

# SACRAMENTO CHORAL SOCIETY & ORCHESTRA

Donald Kendrick, Music Director

Saturday, March 5, 2016 ~ 8 p.m.

Pre-concert talk ~ 7 p.m.

Sacramento Community Center Theater

## CARMINA BURANA

— IN MEMORY of —

**Ed Humphrey**

1946 – 2016

Guest Chorus: Sacramento State University Chorus

Sacramento Children's Chorus Lynn Stevens, Director

Dancers: McKeever School of Irish Dance

### SONGS OF SANCTUARY

**KARL JENKINS**

Hymm

In Caelum Fero

### TOWARDS A NEW LIFE

**JOSEF SUK**

### PSALMS FOR LEO

**JONATHAN DOVE**

- I. Psalm 148 Praise the Lord from the heavens
- II. Psalm 27 One thing I have asked of the Lord
- III. Psalm 19 The heavens are telling the glory of God

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## INTERMISSION

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### CARMINA BURANA

**CARL ORFF**

Shawnette Sulker, Soprano

Brian Staufienbiel, Tenor

Lee Poulis, Baritone

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

- I. Primo vere (In Stringtime)
- Uf dem anger (On the Lawn)

- II. In Taberna (In the Tavern)

- III. Cour d'amours (The Court of Love)

Blanziflor et Helena (Blanchefleur and Helen)

Fortuna Imperatrix Mundi (Fortune, Empress of the World)



*Sacramento*  
**CHORAL SOCIETY**  
*& Orchestra*

**SINCE ITS ESTABLISHMENT IN 1996**, the Sacramento Choral Society and Orchestra (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 is a non-profit organization and 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, BOARD OF DIRECTORS

## O FORTUNA! TWENTY YEARS!

As we celebrate our milestone 20th anniversary season, we are reminded of the dedication of our **SCSO Members who recently raised \$50,000** to co-sponsor our March and May 2016 large choral orchestral performances. Conductor Donald Kendrick, our Board and our Singers continue to give generously of their time, talent, energy and passion to bring quality classical music to our Community.

The SCSO's accountable track record is also reflected in our extensive outreach and education efforts deep into our region where we reach out regularly to our Veterans and other social nonprofits in our region. With your support we hope to provide vivid classical music memories for generations of Sacramento's families.

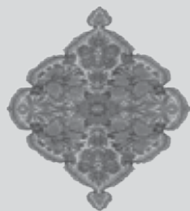
We are proud to once again feature our old friend *Carmina* at this evening's concert. It is our pleasure to pair Orff's riveting cantata with the *American Premiere* of Jonathan Dove's *Psalms for Leo* along with excerpts from Karl Jenkins' *Songs of Sanctuary*. Have we mentioned that the SCSO's 2010 *Carmina* CD will be available in the lobby at this evening's performance?

We salute and thank you, our patrons, for consistently enhancing the cultural fabric of our region and the world over the past 20 years! Through your friendship and support, it is our pleasure to bring *music and community to life*.

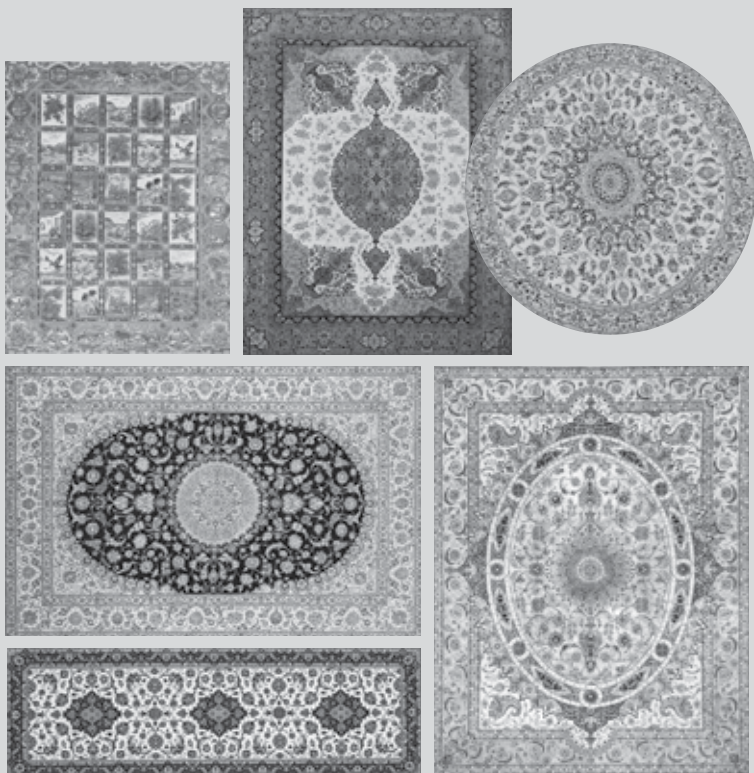
As the SCSO celebrates its 20th season, we look back with pride, joy and satisfaction on:

