

CU @ Boettcher

Symphony Orchestra Combined Choirs

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

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



College of Music
UNIVERSITY OF COLORADO BOULDER

Welcome to CU @ Boettcher!



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

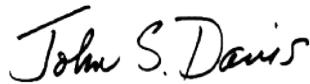
Additionally, we're excited to present a world premiere commissioned by the Dr. C. W. Bixler Family Foundation—the Symphony No. 3 by composer Carter Pann, CU Boulder professor of composition. Subtitled “On The Importance of Our Democracy,” the five-movement, 17-minute work features “incredible grooves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

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

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

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

Enjoy!

A handwritten signature in black ink that reads "John S. Davis". The signature is fluid and cursive, with a large, stylized "J" at the beginning.

John S. Davis
Dean, College of Music

CU at Boettcher is funded by the Dean's Annual Fund at the University of Colorado Boulder College of Music. Learn more at colorado.edu/music/giving.

Program

Collaboration with *El Sistema Colorado*

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

Selections will be chosen from the following:

A String Concerto

Eva Borgen

arr. Katie Burns

French Folk Song

Shinichi Suzuki

Ode to Joy Festival

Ludwig van Beethoven

arr. Parrish

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

Symphony Orchestra + Combined Choirs

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

World Premiere

Carter Pann (b. 1972)

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

—Intermission—

Carmina Burana

Carl Orff (1895-1982)

FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)

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

I. PRIMO VERE (In Springtime)

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

UF DEM ANGER (On the Green)

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

II. IN TABERNA (In the Tavern)

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

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

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

BLANZIFLOR ET HELENA (Blanziflor and Helena)

24. Ave formosissima (chorus)

FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)

25. O Fortuna (chorus)

Dawna Rae Warren, soprano

Javier Abreau, tenor

Andrew Garland, baritone

CU Combined Choirs

Gregory Gentry, Chorus Master



Program notes

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

World Premiere

Carter Pann (b. 1972)

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

—Program note by Carter Pann

Carmina Burana

Carl Orff (1895-1982)

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

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

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

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

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



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

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

—Program note by Elizabeth Schwartz

Texts + translations

Carmina Burana

Carl Orff (1895-1982)

FORTUNA IMPERATRIX

MUNDI

1. O FORTUNA

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

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

Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora

sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

FORTUNE EMPRESS OF THE WORLD

1. O FORTUNE

O Fortune,
Like the moon
You are changeable,
ever waxing
and waning.
Hateful life,
first oppresses,
and then soothes
as fancy takes it;
poverty,
and power
it melts them like ice.

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

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.

So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

2. FORTUNE PLANGO VULNERA

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
Occasio calvata.

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

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

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

2. I BEMOAN THE WOUNDS OF FORTUNE

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

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

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

I. PRIMO VERE
3. VERIS LETA FACIES
Veris leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

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

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

I. SPRING

3. THE MERRY FACE OF SPRING
The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colors
Flora reigns,
the harmony of the woods
praises her in song. Ah!

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

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

4. OMNIA SOL TEMPERAT

Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

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

Ama me fideliter!
fidem meam nota:

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

4. THE SUN WARMs EVERYTHING

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

All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know
well,
and in your springtime
it is true and right
to keep what is yours.
Love me faithfully!
See how I am faithful:
With all my heart
and with all my soul,
I am with you
Even when I am far away.
Whoever loves this much
turns on the wheel.

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

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

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

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

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

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

UF DEM ANGER

6. TANZ (instrumental)

7. FLORET SILVA

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus? Ah!

hinc equitavit,
eia, quis me amabit?

Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle also lange?
der ist geriten hinnen,
owî, wer soll mich minnen?

7. THE NOBLE WOODS ARE BURGEONING

The noble woods are
burgeoning
with flowers and leaves,
Where is the lover
I knew? Ah!

He has ridden off!
Oh! Who will love me? Ah!

The woods are burgeoning all
over,
I am pining for my lover,
The woods are turning green
all over,
why is my lover away so long?
Ah!
He has ridden off,
Oh woe, who will love me?
Ah!

8. CHRAMER, GIP DIE VARWE MIR

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

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

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

Seht mich an...

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

Seht mich an...

8. SHOPKEEPER, GIVE ME COLOR

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

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

Good men, love
women worthy of love!

Love ennobles your spirit
and gives you honor.

