

# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

DONALD KENDRICK, MUSIC DIRECTOR

## Carmina Burana



## 27<sup>TH</sup> ANNIVERSARY FINALE

May 13, 2023

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# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, May 13, 2023 ~ 8 p.m.

Pre-concert talk ~ 7 p.m.

SAFE Credit Union Performing Arts Center

## 27<sup>TH</sup> ANNIVERSARY FINALE

IN MEMORY OF



*Caroline Schaefer*



1922 – 2023

Lakes Awake at Dawn 2014  
Inga Abele, poetry 1972

AREA PREMIERE

Eriks Ešenvalds 1977–  
Edita Page, English translation

Carnival Overture 1891

Antonin Dvorák 1841–1904

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### INTERMISSION

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Carmina Burana 1936

Carl Orff 1895–1982

Patricia Westley, Soprano

Sam Faustine, Tenor

Eugene Brancoveanu, Baritone

Sacramento Children's Chorus — Natascha Bach, Conductor  
Macy Almendariz, Dancer — Sierra Nevada Ballet

### Fortuna Imperatrix Mundi (Fortune Empress of the World)

Part I. PRIMO VERE (In Springtime)

Uf dem anger (On the Lawn)

Part II. IN TABERNA (In the Tavern)

Part III. COURS D'AMOURS (The Court of Love)

Blanziflor et Helena (Blanziflor and Helena)

Fortuna Imperatrix Mundi (Fortune Empress of the World)



## MISSION

The mission of the Sacramento Choral Society & Orchestra (SCSO) is to provide world-class choral orchestral music for the people of the Greater Sacramento Region.

Since its establishment, the SCSO, conducted by Donald Kendrick, has grown to become one of the largest symphonic choruses in the United States. Members of this auditioned, volunteer, professional-caliber chorus, hailing from six different Northern California counties, have formed a unique arts partnership with their own professional symphony orchestra.

The Sacramento Choral Society and Orchestra is governed by a Board of Directors responsible for the management of the Corporation. An Advisory Board and a Chorus Executive elected from within the ensemble also assist the SCSO in meeting its goals.

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# WELCOME

JAMES McCORMICK  
PRESIDENT AND CEO



*O Fortuna!*

*It's Time to Celebrate!*

A **PERFORMANCE** of Carl Orff's rollicking *Carmina Burana* is a fitting way to end our 27th season as we celebrate spring, the amazing Sierra snowpack, the Sacramento Kings' recent wild ride, and the SCSO's return to live performances once again.

Thank you for joining us at this evening's performance.

Tonight, we celebrate all of the **Mothers** in our audience in anticipation of Mother's Day tomorrow. Thank you for bringing into the world so many talented Sopranos, Altos, Tenors, Basses, String Players, Wind Players, Brass Players and Percussion Players—and Conductors!

**WE ARE PRIVILEGED TO HONOR** a very special Mother, **Caroline Schaefer**, in whose memory we dedicate this evening's *Carmina* performance. Caroline recently passed away on April 29th, just one month shy of her 101st birthday. She was a founding SCSO Member and an amazing role model for all of us. We will always remember her kindness, good spirit, and cheerful nature.

Every day is a *Big Day* for the SCSO. We salute and thank you for your recent SCSO support of **Big Day of Giving 2023** last week. Once again, the SCSO, run by the passion of its volunteers, enjoyed a high ranking as a unique local treasure arts nonprofit in Big Day 2023. Your generosity gives us the courage to continue our mission of keeping classical music alive.

We are thrilled to welcome back a recently-revitalized **Sacramento Children's Chorus** to our *Carmina* stage this evening. We extend our warmest congratulations and heartfelt thanks to conductors Natascha Bach and Donald Kendrick for breathing new life into this important arts nonprofit.

Many of you will be happy to know that we have planned three matinée performances for our upcoming **Season 28**. The concerts are outlined at the back of tonight's program book and updates will be on our website soon—[sacramentochoral.org](http://sacramentochoral.org). Please, please join us!