- Being the only chorus among the 12,000 community choruses in the U.S. to have a collective bargaining agreement with its own professional orchestra
- Creating \$2,000,000+ of employment for our local professional musicians (AFM Local 12)
- More than 750,000+ volunteer hours by our dedicated choristers, Board, office staff and community friends
- Our KVIE PBS documentary that has received national acclaim
- Eight professionally recorded CDs: *European Horizons* (Europe, 2004), *Eternal Light* (Mozart Requiem, Disney Hall, 2008), *Carmina Burana* (Mondavi Center, 2010), *Verdi Requiem* (Mondavi Center, 2011), *Home for the Holidays* (Mondavi Center, 2011), *Lest We Forget – An Armed Forces Salute* (Sacramento Community, Center Theater, 2013), *Wells Fargo Home for the Holidays II & III* (Sacramento Memorial Auditorium, 2013 and 2014)
- National and international cultural ambassador-ship for our city, state and country (All tours are self-funded.)





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# PROGRAM NOTES

## THE SCSO CARMINA CONNECTION

Over the years, the Sacramento Choral Society & Orchestra has had an amazing affinity with Carl Orff's riveting cantata *Carmina Burana*. In May 2003, the Sacramento Choral Society and conductor Donald Kendrick made their Carnegie Hall debut in a standing ovation performance of *Carmina* and, shortly afterwards, made their Mondavi debut with Orff's jubilant work. During their Summer 2004 European concert tour, the SCSO had the privilege of performing in Munich, Orff's birthplace, in the very Abbey in Ottobeuren (Bavaria) where the 13th century *Carmina* manuscripts were discovered in 1803. And finally in May 2010, the SCSO created their own recording of *Carmina Burana* at the Mondavi Center.

This evening's performance features music by composers from Wales, the Czech Republic, England and Germany. It is the SCSO's privilege to pair Orff's *Carmina* with three shorter contemporary works on the first half of this evening's concert.

**ADIEMUS: SONGS OF SANCTUARY** 1994  
*Hymn, Caelum Fero* – Excerpts

**KARL JENKINS** 1944 –

This evening's concert showcases a feast of different languages enhanced by projected supertitle translations. Welsh composer Karl Jenkins' *Songs of Sanctuary* incorporates a *vocalese* (i.e. *wordless*) style of writing, making up his own words set to a sometimes haunting and driving orchestral background. The title track *Adiemus* was used prior to the album's 1995 release in a Delta Air Lines television commercial.

Karl Jenkins writes of his own work, "I conceived *Songs of Sanctuary* in the European classical tradition, but it was my intention that the vocal sound should be more akin to those heard in ethnic or world music".

To further the universal aspects of the music, all the vocals are written as vowel and consonant sounds. The "words" are invented by the composer, and carefully stylized so as not to distract the listener's attention from the pitch and timbre of the voice. The voice is used as simply another instrument with which to make music and not for the purpose of conveying a message. The result is a powerful wall of sound. The sound is universal, as is the language of music.