Look at me, etc.

Hail, world,
so rich in joys!

I will be obedient to you
because of the pleasures you
afford.

Look at me, etc.

9. REIE

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

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

Suzer rosenvarwer munt,
chum unde mache mich
gesunt.

Swaz hie gat umbe,

9. ROUND DANCE

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

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

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

Those who go round, etc.

10. WERE DIU WERLT

ALLE MIN

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

10. IF ALL THE WORLD WERE MINE

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

II. IN TABERNA

11. ESTUANS INTERIUS

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

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

Feror ego veluti
sine nauta navis,
ut per vias aeris

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

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

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

II. IN THE TAVERN

11. BURNING INSIDE

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

If it is the way
of the wise man
to build
foundations on stone,
then I am a fool, like
a flowing stream,

which in its course
never changes.

I am carried along
like a ship without a
steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.

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

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

12. OLIM LACUS COLUERAM

Cignus ustus cantat:

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,

Miser, miser! etc.

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

12. ONCE I LIVED ON LAKES

The roasted swan sings:

Once I lived on lakes,
once I looked beautiful
when I was a swan.

Misery me!
Now black
and roasting fiercely!

The servant is turning me on
the spit;
I am burning fiercely on the
pyre;
the steward now serves me
up.

Misery me! etc.

Now I lie on a plate,
and cannot fly anymore,
I see bared teeth:

Misery me! etc.

13. EGO SUM ABBAS

Ego sum abbas Cucaniensis
et consilium meum est cum
bibulis,
et in secta Decii voluntas mea
est,

et qui mane me quesierit in
taberna,
post vesperam nudus
egredietur,
et sic denudatus veste
clamabit:

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

13. I AM THE ABBOT

I am the abbot of Cockaigne
and my assembly is one of
drinkers,
and I wish to be in the order
of Decius,

and whoever searches me out
at the tavern in the morning,
after Vespers he will leave
naked,
and thus stripped of his
clothes he will call out:
Woe! Woe!
what have you done, vilest

Fate?

The joys of my life
you have taken all away!
Haha!

14. IN TABERNA

QUANDO SUMUS

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

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

Primo pro nummata vini
ex hac bibunt libertini:
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
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 discordantibus,
duodecies pro penitentibus,
tredecies pro iter angentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.
Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

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

Parum sexente nummate
durant cum immoderate
bibunt omnes sine meta,
quamvis bibant men te leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.
Io, io, io! ...

14. WHEN WE ARE IN THE TAVERN

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

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

First of all it is to the wine-
merchant
that the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead.
six for the loose sisters,
seven for the footpads in the
wood.

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

they all drink without restraint.

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

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

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

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

Io, io, io!

III. COUR D'AMOURS

15. AMOR VOLAT UNDIQUE

Amor volat undique,
captus est libidine.
Iuvenes, iuvencula
coniunguntur merito.
Siqua sine socio,
caret omni gaudio,
tenet noctis infima
sub intimo
cordis in custodia:
fit res amarissima.

III. THE COURT OF LOVE

15. CUPID FLIES

EVERWHERE

Cupid flies everywhere
seized by desire.
Young men and women
are rightly coupled.
The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden
in the depth of her heart;
it is a most bitter fate.

16. DIES, NOX ET OMNIA

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

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.
Tua pulchra facies,
me fay planszer milies,
pectus habens glacies,
a reminder
statim vivus fierem
per un baser.

16. DAY, NIGHT, AND EVERYTHING

Day, night, and everything
is against me,
the chattering of maidens
makes me weep,
and often sigh,
and, most of all, scares me.

O friends, you are making fun
of me,
you do not know what you are
saying,
spare me, sorrowful as I am,
great is my grief,
advise me at least,
by your honor.

Your beautiful face,
makes me weep a thousand

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

17. STETIT PUELLA

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

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

17. A GIRL STOOD

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

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

18. CIRCA MEA PECTORA

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

Manda liet,
manda liet,
min geselle
chumet niet.

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

Mandaliet, etc.

18. IN MY HEART

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

Mandaliet,
mandaliet,
my lover
does not come.

Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness.
Ah!

Mandaliet, etc.

May God grant, may the gods
grant
what I have in my mind
that I may loose
the chains of her virginity, Ah!

Mandaliet, etc.

