*

Carter Pann (b. 1972)

- I. The Innocence
- II. Interlude I – Oboe, Harp, Strings
- III. Playing with Fire
- IV. Interlude II – Brass, Timpani
- V. City on the Hill – from John Winthrop’s 1630 sermon, “Dreams of a City on a Hill”

### — Intermission —

## *Carmina Burana*

Carl Orff (1895-1982)

FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)

1. O Fortuna (chorus)
2. Fortune plango vulnera (chorus)

I. PRIMO VERE (In Springtime)

3. Veris leta facies (small chorus)
4. Omnia Sol temperat (baritone)
5. Ecce gratum (chorus)

UF DEM ANGER (On the Green)

6. Tanz (orchestra)
7. Floret silva (chorus)
8. Chramer, gip die varwe mir (chorus)  
Reie (orchestra)  
Swaz hie gat umbe (chorus)
9. Chume, chum, geselle min (small chorus)
10. Were diu werlt alle min (chorus)

II. IN TABERNA (In the Tavern)

11. Estuans interius (baritone)
12. Olim lacus colueram (countertenor and male chorus)
13. Ego sum abbas (baritone and male chorus)
14. In taberna quando sumus (male chorus)

### III. COUR D'AMOURS (The Court of Love)

15. Amor volat undique (soprano and children's choir)
16. Dies, nox et omnia (baritone)
17. Stetit puella (soprano)
18. Circa mea pectora (baritone and chorus)
19. Si puer com puellula (male soloists)
20. Veni, veni, venias (double chorus)
21. In trutina (soprano)
22. Tempus est iocundum (soprano, baritone, chorus and children's choir)
23. Dulcissime (soprano)

### BLANZIFLOR ET HELENA (Blanziflor and Helena)

24. Ave formosissima (chorus)

### FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)

25. O Fortuna (chorus)

*Dawna Rae Warren, soprano*

*Javier Abreau, tenor*

*Andrew Garland, baritone*

*CU Combined Choirs*

*Gregory Gentry, Chorus Master*



# Program notes

## **Symphony No. 3 – “On The Importance of Our Democracy” (2022)**

*World Premiere*

*Carter Pann (b. 1972)*

Symphony No. 3 – “On The Importance of Our Democracy” is an expression of this composer’s culminating anxieties as our nation grapples with current insurgent, anti-democratic forces at the highest levels of government. There is no linear narrative or script presented here. Instead, I have attempted to portray a sense of personal insecurity through a general timeline congruent with the November 2022 midterm elections in the United States. This includes all the stories of political intrigue in lockstep during this time. My symphony is dedicated to a close friend who has revealed himself as a touchstone of balanced integrity in my life and in others’. Brian Scott Mason is currently the District Attorney of Adams and Broomfield counties in Colorado. During the 1990s, he served as an aide to the Clinton administration in the White House during its last years. This was followed by a Robert Bosch Foundation Fellowship to work as an American Fellow in the German Foreign Ministry and the German Parliament in Berlin. Mason subsequently received his law degree from the University of Colorado in 2006 when we met and lived for a time together. In 2016, he honored my wife and me by serving as the officiant of our marriage.

—*Program note by Carter Pann*

## *Carmina Burana*

Carl Orff (1895-1982)

If there is such a thing as the one-hit-wonder category in classical music, *Carmina Burana* certainly qualifies. Its composer, Carl Orff, wrote a number of other works, both before and after *Carmina Burana*, and he is also known for his *Schulwerke* (School works), a collection of music for children, and its accompanying pedagogical method of music education. However, nothing else Orff accomplished in his 87 years comes close to rivaling the fame and staying power of *Carmina Burana*.

In 1934, Orff first came across a collection of 13th-century poems compiled at the Benedictine monastery in Benediktbeuren, located in Bavaria, near Munich. *Carmina Burana* (Songs of Beuren) is an eclectic collection of over 200 poems and songs. Their themes range from religious ecstasy to secular love, lust, drunken debauchery and bawdy humor. Most of the poems are in Church Latin, although some feature a medieval Bavarian German dialect, and a few poems are in French. Several poems mix the languages together.