**HAPPY SUMMER 2023!** From the bottom of our collective hearts, we thank you for your ongoing friendship and support.





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# PROGRAM NOTES



## Lakes Awake at Dawn

Eriks Ešenvalds

*West Coast Premiere*

**Eriks Ešenvalds** (b. 1977) is a Latvian composer whose widely celebrated and extensive choral repertoire has enlivened concert halls around the world. Currently the Head of the Department of Composition at the Latvian Academy of Music, he has received several awards recognizing his significant contributions to musical culture, including the Latvian Grand Music Award on three occasions between 2005 and 2015, as well as a first place prize from the International Rostrum of Composers in 2006. In 2018, he was deemed an Officer in the Order of the Three Stars, the highest civilian order in Latvia reserved for those who perform outstanding service to Latvian culture.

Jointly commissioned by the Boston Symphony Orchestra and the City of Birmingham Symphony Orchestra, *Lakes Awake at Dawn* (2014) features symphony orchestra and mixed choir to tell a story of intensity and tension followed by peaceful respite. The text, based on poetry by Inga Abele and various writings about lakes compiled by Ešenvalds, ponders the nature of the light and dark inside of us through the nebulous narratives in Abele's poetry.

To Ešenvalds, “the lake is like a sanctuary for prayers—for peace, a better life, and happiness  
The lake is beautiful, always beautiful.”

The first half of the work observes a dynamic range of intense emotion, describing the experience of fleeing through a dense forest from an existential threat. Ešenvalds describes this struggle as a common theme in Latvian storytelling, informed by a long history of Latvian refugees being forced to leave their homes to escape war, violence, or deportation, and confront the imminent darkness ahead of them.

The latter half represents the peace that follows such an arduous task—a person, finally free from the darkness, finds a still lake as the sun peers over the horizon. As the sun rises, the lake awakens to provide rest for the weary refugee. To Ešenvalds, “the lake is like a sanctuary for prayers—for peace, a better life, and happiness. The lake is beautiful, always beautiful.”

# PROGRAM NOTES

## Carnival Overture, Op. 92

Antonín Dvorák

Born in the Czech village of Nelahozeves in 1841 (then the Austrian Empire), **Antonín Dvorák** (1841–1904) exhibited a natural inclination for music and composition from a young age. Despite this, Dvorák's work was met with little success and would not see a public stage until 1872. In the following years, he sought recognition abroad and submitted various large-scale works, including his earliest symphonies, to several competitions. In 1874, he competed for the Austrian State Prize for Composition, which, unbeknownst to Dvorák, posted world-renowned composer Johannes Brahms as the lead judge. Brahms, impressed with Dvorák's talent, awarded him the prize in 1874, 1876, and 1877 before referring him to Brahms's publishing company. At long last, this referral would finally grant Dvorák international acclaim and commercial success as a composer.



*The Carnival Overture* (1892), composed for orchestra, illustrates a lonely vagabond who discovers a lively night carnival in a bustling city. Dvorák describes a scene filled with “the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes.” The overture opens with explosive, syncopated jubilation inspired by Slavic folk music, clearly representative of a vivacious and spirited celebration. The middle section interrupts the scene with a gentle interlude between a solo English horn, flute, and violin over tranquil orchestral accompaniment as the solitary wanderer observes “a pair of straying lovers” in the distance. Dvorák concludes the overture with the same vigor it began with as the orchestra bellows in a bombastic display of orchestral color, leaving a strong impression of the sights and sounds our traveler encountered that night.



## Carmina Burana

Carl Orff

German composer **Carl Orff** (1895–1982), known for his innovative Orff-Schulwerk method for music education, stands as one of the most significant composer-educators of the twentieth-century. In 1935, he turned away from the arid and esoteric styles that dominated German musical culture at the time and famously discarded his prior works of this style in favor of a new musical approach that incorporated medieval plainchant, repetitive rhythmic figures, and colorful orchestration. His first work in this phase of his composing career is tonight's *Carmina Burana* (1937). Utilizing 13th-century



# PROGRAM NOTES

Bavarian secular poems in Vulgar Latin, High German, and Old French, *Carmina Burana* has maintained international success as the work that defined Orff's neo-primitive musical style for the remainder of his life.

Subtitled a "scenic cantata," *Carmina* is set in five major sections with a total of twenty-five short and exhilarating movements that regard the benefits and consequences of indulgence in earthly pleasures. The introductory section, *Fortuna imperatrix mundi* (Fortuna, Empress of the World), exposes the audience to the frightening, fateful powers of the goddess *Fortuna* as she spins her Wheel of Fortune, randomly subjecting some to eternal suffering and others to great wealth. The following section comprises two parts, *Primo vere* (Early Spring) and *Uf dem anger* (On the Lawn), depicting the return of spring and Earth's rejuvenation after a long winter. *Primo vere* opens with trilling woodwinds, reminiscent of vibrant birdsong emerging in the early days of springtime. The music becomes more active as the movements progress, signaling a total transition into the new season. The following *Uf dem anger* subsection is a series of flirtatious dances that describe the volatility of young love.