**TOWARDS A NEW LIFE** 1932

**JOSEF SUK** 1874 – 1935

Although the name of Josef Suk is less well known than that of his mentor and father-in-law, Antonin Dvorak, Suk was an accomplished violinist and composer of works for chamber ensembles and orchestra. Czech composer Josef Suk wrote *New Life* in 1919 as a festive march for the Sokol, a youth sports society founded in Prague in 1862 to promote fitness and community. In 1920, it was performed as the entrance march to the Sokol's mass gymnastics festival in Prague. Suk later submitted a revised work, titled *Toward a New Life*, to the Art Competitions of the 1932 Olympics in Los Angeles, where it won a silver medal. During World War II, the brilliant opening fanfare was used as the radio signature for broadcast of the Czechoslovakian Government in exile.

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The work contains first and second themes by the full orchestra, a key change and trio section, a recapitulation of previous themes, and a coda. One can easily imagine the energy and new hope this work must have created some 84 years ago at the 1932 Olympic Games in Los Angeles.

## **PSALMS FOR LEO** 2014 – **AMERICAN PREMIÈRE** **JONATHAN DOVE** 1959 –

Jonathan Dove's music has filled opera houses with delighted audiences of all ages on five continents. Few, if any, contemporary composers have so successfully or consistently explored the potential of opera to communicate, to create wonder and to enrich people's lives. Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house. Opera and the voice have been the central priorities in Dove's output throughout his subsequent career.



Dove's innate understanding of the individual voice is exemplified in his large and varied choral and song output. His confident optimism has made him the natural choice as the composer for big occasions. Works such as his *Wells Canticles* and *The Passing of the Year* are in the repertoires of choirs across the world. A sure sense of dramatic narrative also informs Dove's orchestral and instrumental music.

### **American Première**

**A première of a new work** is considered a *really big deal* in musical circles. Tonight's performance of English composer Jonathan Dove's powerful *Psalms for Leo* is indeed the American première of this work. Concert attendees at this evening's performance are witnessing a part of musical history being made.

In 2014, the London Bach Choir commissioned English composer Jonathan Dove to write *Psalms for Leo* in memory of Leopold de Rothschild (1927-2012) who was a singing member of the Bach choir for a staggering 50 years and served as its Board president for 23 years. Mr. Rothschild sang in the choir right beside Prince Charles who was a supporter of the London Bach Choir. The work received its world premiere in London's Royal Festival Hall in June 2014.

The text for this engaging and exhilarating work, which also incorporates a children's chorus, is sung in ancient Hebrew and draws from the Psalms of David. Projected supertitle translations will enhance the understanding and enjoyment of our audience members at this evening's concert.

Composer Jonathan Dove was excited about working in an unfamiliar language, with new sounds and rhythms very different to the King James translations with which he was more familiar. In choosing the psalms whose character and imagery might draw on all the color of the orchestra, he was also interested in the sounds of the words themselves. Dove was quickly attracted to the exuberance of Psalm 148, a call to praise ranging over all the earth and out into the planets, full of dramatic and

# PROGRAM NOTES

spectacular imagery. For the composer, hearing the psalm in Hebrew, it seemed that the rhythms and stresses of the words invited some kind of dance.

A passage from Psalm 27 suggested a contrasting state of ecstatic contemplation and serenity. Finally, a short section of Psalm 19 offered a fascinating paradox: everything is declaring, uttering, revealing, yet nothing is spoken or heard. The text of Psalm 19 appealed to the composer as he tried to imagine a stillness that is full of life.

## **CARMINA BURANA** 1937

*Carmina Burana* (*Songs of the Beuren*) was an instantaneous success at its first performance at Frankfurt am Main in 1937 and, for more than 70 years, it has never faltered in its standing as one of the most universally popular works produced by a 20th century contemporary composer.

For his texts Orff took 25 verses from a collection of 13th century poems taken from a manuscript discovered in the early 19th century in the Benediktbeuren Abbey in Ottobeuren near Munich. The manuscript is perhaps the most important source for Latin secular poetry of the 12th Century goliardic repertory.

Variously written by itinerant scholars in low Latin and early German, the poems mingle Christian piety and pagan hedonism in a spirit of simplicity and unselfconscious directness which were intrinsic in the medieval approach to immortality. They amounted to an uninhibited celebration of the pleasures of life, and, particularly, love.

## **CARL ORFF** 1895–1982



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# PROGRAM NOTES

The work is divided into three parts under the titles of *Spring*, *In the Tavern* and *Love*. The verses themselves are a paean to the delights those words evoke.