In setting these texts, Orff rejected the prevailing styles of German music that dominated the first third of the 20th century. Gone are the sophisticated harmonies, 12-tone rows, esoteric theoretical underpinnings and profound philosophical subtexts. Instead, Orff wrote strophic songs (melodies which do not develop or change from verse to verse), using basic harmonies derived from major, minor and modal scales. He also emphasized dynamic rhythms and spotlighted the percussion section. Most central of all, Orff chose texts that celebrate primal human experiences.

The 24 texts Orff selected are arranged in three large sections: 1. *Primo vere* (Spring) and *Uf dem Anger* (On the Green); 2. *In taberna* (In the Tavern); and 3. *Cour d'Amours* (Court of Love). The first section is preceded by *Fortuna Imperatrix Mundi* (Fortune, Empress of the World), the best-known section of *Carmina Burana*. The concept of the implacable Goddess of Fortune spinning her wheel to determine one's fate is the central theme of *Carmina Burana*, a medieval trope on "Eat, drink and be merry, for tomorrow we die." The authors of these poems, whose focus on earthly pleasures borders on the obsessive, were motivated by belief in the capricious, often malevolent, power of Fortune's wheel to destroy their lives.

*Primo vere* begins with a trilling figure in the piccolos, flutes, oboes and pianos, a musical birdcall signaling spring's awakening. The first three songs focus on the rejuvenation of the earth. They also link the first stirrings of spring with feelings of love and passion, which are also emerging from winter's long hibernation. The music is spare; in the first song, *Veris leta facies*, the chorus sings in unison octaves; the second, *Omnia Sol temperat*, features a baritone soloist and the barest wisps of accompaniment. Only when spring fully bursts forth, in *Ecce gratum*, do we hear vocal harmonies, accompanied by full orchestra. The subsection *Uf dem Anger* features a number of dances, both earthy (*Tanz*) and refined (*Reie*). The songs are full of flirtation and seductive promises.



*In Taberna* both celebrates and decries the effects of alcohol. *Estuans interius* is an operatic rant for baritone who declares, “My soul is dead/So I look after the flesh.” *Olim lacus colueram*, sung by tenor and accompanied by a plaintive bassoon solo, is told from the viewpoint of a swan being roasted on a spit at a drunken feast. *Ego sum abbas* parodies Gregorian chant. It tells of the fictional abbot of Cockaigne, who loses both his money and his clothing at the gambling table. The men’s chorus echoes his despairing cry of “Wafna!” *In taberna quando sumus* venerates, in a series of toasts, all who partake of drink. The men’s voices are accompanied by alternating bursts of brass and percussion with prosaic oom-pahs.

The songs of *Cour d’amours* focuses on the two main facets of love in medieval times: courtly love, the yearning for a chaste and usually unattainable lady (as in *Dies, nox et omnia*), and the frankly erotic (*Si puer cum puellula* and *Veni, veni, venias*). The soprano soloist expresses both longing and virginal hesitancy (*In trutina mentis dubia* and *Tempus est iocundum*); she later conveys her ecstasy with an orgasmic aria (*Dulcissime*). This section ends with the chorus’ grand quasi-religious paean to “the most beautiful one.” With language usually reserved for prayers to the Virgin Mary, she is compared to Helen of Troy, Blanchefleur, the heroine of a 12th-century romance, and Venus herself. Before anyone is allowed to linger in love’s realm, however, Fortune’s ever-spinning wheel returns for a final reminder of life’s unpredictability.

—Program note by Elizabeth Schwartz



# Texts + translations

## *Carmina Burana*

*Carl Orff (1895-1982)*

### **FORTUNA IMPERATRIX MUNDI**

#### **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!

### **FORTUNE EMPRESS OF THE WORLD**

#### **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!

#### **2. FORTUNE PLANGO VULNERA**

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 corruis  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;

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

## 2. I BEMOAN THE WOUNDS OF FORTUNE

I bemoan the wounds of  
Fortune  
with weeping eyes,  
for the gifts she made me  
she perversely takes away.  
It is written in truth,  
that she has a fine head of  
hair,  
but, when it comes to seizing  
an opportunity,  
she is bald.