The third section, *In Taberna* (In the Tavern), explores the highs and lows of gambling, drinking, and gluttony. It opens with the operatic reflection of a baritone

Utilizing 13th-century secular poems  
in Vulgar Latin, High German, and Old French  
originating from a Bavarian monastery, *Carmina Burana*  
has maintained international success as the work that  
defined Orff's neo-primitive musical style for  
the remainder of his life.

soloist as he observes the lack of control he bears over his own fate, followed by a tense lament from the tenor soloist from the perspective of a swan being roasted and served at a drunken feast. The baritone returns as a drunk and unlucky gambler professing his desperation, accompanied only by occasional percussive outbursts and shouts of "Wafna!" from the tenor and bass chorus.

The fourth section, *Cours d'amours* (Court of Love), contains nine movements that describe the universal experiences of dating life, such as unrequited love, pleasure, separation, and many others. The Sacramento Children's Chorus opens this section by playing the role of Cupid in conversation with a longing soprano soloist. The soprano and baritone soloists, as well as the upper and lower voices of the choir, exchange the spotlight to progress the various romantic tales that follow while the orchestra colors each movement to perfectly reflect the seductive excitement and tantalizing woes expressed by the chorus and soloists. The concluding section of *Carmina Burana* is a reprisal of the introduction, reminding us that our fate is ultimately in the hands of the goddess *Fortuna* as she spins her wheel.

—Sven Liam Joseph, Bachelor of Arts – Music  
California State University, Sacramento (2022)

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1922 – 2023



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Caroline's time with us.*



# TEXT & TRANSLATION

## LAKES AWAKE AT DAWN

ERIKS EŠENVALDS

Like ants lost on my skin the two darkest hours,  
when sleep vanishes in listening as the skies slowly pale.  
The coldest time, when the darkness covers your existence with barren fields.

Watching with doubt, watching with trembling the certain return of light,  
hanging in the daybreak swing and riding the ray to the sunrise,  
thinking and rethinking, and weighing and reweighing,  
thinking and rethinking, and weighing what you have of darkness  
and what you have of light. Ah

I hear lake water, lakes awake at dawn.  
The waters sing to the dewy morn, lakes awake at dawn.  
Oh lakes awake at dawn.  
The naked sky silvers the water and echoes in my soul;  
all the griefs left behind, I search my empty arms,  
my empty arms t'wards light, t'wards light. Ah  
My dreams the shape of lakes turn into a prayer for light. Oh.

## CARMINA BURANA

CARL ORFF

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

#### 1. O Fortuna

O Fortuna, velut Luna  
statu variabilis semper crescis  
aut descreciscis, vita detestabilis  
nunc obdurat et tunc curat  
ludo mentis aciem, egestatem,  
potestatem dissolvit ut glaciem.

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

Sors salutis et virtutis  
michi nunc contraria est affectus  
et defectus semper in angaria.  
Hac in hora sine mora  
corde pulsum tangite,  
quod per sortem  
sternit fortem, mecum omnes plangite!

O Fortune like the moon  
always changing ever waxing  
and waning; hateful life  
first oppresses then soothes  
as fancy takes it; poverty  
and power, it melts them like ice.

Fate, monstrous and empty,  
you turn the wheel, you are malevolent,  
well-being is vain and always fades to nothing  
shadowed and veiled.  
You plague me too now through the game  
I bring my bare back to your villainy.

Fate is against me in health  
and virtue, driven on  
and weighted down, always enslaved.  
So at this hour without delay,  
pluck the vibrating cords;  
since Fate strikes down  
the strong man, everyone weep with me!

# TEXT & TRANSLATION

## 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.

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

In Fortune solia sederam elatus  
prosperitatis vario flore coronatus  
quicquid enim florui felix et beatus  
nunc a summo corruui gloria privatus.

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.

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 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.

## PART I. PRIMO VERE (In Springtime)

### 3. Veris leta facies

Veris leta facies mundo prompinatur  
hiemalis acies victa iam fugatur,  
in vestitu vario Flora principatur,  
nemorum dulcisono  
que cantu celebratur. 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.  
Ah!