19. SIE PUER CUM PUELLULA

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

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

20. VENI, VENI, VENIAS
Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza,
trillirivos!

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior,

omnibus formosior,
semper in te glorior!

20. COME, COME, O COME

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

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

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

21. IN TRUTINA

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

21. IN THE BALANCE

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

22. TEMPUS EST**IOCUNDUM**

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

Oh, oh, oh!
totus floreo,
iam amore virginali totus
ardeo!

novus, novus novus amor est,
quo pereo!

Mea me confortat
promissio,
mea me deportant
negatio.
Oh, oh, oh! etc.

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

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

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

22. THIS IS THE**JOYFUL TIME**

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

I am heartened
by my promise,
I am downcast
by my refusal.
Oh! oh! oh! etc.
In the winter
man is patient,
the breath of spring
makes him lust.
Oh! oh! oh! etc.

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

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

23. DULCISSIME

Dulcissime, Ah!
totam tibi subdo me!

23. SWEETEST ONE

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

BLANZIFLOR ET HELENA

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

BLANCHEFLEUR**AND HELE****24. HAIL, MOST
BEAUTIFUL ONE**

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

**FORTUNA IMPERATRIX
MUNDI****25. O FORTUNA**

No. 1, repeated (page 10)

**FORTUNE, EMPRESS OF
THE WORLD****25. O FORTUNE**

No. 1, repeated (page 10)

Featured soloists

Dawna Rae Warren, soprano
Javier Abreau, tenor
Andrew Garland, baritone

Symphony Orchestra

Gary Lewis, Director of Orchestral Studies

Violin 1

Jonathon Winter
Concertmaster
Charles Bistodeau
Greg Abrell
Lucy Rissman
Veda Hingert-
McDonald
Joy Yamaguchi
Maria Faith Lane
Anna Lugbill
Jordan Gratonic
Zhiqi Liu

Violin 2

Victor Avila-
Luvsgangenden
Principal
Hailey Jang
Larina Gray
Sam Jarvis
Bebe Seidenberg
Dmitri Ascarrunz
Richi Hsieh
Anna-Claire Schultz
Alisa Johnson
Inga Well-Off-Man

Viola

Daniel Moore
Principal
Allyson Stibbards
Emma Reynolds
Ashley Santore
Andy Sprinkle
Preston Yamasaki
Avedis Escandon
Hannah Bradshaw
Aaron Lockhart
Finn Cruit
Cello
Peyton Magalhaes
Principal
Matthew Wiest
Louis Saxton
Joshua Vierra
Alex Engelhardt
Amy Delevoryas
Eric Vasquez
Double Bass
Kurt Melandy
Principal
Isiah Holt
Victoria Bakewell
Micah Celedon
Joey Aigner
Jake Thurston

Flute

Lauren Flaten
Ally Kreider
Grace Law
Joeli Schilling
Oboe
Sophie Maeda
Taysia Petersen
Lisa Read
Clarinet
Mark Bernard
Ashley Civelli
Yi Dong
Gracie Lime
Gleyton Pinto
Bassoon
J.T. Holdbrooks
Bailey Holman
Sam Macken
Madison Triplett
Horn
Max Braun
Stacy DeGarmo
Kira Goya
Natalie Miller
Phillip Palmore
Derek Rassinier

Trumpet

Michael Brotherton
Isaac Ponce Urbina
Michael Winkler

Trombone

Sebastian Alvarez
Caleb Arivett
Riley Bahin
Eric Brennan
Daniel Cosio

Tuba

Cameron Holt

Harp

Emily West

Piano

Christine Teng
Gyuri Min

Percussion

Sean Case
Christian De La Torre
Juli Ennis
Paul Finckel
Annalise Goetz
Gavin Kitchen
Elan Rochell-Share

Combined Choirs

Gregory Gentry, Chorus Master

Jun Young Na, Assistant Chorus Master

Jessie Flasschoen Campbell, Ragazzi Chorus Master

Festival Chorus

*Jason Gallardo,
conductor*

*Megann Sala,
conductor*

Soprano

Megan Burns
Alicia Dickinson
Elena Dunn
Marley Flanagan
Keyla Gholipoursani
Anna Hendricks
Zoe Johnson

Alayna Lauffer
Jordan Lutes
Allana Macrossie-Smith
Presley Nemecek
Alyssa Ram
Isabella Rears
Elena Rodriguez
Sena Uctuk