Orff's setting of the words throb with a sense of youth and exuberance unshadowed by the sobrieties of moral rectitude or religious moderation. Throughout all his music he made a virtue of simplicity and an incessant rhythmic pulse and stylized configurations of harmonies, structured in massive blocks for large orchestral and choral forces. These are the interacting elements that distinguish *Carmina Burana*. The exhilaration his music generates is that of both the flesh and the spirit.

Grove's dictionary states: "Orff's musical and dramatic style arose directly from Stravinsky whose works such as *Les Noces* (The Wedding) gave an important place to the chorus. Polyphony, extended melodic writing and thematic development are rarely found. Instead, the most basic means are pressed into service to generate the effects of wild abandon. This technique produces music of powerful pagan sensuality and direct physical excitement.

*Carmina Burana* is a modern 20th century work but it is simple in harmony. The driving rhythm and fundamental musical instincts allow listeners to respond immediately. It is a great introduction to serious music, particularly to people who think serious or *classical* music is boring or monotonous. Excerpts from this riveting work have been used extensively by the modern media in numerous radio and television ads as well as movies.

Leopold Stokowski introduced *Carmina Burana* to Boston and New York in 1954: "I believe that Orff's genius – combining as it does so magnificently all the resources of traditional occidental music with vigorous new conceptions of lyricism, romantic intensity, rhythmic audacity, an extraordinary blending of pagan and modern feeling, and the mature simplicity achieved only by a master – will be recognized by future generations as a major departure in the arts of music."

James McCormick, PhD

## PLANNED GIVING – *A Legacy of Beauty*

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Planned giving in the form of bequests helps ensure that the Sacramento Choral Society and Orchestra will enrich the cultural life of future generations.

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For more information, contact the SCSO: 916-536-9065  
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# TEXT & TRANSLATIONS

## PSALMS FOR LEO

JONATHAN DOVE

### Psalm 148

Haleluyah  
Hal'lu et Adonai min hashamayim  
Hal'luhu bam'romim  
Hal'luhu kol mal'ahav  
Hal'luhu kol ts'va'av  
Hal'luhu shemesh v'yare'ah  
hal'luhu kol kohvey or  
Hal'luhu sh'mei hashamayim  
V'hamayim asher m'al hashmayim  
Y'hal'lu et shem Adonai  
Ki hu tsiva v'nivra'u  
Vaya'amideim la'ad l'olam,  
Hoq natan v'lo ya'avor  
Hal'lu et Adonai min ha'arets  
Taninim v'hol t'homot  
Eish uvarad sheleg v'qitor  
Ruah s'ara'osa d'varo  
heharim v'hol g'va'ot  
'Eits p'ri v'hol arazim  
Hahaya v'hol b'heima  
Remes v'tsipor kanaf  
Malhei erets v'hol l'umim  
Sarim v'hol shoftei arets  
Bahurim v'gam b'tulot  
Z'qeinim'im n'arim  
Y'hal'lu et shem Adonai  
Ki nishgav sh'mo l'vado  
Hodo'al erets v'shamayim  
Vayarem qerem l'amo  
T'hila l'hol hasidav  
Livnei yisrael'am q'rovo  
Hal'luyah

Praise the Lord!  
Praise the Lord from the heavens,  
praise him in the heights!  
Praise him, all his angels,  
praise him, all his host!  
Praise him, sun and moon,  
praise him, all you shining stars!  
Praise him, you highest heavens,  
and you waters above the heavens!  
Let them praise the name of the Lord!  
For he commanded and they were created.  
And he established them for ever and ever;  
he fixed their bounds which cannot be passed.  
Praise the Lord from the earth,  
you sea monsters and all deeps,  
fire and hail, snow and frost,  
stormy wind fulfilling his command!  
Mountains and all hills,  
fruit trees and all cedars!  
Beasts and all cattle,  
creeping things and flying birds!  
Kings of the earth and all peoples,  
princes and all rulers of the earth!  
Young men and maidens together,  
old men and children!  
Let them praise the name of the Lord,  
for his name alone is exalted;  
his glory is above earth and heaven.  
He has raised up a horn for his people,  
praise for all his saints,  
for the people of Israel who are near to him.  
Praise the Lord!