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

The wheel of Fortune turns:  
I go down, demeaned;  
another is raised up;  
far too high up  
sits the king at the summit –  
let him fear ruin!  
for under the axis is written  
Queen Hecuba.

## I. PRIMO VERE 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 odore;  
certatim pro bravio  
curramus in amore.

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

## I. SPRING 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  
nectarscented breezes.  
Let us rush to compete  
for love's prize. Ah!

In harp-like tones sings  
the sweet nightingale,  
with many flowers  
the joyous meadows are  
laughing,  
a flock of birds rises up  
through the pleasant forests,  
the chorus of maidens  
already promises a thousand  
joys. Ah.

## 4. OMNIA SOL TEMPERAT

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 solemnibus vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuam retinere.

Ama me fideliter!  
fidem meam nota:

de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota.  
quisquis amat taliter,  
volvitur in rota.

#### 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

Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
florete pratum,  
Sol serenat omnia,  
iam iam cedant tristitia!  
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 Paradis.

#### 5. BEHOLD, THE PLEASANT SPRING

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

#### 6. TANZ

*(instrumental)*

### 7. FLORET SILVA

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 also lange?  
der ist geriten hinnen,  
owî, wer soll mich minnen?

### 7. THE NOBLE WOODS ARE BURGEONING

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

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe  
noete.

Seht mich an,  
jungen man!  
lat mich iu gevallen!

Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot iu hoch gemuot  
unde lat iuch in hohen eren  
schauwen.

Seht mich an...

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

Seht mich an...

### 8. SHOPKEEPER, GIVE ME COLOR

Shopkeeper, give me color  
to make my cheeks red,  
so that I can make the young  
men  
love me, against their will

Look at me,  
young men!  
Let me please you!

Good men, love  
women worthy of love!

Love ennobles your spirit  
and gives you 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. REIE

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

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

Suzer rosenvarwer munt,  
chum unde mache mich  
gesunt.

Swaz hie gat umbe,

### 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**

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!

**10. IF ALL THE WORLD  
WERE MINE**

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**

**11. ESTUANS INTERIUS**

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.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris

vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

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

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

**II. IN THE TAVERN  
11. BURNING INSIDE**

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,  
she never dwells  
in a lazy heart.

I travel the broad path  
as is the way of youth,  
I give myself to vice,  
unmindful of virtue,  
I am eager for the pleasures  
of the flesh  
more than for salvation,  
my soul is dead,  
so I shall look after the flesh.

## 12. 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 rogus 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  
the 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  
clothes he 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

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, audiatur.

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

Primo pro nummata vini  
ex hac bibunt libertini:  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quingies pro fidelibus  
defunctis  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis  
dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter argentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.  
Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, 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,  
quamvis bibant men te leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.  
Io, io, io! ...

#### 14. WHEN WE ARE IN THE TAVERN

When we are in the tavern,  
we do not think how we will  
go to dust,  
but we hurry to gamble,  
which always makes us  
sweat,  
What happens in the tavern,  
where money is host,  
you may well ask,  
and hear what I say.

Some gamble, some drink,  
some behave loosely.  
But of those who gamble,  
some are stripped bare,  
some win their clothes here,  
some are dressed in sacks.  
Here no-one fears death,  
but they throw the dice in the  
name of Bacchus.

First of all it is to the wine-  
merchant  
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.

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

they all drink without restraint.

The mistress drinks, the  
master drinks,  
the soldier drinks, the priest  
drinks,  
the man drinks, the woman  
drinks,  
the servant drinks with the  
maid,  
the swift man drinks, the lazy  
man drinks,  
the white man drinks, the  
black man drinks,  
the settled man drinks, the  
wanderer drinks,  
the stupid man drinks, the  
wise man drinks,

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

Six hundred pennies would  
hardly  
suffice, if everyone  
drinks immoderately and  
immeasurably.