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 Phebus once more  
smiles, now covered in many-colored flowers.  
Zephyr breathes nectar-scented breezes.  
Let us rush to compete for love's prize.  
Ah!

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena  
salit cetus avium  
silve per amena  
chorus promit virginum  
iam gaudia millena. 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 thousand joys. Ah!

### 4. Omnia sol temperat (*Baritone*)

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

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.

# TEXT & TRANSLATION

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

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

## 5. Ecce gratum

Ecce gratum et optatum  
Ver reducit gaudia, purpuratum  
floret pratum, Sol serenat omnia  
Iamiam cedant tristia!  
Estas redit, nunc recedit  
Hyemis sevitia. Ah!

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

Gloriantur et letantur  
in melle dulcedinis, qui conantur,  
ut utantur premio Cupidinis:  
simus jussu Cypridis gloriantes  
et letantes pares esse Paradis. Ah!

All this rebirth in spring's festivity  
and spring's power bids us to rejoice;  
it shows us paths we know well,  
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.

Behold, the pleasant and longed-for  
spring brings back joyfulness, violet flowers  
fill the meadows, the sun brightens everything,  
sadness is now at an end!  
Summer returns, now withdraw  
the rigours of winter. Ah!

Now melts and disappears  
ice, snow and the rest, winter flees,  
and now spring sucks at summer's breast;  
a wretched soul is he who does not live  
or lust under summer's rule. Ah!

They glory and rejoice  
in honeyed sweetness who strive  
to make use of Cupid's prize;  
at Venus' command let us glory  
and rejoice in being Paris' equals. Ah!

## UF DEM ANGER (On the Lawn)

### 6. Dance

### 7. Floret Silva Nobilis

Floret silva nobilis  
floribus et foliis.  
Ubi est antiquus meus amicus?  
Hinc equitavit, eia, quis me amabit?  
Floret silva undique,  
nah min gesellen ist mir we.  
Gruonet der walt allenthalben,  
wa ist min geselle also lange?  
Der ist geriten hinnen,  
o wi, wer sol mich minnen?

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!



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# TEXT & TRANSLATION

## 8. Chramer, gip die varwe mir (*Female Chorus*)

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an, jungen man!  
lat mich iu gevallen!  
Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot iu hoch gemout  
unde lat iuch in hohen eren schouwen.  
Seht mich an, jungen man!  
lat mich iu gevallen!

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

Wol dir, werlt, daz du bist  
also freudenriche!  
ich wil dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an, jungen man!  
lat mich iu gevallen!

Hail, world,  
so rich in joys!  
I will be obedient to you  
because of the pleasures you afford.  
Look at me, young men!  
Let me please you!

## 9. Reie

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

## Round Dance

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

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

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

Suzer rosenvarwer munt,  
chum un mache mich gesunt

Sweet rose-red lips,  
come and make me better

Swaz hie gat umbe...

Those who go round and round...

## 10. Were diu werlt alle min

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

Were all the world mine  
from the sea to the Rhine,  
I would starve myself of it  
so that the queen of England  
might lie in my arms.

## PART II IN TABERNA (In the Tavern)

## 11. Estuans interius (Baritone)

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

Burning inside with violent anger,  
bitterly I speak to my heart:  
created from matter, of the ashes of the elements  
I am like a leaf played with by the winds.

# TEXT & TRANSLATION

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;

iocis est amabilis dulciorque favis;  
quicquid Venus imperat, labor est suavis,  
que nunquam in cordibus habitat ignavis.

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

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 like a  
burden to me;  
it is pleasant to joke and sweeter than honeycomb;  
whatever Venus commands is a sweet duty,  
she never dwells in a lazy heart.

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

## 12. Cignus ustus cantat (*Tenor and Male Chorus*)

*Cignus ustus cantat:*

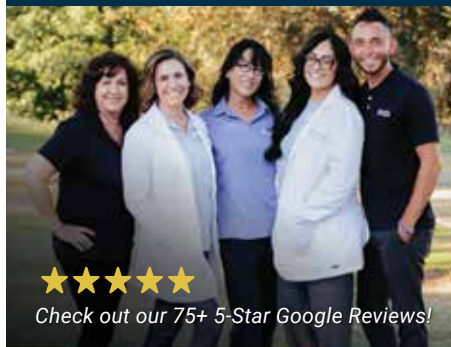
Olim lacus colueram, olim pulcher,  
extiteram, dum cignus ego fueram.  
Miser, miser! modo niger et ustus fortiter!