Alto

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

Maci Meriwether

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

Tenor

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

Bass

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

Chamber Singers

*Gregory Gentry,
conductor*
*Jun Young Na,
assistant conductor*

Soprano

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

Alto

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

Tenor

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

Bass

Joey Aigner
Christopher Apfelbach

Joseph Berrios

Jun Young Na
Erick Jensen
O'Neil Jones
Dan Wessler

Choral Union

*Gregory Gentry,
conductor*

Soprano

Sarah Amirani
Brenda Berganza
Margot Brauchli
Allison Cawthon
Caitlin Czernik
Kathy Frebel
Julie Griffitts
Amanda Keim
Baiba Lennard
Cathy Look
Linda Lunbeck
Natalya Paramonova
Tambre Rasmussen

Alto

Paula Ray
Melodee Rodriguez
Megan Townsend
Leanne Walther

Alto

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

Eli Grimm	University Choir	Salem Channel	Emma Nicolaou
Mary Lou Kizer	<i>O'Neil Jones, conductor</i>	Brody Hartwig	Avanka Perera
Casey Klopp		Cian Krueger	Allie Renault
Emily Long	<i>Miguel Ángel Ortega Bañales, assistant conductor</i>	Artemis Nopah	Nora Want
Sara Neustadt		Connor O'Brien	Ella Wilhelm-Kopatich
Robin Pope		Casey Prestidge	Alto
Bonnie Richards		Aaron Schneider	Ruby Anderson
Catherine Sparkman		Hunter Stricker	Meagan Figgins
Tenor		Kaeden Tilak	Claire Ryan
Torin Blair			Sarah Smith
Andy Cassidy		Bass	Olivia Watrous
Dean Fowler		Eli Baumgarten	Ellie Wooldridge
Tim Gulsrud		Tyler Dowling	
Brandt Mason		Nathan George	Waldorf University Choir
Paul Voakes		Gabe Harrison	<i>Emilie Bertram, Director of Choral Activities</i>
Bass		Jake Huebner	Soprano
David Bowers		Keenan Powell	Ferguson Hanna
Greg Dieter		Jack Ramsey	Hannah Meyer
Jeff Dixon		Kai Simons	Abigail Lumley
Greg Fischer		James Smith	Hannah Lange
Kevin Harbison		Carlos Taal Jimenez	Alto
Jonathan Jacobson		Cade Yoshioka	Tatum Phelps
Chris Meline		Melvin Casillas-Muñoz	Dana Pioske
Mark Meyer		Quinton Corry	Isabelle Gibbs
Sam Miller		Sam Hodde	Clare Sharpe
Marc Painter		Simmy Kifletson	Faith Sorenson
Bal Patterson		Andy Muller	Tenor
Jonathan Saul	Treble Chorus		Ben Hemsworth
Philip Straffin	<i>Jessie Flasschoen, conductor</i>		Ethan Hexamer
Chris Walther			Eli Lozano
	<i>Noelle Romberger, assistant conductor</i>		Joshua Martin
			Benjamin Lockwood
	Soprano		Bass
	Caitlin Alexander		Aaron Mathahs
	Adriana Cipponeri		Noah McLaughlin
	Julia Becker		Thor Phelps
	Kyra Ellison		Joseph Van Essen
	Eliana Feistner		Riley Walton
	Bellina Kakkar		
	Cookie Ludwick		
	Paola Mendoza		

At the College of Music:

320

undergraduate students

75%

of required classes have fewer than 20 students

8:1

student-to-faculty ratio

25%

pursue majors in addition to music

30

ensembles in different genres

70%

of grads advance to full-time jobs or grad school

40+

Grammy awards + nominations

99%

job placement for BME students for the last 20 years

3

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

11

academic areas, including composition, performance, education and more

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

Degrees + certificates

Bachelor of Arts (BA)

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

Bachelor of Music (BM)

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

Bachelor of Music Education (BME)

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

Dual degrees

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

Certificates

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

Graduate degrees

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

Artist Diplomas

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

Graduate certificates

- Arts Administration
- Music Theory

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



Middle 50% of Fall 2023 admitted class



Unweighted GPA

3.72-4.0

About the College of Music

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

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

College highlights

Entrepreneurship Center for Music (ECM)

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

Musicians' Wellness Program (MWP)

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

American Music Research Center (AMRC)

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