However much the cheerfully  
drink  
we are the ones whom  
everyone scolds,  
and thus we are destitute.  
May those who slander us be  
cursed  
and may their names not be  
written in the book of the  
righteous.

Io, io, io!

### III. COUR D'AMOURS

#### 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.

### III. THE COURT OF LOVE

#### 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. 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 dolur,  
attamen consulite  
per voster honor.  
Tua pulchra facies,  
me fey planszer milies,  
pectus habens glacies,  
a remender  
statim vivus fierem  
per un baser.

#### 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. STETIT PUELLA

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

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

#### 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. CIRCA MEA PECTORA

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

Manda liet,  
manda liet,  
min geselle  
chumet niet.

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

Mandaliet, etc.

### 18. IN MY HEART

In my heart  
there are many sighs  
for your beauty,  
which wound me sorely. Ah!

Mandaliet,  
mandaliet,  
my lover  
does not come.

Your eyes shine  
like the rays of the sun,  
like the flashing of 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. SIE PUER CUM PUPELLULA

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

### 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. 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!

### 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 TRUTINA

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

### 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**

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!

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.

**22. THIS IS THE  
JOYFUL TIME**

This is the joyful time,  
O maidens,  
rejoice with them,  
young men!  
Oh, oh, oh!  
I am bursting out all over!  
I am burning all over with first  
love!  
New, new love is what I am  
dying of!

I am heartened  
by my promise,  
I am downcast  
by my refusal.  
Oh! oh! oh! 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. DULCISISIME**

Dulcissime, Ah!  
totam tibi subdo me!

**23. SWEETEST ONE**

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

**BLANZIFLOR ET HELENA**

**24. AVE FORMOSISSIMA**

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

**BLANCHEFLEUR  
AND HELEL**

**24. HAIL, MOST  
BEAUTIFUL ONE**

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

**FORTUNA IMPERATRIX  
MUNDI**

**25. O FORTUNA**

No. 1, repeated (*page 10*)

**FORTUNE, EMPRESS OF  
THE WORLD**

**25. O FORTUNE**

No. 1, repeated (*page 10*)