*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!

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# TEXT & TRANSLATION

Girat, regirat garcifer;  
me rogos urit fortiter;  
propinat me nunc dapifer,  
Miser, miser! modo niger et ustus fortiter!

The servant is turning me on the spit;  
I am burning fiercely on the pyre,  
the steward now serves me up.  
Misery me! Now black and roasting fiercely!

Nunc in scutella iaceo, et volitare nequeo  
dentes frendentes video:  
Miser, miser! modo niger et ustus fortiter!

Now I lie on a plate, and cannot fly anymore,  
I see bared teeth:  
Misery me! Now black and roasting fiercely!

## 13. Ego sum abbas (*Baritone and Male Chorus*)

Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

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:

Wafna, wafna! quid fecisti sors turpassi  
Nostre vite gaudia abstulisti omnia! Haha!

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

## 14. In taberna quando sumus (*Male Chorus*)

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

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.

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,  
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.

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

First of all it is to the wine-merchant  
then 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,

# TEXT & TRANSLATIONS

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

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servis cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magnus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

Io, io, io!

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

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

### 15. Amor volat undique (*Children's Chorus and Soprano*)

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.

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.



# TEXT & TRANSLATION

## 16. Dies, nox et omnia (Baritone)

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, most of all, scares me.

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

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.

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, your heart is of ice. As a cure,  
I would be revived by a kiss.

## 17. Stetit puel la (Soprano)

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

A girl stood in a red tunic;  
if anyone touched it, the tunic rustled. Eia!

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

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

## 18. Circa mea pectora (Baritone and Chorus)

Circa mea pectora multa sunt suspiria  
de tua pulchritudine, que me ledunt misere.  
Mandaliet, mandaliet, min geselle chumet niet.

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

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

Your eyes shine like the rays of the sun, like the  
flashing of lightening which brightens the darkness.  
Mandaliet, etc.

Vellet deus, vallent dii quod mente:  
proposui ut eius  
virginea reserasset vincula.  
Mandaliet, etc.

May God grant, may the gods grant what I  
have in mind: that I may loosen  
the chains of her virginity. Ah!  
Mandaliet, etc.

## 19. Si puer cum puellula (Male Chorus)

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

If a boy with a girl tarries in a little room,  
happy is their coupling. Love rises up  
and between them prudery is driven away, an  
ineffable game begins in their limbs, arms and lips.

## 20. Veni, veni, venias (Double Chorus)

Veni, veni, venias. Veni, veni, venias,  
ne me mori facias, hyrcra, nazaza, trillirivos!

Come, come, O come, come, come, O come,  
do not let me die, hycre, nazaza, trillirivos!

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

Beautiful is your face, the gleam of your eye,  
your braided hair, what a glorious creature!



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# TEXT & TRANSLATION

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 (*Soprano*)

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

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

## 22. Tempus est iocundum

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

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

Mea me confortat promissio,  
mea me deportat  
Oh, oh, oh, etc.

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

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

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

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

My virginity makes me frisky,  
my simplicity holds me back.  
Oh! Oh! Oh! etc.

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

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

## 23. Dulcissime (*Soprano*)

Dulcissime! Ah! totam tibi subdo me!

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!

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 — *same as beginning*

O Fortuna velut luna

O Fortune like the moon

# ARTISTS



## Patricia Westley, Soprano

New Zealand-American soprano Patricia Westley is a dynamic and engaging performing artist who has been hailed as a “radiant” and “hugely impressive artist” who sings with “fluency and tonal grace” by Opera News and the San Francisco Chronicle.

This season Patricia Westley was in residence at the Mariinsky Theatre in Saint Petersburg, Russia, as the first-ever American in the prestigious Atkins Young Artist Program and made her debut at Teatro La Fenice as First Niece in the theatre’s first-ever production of Benjamin Britten’s *Peter Grimes*.

Notable highlights in recent seasons include two productions as Gretel in *Hansel & Gretel* with Palm Beach Opera and Amarillo Opera, a world premier as Selena in Jake Heggie’s *If I Were You*, debuts with the Oakland Symphony as soloist for Brahms’ *Ein deutsches Requiem*, and the Pacific Symphony singing multiple roles in Ravel’s *L’enfant et les sortilèges*.

