



Adrian King and

THE SUNSHINE COAST SYMPHONY ORCHESTRA,
NOOSA CHORALE &
THE SUNSHINE COAST CHORAL SOCIETY PRESENT

Carmina & Rhapsody

10 SEPTEMBER 2022, 2PM, VENUE 114, BOKARINA.

17 SEPT, 2PM, ST. ANDREW'S COLLEGE, PEREGIAN SPRINGS.

Gershwin - An American in Paris Suite

Gershwin - Rhapsody in Blue

Orff - Carmina Burana

WITH JUDIT MOLNAR, RON MORRIS, DANIEL SMERDON & THEO PIKE



SUNSHINE COAST
SYMPHONY
ORCHESTRA



Proudly supported by
Sunshine Coast Council's grants program

Adrian King - Conductor

This is the final year that Adrian King will be the conductor and music director for the SCSO, the Noosa Chorale and the Sunshine Coast Choral Society. The esteemed conductor has held all three roles for fifteen years, and is retiring at the end of 2022.

Adrian was born in Lincolnshire, England. His fondest musical memories are of singing and conducting the rich choral tradition that exists throughout the UK.



He received his musical training at the Guildhall School of Music in London, specialising in Singing, Conducting, Piano, and French Horn, and was also awarded an LTCL from the Trinity College of Music.

Adrian conducted orchestras and choirs, adjudicated in festivals, and accompanied recitals in the UK for 20 years, moving to Australia in 2006.

Genevieve Bignell - Orchestra Leader



Born in Sydney and educated in England and Canberra, Genevieve studied violin at the Canberra School of Music under Ernest Llewellyn, and then later graduated from Melbourne University with a Bachelor of Education. Genevieve has had a long career in music education both in Melbourne and on the Coast.

Theodore Pike - Piano

At age two, Theodore was begging his parents for piano lessons, and by four had decided that he 'wanted to be a pianist when he grew up'. Originally from the Sunshine Coast, Theo graduated from the Queensland Conservatorium Griffith University and now studies at the Australian National Academy of Music (ANAM) in Melbourne.

He has performed with the Australian Contemporary Opera Company, ANAM Orchestra, Queensland Youth Symphony, Queensland Wind Orchestra, as well as the NRL Grand Final series.



Judit Molnar - Soprano

Born in Hungary, and a graduate of the prestigious Liszt Academy of Music, Judit has performed as a soloist with the North-Hungarian Symphony Orchestra, the Lehar Festival Bad Ischl in Austria, Queensland Pop's Orchestra, Vienna Pop's Orchestra, Canberra Symphony Orchestra, and the Queensland Symphony Orchestra.

Judit is an active chamber musician, being a member of Fragments Ensemble, Arioso baroque ensemble, and the Strauss in da Haus' duo, and has recorded several albums.



Ron Morris - Tenor

Dr Ron Morris, Speech Therapist, Audiologist and Counter-Tenor, holds a Performer's Certificate from Trinity College London, and in 2001 he completed a Masters of Music Studies (Vocal Performance) at the Queensland Conservatorium Griffith University. Ron was awarded a PhD for a study examining the use of Accent Method Breathing with singers.

Ron sings as a member of St Stephen's Cathedral Choir, Schola, the Opera Queensland Chorus, and as a soloist in oratorio, opera and other sacred music.



Daniel Smerdon - Baritone

Born and raised in Brisbane, Daniel studied at the Queensland Conservatorium of Music, graduating in cello performance and a Masters in opera performance.

Experiencing a rapid rise on the operatic stage, Daniel has sung the title roles of Figaro in The Barber of Seville at the Varna Opera Theatre in Bulgaria, and again with Co-Opera in Adelaide, and has sung numerous other title roles in Australia, USA, and Germany.

Daniel is also the lead cellist for the Ignatius Music Society in Brisbane.



Players & Singers

SCSO

Genevieve Bignell (OL) - 1st Violin
Jo Goydych - 1st Violin
Margaret Meehan - 1st Violin
Louise Findlay - 1st Violin
Trish Corben* - 1st Violin
Gregory Seeto - 1st Violin
Cathie Roberts* - 1st Violin
David Kempthorne - 1st Violin
Anna Moores - 1st Violin
Sherab Holley - 1st Violin
Mia Moulard-Vail - 1st Violin
Kayla Conway - 1st Violin
Anna Wolse - 1st Violin

Lucy Holthusen (L) - 2nd Violin
Sarah King* - 2nd Violin
Cliff Bradley - 2nd Violin
Silvi Eckley* - 2nd Violin
Jon O'Brien - 2nd Violin
Frank Fodor* - 2nd Violin
Mary Longford - 2nd Violin
Kristin McNeill - 2nd Violin