# Featured soloists

Dawna Rae Warren, soprano

Javier Abreau, tenor

Andrew Garland, baritone

# Symphony Orchestra

Gary Lewis, Director of Orchestral Studies

## Violin 1

Jonathon Winter

*Concertmaster*

Charles Bistodeau

Greg Abrell

Lucy Rissman

Veda Hingert-

McDonald

Joy Yamaguchi

Maria Faith Lane

Anna Lugbill

Jordan Gratomic

Zhiqi Liu

## Violin 2

Victor Avila-

Luvsangenden

*Principal*

Hailey Jang

Larina Gray

Sam Jarvis

Bebe Seidenberg

Dmitri Ascarrunz

Richi Hsieh

Anna-Claire Schultz

Alisa Johnson

Inga Well-Off-Man

## Viola

Daniel Moore

*Principal*

Allyson Stibbards

Emma Reynolds

Ashley Santore

Andy Sprinkle

Preston Yamasaki

Avedis Escandon

Hannah Bradshaw

Aaron Lockhart

Finn Cruit

## Cello

Peyton Magalhaes

*Principal*

Matthew Wiest

Louis Saxton

Joshua Vierra

Alex Engelhardt

Amy Delevoryas

Eric Vasquez

## Double Bass

Kurt Melandy

*Principal*

Isiah Holt

Victoria Bakewell

Micah Celedon

Joey Aigner

Jake Thurston

## Flute

Lauren Flaten

Ally Kreider

Grace Law

Joeli Schilling

## Oboe

Sophie Maeda

Taysia Petersen

Lisa Read

## Clarinet

Mark Bernard

Ashley Civelli

Yi Dong

Gracie Lime

Gleyton Pinto

## Bassoon

J.T. Holdbrooks

Bailey Holman

Sam Macken

Madison Triplett

## Horn

Max Braun

Stacy DeGarmo

Kira Goya

Natalie Miller

Phillip Palmore

Derek Rassinier

## Trumpet

Michael Brotherton

Isaac Ponce Urbina

Michael Winkler

## Trombone

Sebastian Alvarez

Caleb Arivett

Riley Bahin

Eric Brennan

Daniel Cosio

## Tuba

Cameron Holt

## Harp

Emily West

## Piano

Christine Teng

Gyuri Min

## Percussion

Sean Case

Christian De La Torre

Juli Ennis

Paul Finckel

Annalise Goetz

Gavin Kitchen

Elan Rochell-Share

# Combined Choirs

Gregory Gentry, Chorus Master

Jun Young Na, Assistant Chorus Master

Jessie Flasschoen Campbell, Ragazzi Chorus Master

## **Festival Chorus**

*Jason Gallardo,  
conductor*

*Megann Sala,  
conductor*

### **Soprano**

Megan Burns  
Alicia Dickinson  
Elena Dunn  
Marley Flanagan  
Keyla Gholipoursani  
Anna Hendricks  
Zoe Johnson  
Alayna Lauffer  
Jordan Lutes  
Allana Macrossie-  
Smith  
Presley Nemecek  
Alyssa Ram  
Isabella Rears  
Elena Rodriguez  
Sena Uctuk

### **Alto**

Jamie Albin  
Sue Baer  
Laif Bergo  
Iona Binnie  
Elizabeth Brown  
Christina Fernandez  
Miriam Gilbert  
Amy Haddon  
Maigh Jammu  
Elizabeth Knopp

Maci Meriwether  
Alexia Montalvo  
Steph Moser  
Elena Noguera  
Lauren Royce  
Nikki Smith  
Grace Yurkunas

### **Tenor**

Dhamma Kimpara  
Jamie Lammers  
Duke Mattie  
Levi Sarmiento  
Zach Waldron  
Tianyi Xu

### **Bass**

Samuel Beste  
Michael Coaty  
Daniel Cosio  
Corben Cox  
Tyler Hansen  
Peter Loden  
Declan Manion  
Kiel McKenzie  
Donald Schumann  
Eric Wang

## **Chamber Singers**

*Gregory Gentry,  
conductor*

*Jun Young Na,  
assistant conductor*

### **Soprano**

Josie Arnet  
Eponine Bell  
Catherine Blume  
Jessie Flasschoen  
Campbell  
Brianna Gress  
Axia Grunewald  
Jenny Peralta

### **Alto**

Halle Francis  
Maggie Freking  
Corey Murphey  
Noelle Romberger  
Alexis Rolls  
Megann Sala

### **Tenor**

Jason Gallardo  
Miles Gibbs  
Kirk Long  
Max McCord  
Alex Mehigan  
Miguel Ángel Ortega  
Bañales  
Eirik Skildheim

### **Bass**

Joey Aigner  
Christopher Apfelbach

Joseph Berrios  
Jun Young Na  
Erick Jensen  
O'Neil Jones  
Dan Wessler

## **Choral Union**

*Gregory Gentry,  
conductor*

### **Soprano**

Sarah Amirani  
Brenda Berganza  
Margot Brauchli  
Allison Cawthon  
Caitlin Czernik  
Kathy Frebel  
Julie Griffiths  
Amanda Keim  
Baiba Lennard  
Cathy Look  
Linda Lunbeck  
Natalya Paramonova  
Tambre Rasmussen  
Paula Ray  
Melodee Rodriguez  
Megan Townsend  
Leanne Walther

### **Alto**

Susan Bennett  
Trude Burnett  
Elise Corinne  
Rachel Flesner  
Marjorie Fowler  
Marcie Ginley

Eli Grimm  
Mary Lou Kizer  
Casey Klopp  
Emily Long  
Sara Neustadt  
Robin Pope  
Bonnie Richards  
Catherine Sparkman