As a life long devotee of poetry, Patricia delights in her collaborations with pianists in the performance of song. She can recently be seen in a collaboration with Opera Santa Barbara for their digital recital series with pianist Timothy Accurso.

In 2019, Patricia sang a recital of Wolf, Barber, and Brahms with Martin Katz in the Schwabacher Recital Series presented by Merola Opera and the San Francisco Opera Center. This was a recital in which she stepped as a replacement with fewer than 10 days notice. “Were the listener unaware of the situation, the soprano’s performance would have received high marks; given the limited time to prepare for semi-staged performances of lieder without a score, Westley was most impressive.” — Janos Gereben, San Francisco Classical Voice.

## Sam Faustine, Tenor

Sam Faustine (AEA/AGMA), a San Francisco native, is an award winning singer and actor who performs a wide-variety of genres ranging from baroque opera to modern musical theater.

Enjoyed for his versatility, Sam has appeared in Europe, China, and across the US in concerts and in roles such as Tony in *West Side Story*, Anthony in *Sweeney Todd*, Prunier in *La Rondine*, Seymour in *Little Shop of Horrors*, The Baker in *Into the Woods* and many more.

Sam is also known as an oratorio and concert soloist, and has been hired by many companies including the San Francisco Symphony, California Bach Soloists, San Jose Symphonic Choir, among others. He is known in particular for his ‘Roasted Swan’ aria in Orff’s *Carmina Burana*, having performed the piece several times around country.



# ARTISTS

Sam is also an active member of the Bay Area's sacred music and choral community, and frequently performs around the region, most notably with the San Francisco Symphony, Gaude, Volti SF, Cappella SF, and Grace Cathedral where he sings counter-tenor in addition to tenor.

Sam is energized by New Music, and has worked intimately with several composers and creators, in recordings and live performances. In 2020 he was a part of a GRAMMY Award winning recording of Terry Riley's Sun Rings Album, a collaboration with Kronos Quartet.

Sam found his roots and passion for performance with San Francisco's beloved Lamplighters Music Theatre, having played leading roles in 10+ productions from 2014–2019. His favourites include Colonel Fairfax, Robin Oakapple, and more.

When not performing choral or theatre works, Sam can be found singing pop, barbershop, folk, jazz music, or writing/composing/arranging his own not-quite-there-yet-but-slightly-better-than-mediocre music.

Sam received his Master's Degree in May 2015 from the San Francisco Conservatory of Music. He received a Bachelor's in Music at the University of Puget Sound in 2013. He maintains an active Voice Studio in San Francisco's Noe Valley.

## Eugene Brancoveanu, Baritone

Eugene Brancoveanu is a returning Resident Artist at Opera San José. Past roles with OSJ include Eisenstein (*Die Fledermaus*), the Father (*Hansel and Gretel*), and Count De Luna (*Il trovatore*), Stubb (*Moby-Dick*), and more.



Recent engagements for Mr. Brancoveanu include Older Brother in Jabri's *Cities of Salt* with Opera Movie NY, and serving as director and performing the role of Pasha Selim in *The Abduction from the Seraglio* with Livermore Opera. In Freiburg, Germany, he appeared as Falke in *Die Fledermaus*, Darcy in Mechem's *Pride and Prejudice*, and Escamillo in *Carmen*, and performed the title role in *Don Giovanni* in Warsaw, Poland. Other international performances include appearances at Heidelberg Opera, Stuttgart Opera, Salzburg Music Festival, Berlin Opera, Piccola Scala di Milano, Romanian National Theater, Tokyo Opera House, Matsumoto Opera, Montreal Opera and Opera Theater of Tel Aviv.

After his successful apprenticeship with San Francisco Opera's Merola Program, he was awarded the position of Adler Fellow, where roles performed included Tomski in *Pique Dame*, Riccardo in *The Italian in Algiers*, and the title role in *Don Giovanni*.

Career highlights include the title role of Shostakovich's *Orango* with the Los Angeles Philharmonic under the direction of Esa-Pekka Salonen and Peter Sellers, which was recorded for Deutsche Grammophone.

Mr. Brancoveanu graduated from the Academy of Music in Transylvania, Romania, and the Mozarteum in Salzburg, Austria.