### Psalm 127

Ahat sha'alti me'eit Adonai  
Ota avaqesh  
Shivti b'veit Adonai  
Kol y'mei hayai  
Lahazot b'no'am Adonai  
Ul'vaqer b'hehalo  
Ki yitsp'neini b'suko  
B'yom ra'a  
Yastireini b'seiter oholo  
B'tsur y'rom'meini

One thing have I asked of the Lord,  
that will I seek after;  
that I may dwell in the house of the Lord  
all the days of my life,  
to behold the beauty of the Lord,  
and to inquire in his temple.  
For he will hide me in his shelter  
in the day of trouble;  
he will conceal me under the cover of his tent,  
he will set me high upon a rock.

# TEXT & TRANSLATION

## Psalm 19

Hashamayim m'sap'rim k'vod Eil  
Uma'asei yadav magid haraqiya  
Yom l'yom yabiya omer  
V'laila l'laila y'have da'at  
Ein omer v'ein d'varim  
B'li nishma qolam  
B'hol ha'arets yatsa qavam  
Uviqtsei teivel mileiham

The heavens are telling the glory of God;  
and the firmament proclaims his handiwork.  
Day to day pours forth speech,  
and night to night declares knowledge.  
There is no speech, nor are there words;  
their voice is not heard;  
yet their voice goes out through all the earth,  
and their words to the end of the world.

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# TEXT & TRANSLATION

## CARMINA BURANA

CARL ORFF

### 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.

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.

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 scelereis.

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.

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!

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!

### 2. Fortune plango vulnera

Fortune plango vulnera stillantibus oculis  
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 corruo 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!

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!

# TEXT & TRANSLATION

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

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

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 a 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.

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

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.

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

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

## 5. Ecce gratum

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

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!

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The SCSO is currently seeking **Board Members** from the Community.

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For information, contact the SCSO Board President  
James McCormick: (916) 536-9065 or [scso2005@gmail.com](mailto:scso2005@gmail.com)

# TEXT & TRANSLATION

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

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

#### 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, werit, daz du bist  
also freudenriche!  
ich will 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!

# TEXT & TRANSLATION

## 9. Swaz hie gat umbe

Swaz hie gat umbe, daz sint alles megede, Those who go round and round are all maidens,  
die wellent an man allen disen sumer gan. Sla! they want to do without a man all summer long. Ah!

## Chume, chum, geselle min

Chume, chum, geselle min, ih enbite harte din, Come, come, my love, I long for you,  
ih enbite harte din, chume, chum, geselle min. I long for you, come, come, my love.

Suzer rosenvarwer munt,  
chum un mache mich gesunt

Sweet rose-red lips,  
come and make me better

## Swaz hie gat umbe

Swaz hie gat umbe, daz sint alles megede, Those who go round and round are all maidens,  
die wellent an man allen disen sumer gan. they want to do without a man all summer  
Sla! long. Ah!

## 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.

## *The Passion of Brahms* featuring select chamber music of



Carrie Hennessey

*Johannes Brahms*



with  
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# 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)

Olim lacus coleram, 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! modo niger et ustus fortiter!

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

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! Now black and roasting fiercely!

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:

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

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!

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

In taberna quando sumus  
non curamus quid sit humus,  
sed ad ludum properamus,

When we are in the tavern,  
we do not think how we will go to dust,  
but we hurry to gamble,

# TEXT & TRANSLATION

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

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

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

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 servus 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,

which always makes us sweat.  
What happens in the tavern,  
where money is hoisted,  
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  
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,

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,

# TEXT & TRANSLATION

bibit ista, bibit ille,  
bibunt centum, bibunt mille.

this man drinks, that man drinks,  
a hundred drink, a thousand drink.

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.

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.

## 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.

Cupid flies everywhere seized by desire.  
Young men and women are rightly coupled.

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

The girl without a lover misses out on all pleasures,  
she keeps the dark night hidden in the depth  
of her heart: it is a most bitter fate.