### **Tenor**

Torin Blair  
Andy Cassidy  
Dean Fowler  
Tim Gulsrud  
Brandt Mason  
Paul Voakes

### **Bass**

David Bowers  
Greg Dieter  
Jeff Dixon  
Greg Fischer  
Kevin Harbison  
Jonathan Jacobson  
Chris Meline  
Mark Meyer  
Sam Miller  
Marc Painter  
Bal Patterson  
Jonathan Saul  
Philip Straffin  
Chris Walther

## **University Choir**

*O'Neil Jones,*  
*conductor*  
*Miguel Ángel Ortega*  
*Bañales, assistant*  
*conductor*

### **Soprano**

Jessica Connell  
Rori Fager  
Alyssa Keller  
Lizzie McMaster  
Catherine Newman  
Nika Plant  
Rebecca Rhodes  
Camila Rodriguez-  
Yanez

Anna Worlund  
Jacey Fischer  
Alyssa Ledford  
Keira Oppenheimer  
Anika Schulthess  
Greta Smith  
Danielle Swen  
Corvina Williams

### **Alto**

Lisa Gautreaux  
Alesa Moskal  
Esther San Diego  
Izzy Bodley  
Lau Marial  
Nikki Smith  
Sydney Talbot

### **Tenor**

Calen Brudos-Nockels  
Brett Chelf  
Milo Lewan  
Alex Little  
Aiden Palermo  
Sam Rowden  
James Smith  
Zane Zakroff

Salem Channel  
Brody Hartwig  
Cian Krueger  
Artemis Nopah  
Connor O'Brien  
Casey Prestidge  
Aaron Schneider  
Hunter Stricker  
Kaeden Tilak

### **Bass**

Eli Baumgarten  
Tyler Dowling  
Nathan George  
Gabe Harrison  
Jake Huebner  
Keenan Powell  
Jack Ramsey  
Kai Simons  
James Smith  
Carlos Taal Jimenez  
Cade Yoshioka  
Melvin Casillas-Muñoz  
Quinton Corry  
Sam Hodde  
Simmy Kifletsion  
Andy Muller

## **Treble Chorus**

*Jessie Flasschoen,*  
*conductor*  
*Noelle Romberger,*  
*assistant conductor*

### **Soprano**

Caitlin Alexander  
Adriana Cipponeri  
Julia Becker  
Kyra Ellison  
Eliana Feistner  
Bellina Kakkar  
Cookie Ludwick  
Paola Mendoza

Emma Nicolaou  
Avanka Perera  
Allie Renault  
Nora Want  
Ella Wilhelm-Kopatich

### **Alto**

Ruby Anderson  
Meagan Figgins  
Claire Ryan  
Sarah Smith  
Olivia Watrous  
Ellie Wooldridge

## **Waldorf University Choir**

*Emilie Bertram, Director*  
*of Choral Activities*

### **Soprano**

Ferguson Hanna  
Hannah Meyer  
Abigail Lumley  
Hannah Lange

### **Alto**

Tatum Phelps  
Dana Pioske  
Isabelle Gibbs  
Clare Sharpe  
Faith Sorenson

### **Tenor**

Ben Hemsworth  
Ethan Hexamer  
Eli Lozano  
Joshua Martin  
Benjamin Lockwood

### **Bass**

Aaron Mathahs  
Noah McLaughlin  
Thor Phelps  
Joseph Van Essen  
Riley Walton

## At the College of Music:

**320**

undergraduate students

**75%**

of required classes have fewer than  
20 students

**8:1**

student-to-faculty ratio

**25%**

pursue majors in addition to music

**30**

ensembles in different genres

**70%**

of grads advance to full-time jobs  
or grad school

**40+**

Grammy awards + nominations

**99%**

job placement for BME students  
for the last 20 years

**3**

degree types (BA, BME, BM) + options  
for dual degrees

**11**

academic areas, including composition,  
performance, education and more

*The College of Music also offers certificates in Music Entrepreneurship, Music Technology, Music Theory, Singing Health Specialist + Arts Administration (micro-credential).*