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# MUSIC DIRECTOR

## Dr. Donald Kendrick

A native of Calgary, Alberta, Canada, Donald Kendrick first arrived in Sacramento in 1985 to become the Director of Choral Activities at California State University, Sacramento (CSUS). For the past 38 years, he has worked diligently to create awareness of the power and importance of the choral and choral orchestral art via three important pillars in our society: Community, State, and Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on national and international levels.



In 1996, Don became the founding conductor of the Sacramento Choral Society & Orchestra (SCSO), the only chorus among the 12,000 community choruses in the United States to have a collective bargaining agreement with a professional orchestra. The SCSO regularly presents choral orchestral concerts in Sacramento at the SAFE Credit Union Performing Arts Center, Memorial Auditorium and Fremont Presbyterian Church. Under Don's leadership, SCSO also undertakes extensive education and outreach to Veterans and countless nonprofits serving the underprivileged.

Under Don's direction, the SCSO has produced eleven professionally mastered CDs and has a unique KVIE PBS documentary that is shown throughout the United States. (Available on YouTube) He has received numerous awards including a "Legend of the Arts" award from the Sacramento Metropolitan Arts Commission for his dedication to our Community.

In May 1995, Don made his Carnegie Hall conducting debut in a performance of Verdi's *Requiem*. In May 2003, he returned to Carnegie Hall with the SCSO to conduct a triumphant performance of Orff's *Carmina Burana*.

Don and the SCSO have represented Sacramento as great international choral ambassadors around the world with performances in Europe in Munich, Prague, Vienna and Budapest (2004), in Venice, Lucca and at the Vatican in Rome (2013), in Notre Dame in Paris, the American Cemetery, L'Abbaye St. Martin de Mondaye (Normandy), and St. Paul's Cathedral in London (2015), and in Latvia, Estonia and Finland (2017). Don also led a contingent of 220 Sacramento singers and guests to China with performances in Beijing, Tianjin, Xian, Jinan (Sacramento's Sister City) and a special performance on the Great Wall. In 2008 he made his debut with the SCSO in LA's Disney Hall in a well-received performance of the Mozart *Requiem*. In 2009 Don led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia.

In 1993, Don co-founded the Sacramento Children's Chorus (SCC) with his former graduate student Lynn Stevens. The SCC regularly partners with the SCSO in their performances.

Don is also Organist and Director of Music at Sacramento's Sacred Heart Church where he conducts Vox Nova and Schola Cantorum. The latter ensemble has

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Dr Donald Kendrick, Artistic Director  
Natascha Bach, Conductor

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# MUSIC DIRECTOR

recorded eight professionally mastered CDs and has toured throughout North America, Spain, England, Italy, Austria and Germany.

During his tenure at Sacramento State, Don oversaw the growth of three choirs, taught advanced conducting, led his students on international tours to Europe, China and Canada, and produced countless memorable performances. He also established the Graduate program in Choral Conducting. Don took great pleasure in linking Sacramento State to the Community, and he was awarded one of the University's first Community Outreach Awards in 2004. He was named Outstanding Teacher of the Year by the Capitol Section of the California Music Educators Association (CMEA). He organized high school festivals such as "Real Men Sing" and the "Women's High School Festival," and has served as the Choral Representative of the CMEA-Capitol Section, providing young singers with the opportunity to experience excellence in choral music together.

Don studied at the American Conservatory of Music in Chicago, the New England Conservatory of Music in Boston, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. In addition to Sac State, he has taught at Louisiana State University, the University of the Pacific Conservatory of Music in Stockton and at the University of Regina in Saskatchewan.

As Don embraces his semi-retirement years, we are pleased that he is continuing to guide and nurture the Sacramento Choral Society & Orchestra.



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Donald Kendrick, Artistic Director

Natascha Bach, Conductor

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Katie Davies  
Elika Daylami  
Nola DeLong  
Shamareia Felder  
Ian Harris  
Olive Jay

Sarah Kerdey  
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Alyana Talavera  
Mason-Joseph Tavera  
Olivia Tong  
Noah Tsai  
Mason Wong  
Vianney Yo  
Logan Zangaro



## Natascha Bach, Choral Director

Natascha Bach, has positively impacted the lives of children for over 25 years as a music educator, choral director, and private voice teacher. She attended the University of North Dakota graduating with a degree in Music Education in 1997.