### 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 honour.

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 puella (Soprano)

Stetit puella rufa tunica;  
si quis eam tetigit, tunica crepuit. Eia.  
Stetit puella tamquam rosula;  
facie splenduit, os eius fioruit. Eia.

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

# TEXT & TRANSLATION

Tui lucent oculi sicut solis radii, sicut splendor  
fulguris lucem donat tenebris.  
Manda liet, Manda liet min geselle chumet niet.      Your eyes shine like the rays of the sun, like the  
flashing of lightening which brightens the darkness.  
Mandaliet, mandaliet, my lover does not come.

Vellet deus, vallent dii quod mente:  
proposui ut eius  
virginea reserassem vincula.  
Manda liet, Manda liet min geselle chumet niet.      May God grant, may the gods grant what I  
have in mind: that I may loosen  
the chains of her virginity. Ah!  
Mandaliet, mandaliet, my lover does not come.

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

Si puer cum puellula moraretur in cellula,  
felix coniunctio. Amore suscescente  
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, hyrce, 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!

Rosa rubicundior, lilio candidior  
omnibus formosior, semper in te gloriol!      Redder than the rose, whiter than the lily,  
lovelier than all others, I shall always glory in you!

## 21. In truitina (Soprano)

In truitina 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 es iocundum

Tempus es iocundum, o virgines,  
modo congaudete vos iuvenes.  
Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quo pereo.  
Mea me confortat promissio,  
mea me deportat  
Oh, oh, oh, totus floreo, etc.      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! I am bursting out all over!

Tempore brumali vir patiens,  
animo vernali lasciviens.  
Oh, oh, oh, totus floreo, etc.      In the winter man is patient,  
the breath of spring makes him lust.  
Oh! Oh! Oh! I am bursting out all over!

Mea mecum ludit virginitas,  
mea me detrudit simplicitas.  
Oh, oh, oh, totus floreo, etc.      My virginity makes me frisky,  
my simplicity holds me back.  
Oh! Oh! Oh! I am bursting out all over!

# TEXT & TRANSLATION

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

Come, my mistress, with joy,  
come, come, my pretty, I am dying!  
Oh! Oh! Oh! I am bursting out all over!

**23. Dulcissime** (Soprano)  
Dulcissime, 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

### IN MEMORIAM

It is the SCSO's privilege and honor to dedicate this evening's performance to

**ED HUMPHREY**  
1946–2016



*I bow to you and hold  
up my lamp to light  
you on your way.*

—Rabindranath Tagore

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# ARTISTS



## **SHAWNETTE SULKER, SOPRANO**

Acclaimed for her “heart-breaking poignancy” and “beautifully tuned soprano” by the San Francisco Chronicle and for her “enchanting vocal splendor” by the Leipziger Volkszeitung, soprano Shawnette Sulker is a sought after artist in the United States and abroad. A consummate performer on both the operatic and concert stages, her recent performances include singing Zerbinetta in *Ariadne auf Naxos* with Festival

Opera, Cunegonde in *Candide* with Oakland Symphony and the soprano solos in Beethoven’s *Symphony No. 9* with Santa Rosa Symphony, and Scarlatti’s *Su le sponde del Tebro* with Pacific Chamber Symphony. International credits include singing Adele (*Die Fledermaus*) with Internationale Opera Producties in the Netherlands and an orchestra concert featuring *Porgy and Bess* highlights and Mendelssohn’s *Psalm 42* in Leipzig’s Gewandhaus and Prague’s Smetana Hall.

Ms. Sulker has been a soloist with the San Francisco Opera, Mark Morris Dance Group, American Bach Soloists, Hawaii Opera Theatre, Opera Naples, Pacific Opera Project, and the Natchez Opera Festival, to name a few. The soprano’s roles include Die Königin der Nacht (*Die Zauberflöte*), Musetta (*La Bohème*), Susanna (*Le nozze di Figaro*) and Lauretta (*Gianni Schicchi*). Some works on her concert repertoire list are Mozart’s *Grand Mass in C minor*, Bach’s *Jauchzet Gott in allen Landen* and Mozart’s *Exsultate, Jubilate*. Upcoming engagements will feature performing the soprano solos in Beethoven’s *Ninth Symphony* with Peninsula Symphony, Orff’s *Carmina Burana* with UC Davis Chorus and Orchestra and singing the role of Constanze in *Abduction from the Seraglio* with Festival Opera.