# Degrees + certificates

## Bachelor of Arts (BA)

- Music
- Musicology + World Music
- Music (in conjunction with engineering degree)
- Music, Technology + Media

## Bachelor of Music (BM)

- Brass + Percussion
- Composition
- Jazz Studies
- Keyboard
- Musicology
- Strings
- Voice
- Woodwinds

## Bachelor of Music Education (BME)

- Choral General
- Choral
- Instrumental General
- Instrumental Band
- Instrumental Strings
- Instrumental Jazz

## Dual degrees

- BM Brass/BME Instrumental Band
- BM Percussion/BME Instrumental Band
- BM Strings/BME Instrumental Strings
- BM Voice/BME Choral
- BM Woodwinds/BME Instrumental Band

## Certificates

- Music Entrepreneurship
- Music Technology
- Music Theory
- Singing Health Specialist
- Arts Administration (*micro-credential*)

## Graduate degrees

- Master of Music (MM)
- Master of Music Education (MME)
- Doctor of Musical Arts (DMA)
- Doctor of Philosophy (PhD)

## Artist Diplomas

- Opera + Solo Vocal Performance
- String Quartet Performance
- Solo Instrumental Performance
- Chamber Music Performance
- Orchestral Performance
- Vocal Coaching

## Graduate certificates

- Arts Administration
- Music Theory

Learn more at this QR code.  
(In the PDF version of this program, click or tap the QR code.)



## Middle 50% of Fall 2023 admitted class



Unweighted GPA

# 3.72-4.0

# About the College of Music

Since 1920, the University of Colorado Boulder College of Music offers a wide range of programs for undergraduate and graduate study, integrating advanced musical and interdisciplinary training with professional-level experiences. One of the top comprehensive music schools in the country, the College of Music—situated within an internationally recognized research university in America’s top place to live—is a fully accredited member of the National Association of Schools of Music. Our students earn more than a music degree in the foothills of the Rockies, including diverse opportunities for interdisciplinary collaboration within a spirit of inclusive excellence. We develop multiskilled, multifaceted universal musicians who are well equipped to participate in the 21st century as artists and scholars; as broadly-based professionals with flexible career options; and as passionate, compassionate world citizens. Our faculty are deeply dedicated pedagogues, award-winning performers, scholars and composers who are standing by to support our students’ success—whether their passion is to teach, perform, compose, research or rethink music entirely. The College of Music offers 7 degrees in 24 fields of study—i.e., a full range of bachelor’s, master’s and doctoral programs, including 3 degree types for undergrads (BA, BME, BM) plus options for dual degrees. Our 11 academic areas include composition, performance, education and more. Of note, 13 CU Boulder students have pursued a music focus as Fulbright recipients to date; the university is a top producer of Fulbright students.

CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts.

## College highlights

### **Entrepreneurship Center for Music (ECM)**

The ECM is a national leader in professional development for musicians. We equip today’s music students with the skills and tools they need to create sustainable careers in the arts. As one of the first such programs in the country, the ECM is an entrepreneurial endeavor, developing new paradigms for education, leadership and advocacy in the emerging field of arts entrepreneurship.

### **Musicians’ Wellness Program (MWP)**

The MWP strives to increase proficiency, prevent injury and help students reach their goals through somatic training, psychotherapy, health-related information and a medical support network. As such, the MWP provides essential assistance to injured students with the goals of returning them to full functioning, preventing further injury, while guiding them to resources including local medical professionals trained in the special needs of musicians.

### **American Music Research Center (AMRC)**

Since 1967, the AMRC has been dedicated to exploring and celebrating the diverse, rich traditions of American music. Jointly housed between the University of Colorado Boulder’s College of Music and University Libraries, the AMRC is home to a rare music repository that includes scores, papers, recordings and material artifacts that document the history of American music and its creators.