Natascha began her teaching career as a music specialist for the Bismarck Public School District in Bismarck, ND and later was invited to co-direct the choirs at the high school level. In 2014, she relocated to California where she served as Head of School, choral conductor, and voice instructor at the Pacific Boychoir Academy in Oakland, CA. She helped create and launch the first ever sister choir at PBA, called Sorella. In 2019, Natascha began working with the San Francisco Girls Chorus as Director of Chorus School Programs and Level Director.

She is passionate about the role music plays in learning and well-being. Utilizing her expertise in vocal pedagogy, her work with vocal students focuses on raising awareness of their physical positioning and how adjustments to each aspect of their body influences vocal results, empowering singers.

Natascha is a classically trained mezzo-soprano who performs varied repertoire in opera, oratorio, and song recital. She has been featured as a soloist in Handel's *Messiah*, Bernstein's *Candide*, Mendelssohn's *Elijah*, Humperdinck's *Hansel and Gretel*, and Mozart's *Magic Flute*.

Natascha is thrilled to be working with Sacramento Children's Chorus and is currently a member of Schola Cantorum, under the direction of Dr. Donald Kendrick.

## ARTISTS

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Principal*  
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Carrie Miller

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Thomas Derthick, *Principal*  
Steve Comber, *Assistant  
Principal*  
Ben Tudor  
Nick Vegas

## **FLUTE**

Mathew Krejci, *Principal*  
Dawn Walker  
Elizabeth Coronata

## **PICCOLO**

Elizabeth Coronata  
Dawn Walker

## **OBOE**

Ruth Stuart, *Principal*  
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## **ENGLISH HORN**

Cindy Behmer

## **CLARINET**

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Karen Wells  
Elizabeth McAllister

## **E-FLAT CLARINET**

Sandra McPherson

## **BASS CLARINET**

Karen Wells

## **BASSOON**

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THE ENGINE THAT DRIVES IT  
AND THE INTELLIGENCE THAT ANIMATES IT.

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Jamee Wall  
Anne Warmerdam  
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Beth Arnoldy  
Patti Bell  
Twanet Bender  
Jeanne Brantigan  
Lisa Bubienko  
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Bruce Foxley  
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Dale Campbell  
Frank Chan  
Austin Clark  
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Tom Cluster  
Richard Corbell  
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## Join Our SCSO Board – In Concert With The Community

SINCE OUR FOUNDING IN 1996, the Sacramento Choral Society and Orchestra boasts a dynamic, thriving **Board of Directors**, working behind the scenes to keep our organization performance-ready all year long. Even during the Covid-19 pandemic, the Board managed to convene – albeit via Zoom, and continued to keep our chorus and followers engaged, solvent and connected with their leadership, energy and creative problem-solving. Thanks to the vitality and skills of CEO/President **Jim McCormick**, the talents of Music Director **Don Kendrick**, and the dedication of our Board of Directors, for their collective **resilience** and **resolve**, we are thrilled to **return** to the stage again with our *Season Finale performance*.

*We invite you to put your passion  
for the arts to work for the good of  
the community.*

WE ARE ALSO THRILLED to recruit **new members** to our growing Board as we continue our mission to provide world-class choral-orchestral music to our local community and beyond. We seek talented and enthusiastic individuals who embrace our mission and can help in a variety of ways, including Community Outreach, Marketing & Social Media, Technology, Fundraising, Legal, Finance, Diversity, Equity & Inclusion and more.

Prior Board experience is not required, and we encourage both singers and non-singers to apply. Our members serve a minimum two-year term, during which they actively participate in ensuring our continued success and forging new personal and professional alliances along the way.

For more information about Board Membership, please contact our office at (916) 536-9065.



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Christine Hale

Cheryl Young

Chorus Operations Team

# SEASON 28

**SATURDAY**  
**October 28, 2023**  
**at 7:30 PM**  
**FREMONT PRESBYTERIAN**  
**CHURCH**

**SATURDAY MATINEE**  
**December 9, 2023**  
**at 2 PM**  
**MEMORIAL**  
**AUDITORIUM**

**SATURDAY MATINEE**  
**March 2, 2024**  
**at 2 PM**  
**SAFE CREDIT UNION**  
**PERFORMING ARTS CENTER**

**SATURDAY MATINEE**  
**May 4, 2024**  
**at 2 PM**  
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