Shawnette Sulker, a native of Guyana, earned scholarships to attend Bennington College and graduated with a Bachelor’s Degree in vocal performance. She was awarded scholarships to attend both the Contemporary Opera and Song Program at the Banff Centre for the Arts in Canada and the OperaWorks Summer Intensive Program in Los Angeles.



## **BRIAN STAUFENBIEL, TENOR**

Tenor Brian Staufienbiel has appeared at the Boston Early Music Festival, the Rochester Bach Festival, and the Sherbrooke Summer Music Festival. He is well known for his dramatic interpretation of the Evangelist role in Bach’s *Saint Matthew* and *Saint John Passions*, as well as his comically gruesome depiction of the Roasted Swan in Orff’s *Carmina Burana*. As a tenor, he has sung the leading roles in Rossini’s

*L’Italiana in Algeri*; Britten’s *The Rape of Lucretia*; Poulenc’s *Les mamelles de Tirésias*; Ravel’s *L’enfant et les sortilèges*; Kurt Weill’s *Mahagonny*; and Mechem’s *Tartuffe*.

# ARTISTS

Staufenbiel has directed of the Opera Program at the University of California at Santa Cruz since 2000, where his productions have won first prize in the National Opera Association's Opera Competition. He is the Creative Director and Stage Director for Opera Parallèle, where he has helmed the direction and design of the companies' critically acclaimed productions.

Staufenbiel has recorded the music of Stradella, Schütz, Lou Harrison, and Paul Bowles for Musical Heritage Society, Koch International Classics, and Helicon Records. His most recent album on Kleos Records features the world premiere recordings of tenor arias from Harrison's opera *Young Caesar* and the *Saint Cecilia Mass*. Staufenbiel holds a doctorate degree in vocal performance and literature from the Eastman School of Music.



## **LEE POULIS, BARITONE**

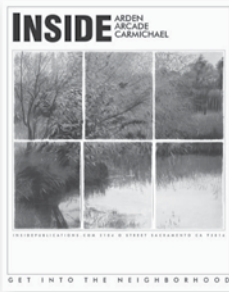
Lee Poulis has been praised for his "commanding presence" (*South Florida Classical Review*) and for his "dark baritone, rich in colors" (*Minneapolis Star Tribune*), calling it a voice "of power and beauty" (*Pioneer Press*). Twice named Best Young Singer by *Die Welt*, Lee Poulis has already performed at the Staatsoper Unter den Linden of Berlin, Teatro Real of Madrid, the Opera of Bilbao, Teatro Municipal of Santiago, and with the Beethoven Orchestra

of Bonn. He performed the title role in the national premieres of *Doctor Atomic* in Germany and at the Finnish National Opera, a production which was nominated for one of Europe's top theater prizes, Der Faust.

Mr. Poulis' concert engagements include baritone soloist in *Messiah* with the Kansas City Symphony, *Beethoven's Symphony No. 9* with the American Youth Symphony, Mozart's *Requiem* with the Masterworks Chorale, Brahms's *Ein deutsches Requiem* with the Waltham Philharmonic and the Masterworks Chorale, Haydn's *Missa in Angustiis* with the Reston Chorale, *Lord Nelson Mass* at the Beijing Concert Hall, Fauré's *Requiem* with both the Atlantic Union College and the Gemini Youth Orchestra, and Handel's *Messiah* with Commonwealth Opera. Mr. Poulis has also appeared in recital with the Marilyn Horne Foundation at Carnegie's Weill Hall as well as in Washington D.C. with the Washington Vocal Arts Society.

Lee Poulis is the first prize winner in the 2008 Liederkrantz Foundation Vocal Competition, top prize winner in the 2008 Francisco Viñas International Voice Competition, and first prize winner in the 2007 Chester Ludgin International Verdi Baritone Competition, and he was also an Encouragement Award recipient in the 2008 George London Foundation Awards competition. In addition to San Francisco Opera's Merola Program, he is an alumnus of Washington National Opera's Domingo-Cafritz Young Artist Program, and Music Academy of the West. Mr. Poulis is a graduate of Harvard University.

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# MUSIC DIRECTOR

## DR. DONALD KENDRICK

Since 1985, Dr. Donald Kendrick 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: the Community, the State, and the Church. His impact as an educator and conductor has greatly enhanced the quality of life in our region and has resonated on a national and international level.



Dr. Kendrick has studied at the American Conservatory of Music in Chicago, Boston's New England Conservatory of Music, Stanford University, and he holds a doctoral degree from the Eastman School of Music where he also served on the faculty. He is active as a guest conductor and an adjudicator for choral festivals throughout the country. Dr. Kendrick has taught at Louisiana State University, the University of the Pacific Conservatory of Music, and at universities in Canada where his choirs won national competitions for their excellence.

In 1996 he 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 Community Center Theater, Memorial Auditorium, Fremont Presbyterian Church, and the Cathedral of the Blessed Sacrament, as well as in Davis at the Mondavi Center. Under Dr. Kendrick's leadership, the SCSO has produced eight professionally mastered CDs and has a unique KVIE PBS documentary that is now being shown nationally throughout the United States.

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

In July 2004, Conductor Kendrick led SCSO members and guests from the Sacramento State Choral Music Program on their first international European tour to Munich, Prague, Vienna and Budapest. In July 2006, Dr. Kendrick led the Sacramento Choral Society and guests from the Sacramento State Choral Music Program on a performance tour of China, with concerts 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 he led the SCSO on a tour of Western Canada with performances in Victoria and Vancouver, British Columbia. In June 2013, Dr. Kendrick toured with members of the SCSO to Italy with performances at St. Mark's Basilica in Venice, in Lucca, and on the Great Altar of St. Peter's (the Vatican) in Rome.

In addition, Dr. Kendrick is co-founder and former artistic director of the Sacramento Children's Chorus with conductor Lynn Stevens. The group celebrated its 20th anniversary on stage with the SCSO with a new jointly commissioned work by Randol Alan Bass for the *Wells Fargo Home for the Holidays* performance in December 2012.

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Fox Valley Symphony Orchestra	1	0	Saint Paul Chamber Orchestra	5	0
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# MUSIC DIRECTOR

Dr. Kendrick is also Director of Choral Activities at Sacramento State University where he conducts the Chamber Choir, the Concert Choir, the Women's Chorus and the University Chorus. He also directs the Graduate Degree Program in Choral Conducting that he initiated in 1986. His Sacramento State Choirs have performed in Europe, the United States and Canada, where they appeared on an international telecast at the invitation of the Prime Minister of Canada. In May 2004, he received the Sacramento State School of the Arts *Outstanding Community Service Award* for his work in linking the community to the University. Dr. Kendrick was recently named *Outstanding Teacher of the Year* by the Capitol Section of the California Music Educators Association (CMEA).

Dr. Kendrick 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 recorded eight CDs and has toured throughout North America, Spain, England, Italy and Austria. In February 2005, *Schola Cantorum* was selected to perform at the National Convention of the American Choral Directors Association in Los Angeles at the new cathedral Our Lady of the Angels. In June 2007 Dr. Kendrick toured Italy with Sacred Heart's *Schola Cantorum* where they performed at a Papal Audience for Pope Benedict XVI and at St. Peter's (The Vatican) on the Great Altar. He also led Schola on a concert tour of Austria in June 2009 with performances in Vienna, Graz and Salzburg. Dr. Kendrick returned to Italy with *Schola* in June 2013 for performances in Rome, Florence and Venice.

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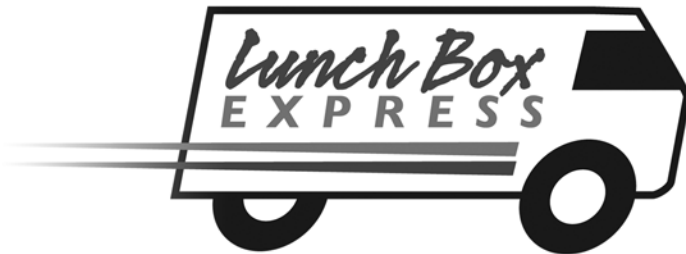
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