Simon Eastwood (L) - Viola
Andrew Paszkowski - Viola
Melissa Macourt - Viola
Paul McDonald - Viola
Andrea Schokman - Viola
Dan Williams* - Viola
Ellyn-Rose Blee - Viola

Franziska Frank (L) - Cello
Julia Janiszewski - Cello
Peter Corkill - Cello
Graeme Souster - Cello
Christina Sander - Cello
Scott Lisle - Cello
Lesley Yarnham - Cello

Joe Gehrke (L) - Double Bass
Carina Bertoldi - Double Bass

Teresa Hawke* - Flute 1
Janet Rowley - Flute 2
Phillipa Wilson - Piccolo

Emma Secomb - Oboe 1/Cor Anglaise
Lizzy Sander - Oboe 2

Jenni Maggs - Clarinet 1
John Hadlow - Clarinet 2
Bob Badger - Bass Clarinet

Julie Schaber* - Alto Eb Sax
Liz Druitt* - Tenor Bb Sax
Paul Ritchie* - Alto Eb Sax

Bevan Andrews* - Bassoon 1
Noeleen Eden - Bassoon 2
Neil Heymink* - Contra Bassoon

Kylie Cooper - Horn 1
Helen Fiander - Horn 2
Carolyn Moore* - Horn 3
David Gerrish - Horn 4

Nelson Oakley - Trumpet 1
Justin Holland - Trumpet 2
Warren Brewer* - Trumpet 3
Clayton Fiander* - Trombone 1
Mike Fitzpatrick* 10 Sep - Trombone 2
Mel Campbell* 17 Sep - Trombone 2

Lyndon Hobbs - Tuba

Jerome Fitzgerald* - Timpani
Simon Renfrey* - Percussion 1
Tina Rogers* - Percussion 2
Liz Druitt* - Percussion 3
Pip Johnson - Percussion 4
Jessica La Roche - Percussion 5
Harrison Wockner* - Celeste

Natasha Koch* - Piano 1
Janet Brewer* - Piano 2 *Guests

SC CHORAL SOCIETY

SOPRANOS

Gay Robinson
Maryann Klemencic
Sheila O'Connor
Jenny Thompson
Meryll Muller
Yvonne Koster
Margaret Turner
Rhelma Lawrence
Jan Daventry
Ailsa Rollston
Christine Schmelzer
Gillian Davies
Fran Pennay
Jennifer Young
Erica Marshall
Paia Ingram
Nettie Hamilton
Beryl Dwyer

ALTOS
Chris Gallagher
Kylie Bartholomew
Lyn Bartholomew
Barbara Murray
Ursula Dewar
Trish Fox
Kaye Butler
Lesley Seto
Lesley Neumann
Pauline Crouch
Jean Tait
Coline Murphy
Carol Searle
Jessica Fleming
Jenny Carr
Carina Frank
Jill Markwell
Rebecca Boyle

TENORS
Linda Boyle
Ken Kelly
Ian Hamilton
Annie Meares
Jan Meade

BASSES
Brad Drew
George Cuffe
Albert Scherer
Rob Mayer

RAGAZZI CHORUS

Sunshine Beach State High School
Director: Andrew Burns

NOOSA CHORALE

SOPRANOS

Linda Bishop
Diane Blount
Rose Brown
Robyn Charlesworth
Joan Clift
Terri Giesen
Belinda Griffith
Margaret Haffenden
Dale Heidenreich
Bronwyn Innes
Isabel Lawrence
Eleanor MacDonald
Gertrud Macey
Jacky Martin
Joan Murray
Marilyn Nicolopoulos
Jutta Rathgeber
Jennifer Rayner
Jannine Ritchie
Marianne Seldon
Jenny Smith
Joan Trusler
Helen Vaughan-Roberts
Hettie van Wyk
Fran Wilson
Tania Van Tongeren

ALTOS
Wilma Barnes
Kay Cartwright
Liz Diggles
Marita Finch
Margaret Fisher
Sue Germain
Janeen Hawkins
Carolyn Hay
Ruth Jones
Anne Kropman
Marianne McLellan
Carol Monks
Angie Oakley
Gai Ramsay
Antje Raymond
Pam Sage
Gail Spira
Cal Webb
Karen Wright
Peter Althaus

TENORS

Donald Grant
Elisabeth Henley
Ian Jobling
Ian Lowe
Dianne Roberson
Rod Probert
Mark Taylor

BASSES

Jonathan Anstock
Kevin Bratby
John Davies
Jeremy Martin
Grant McLachlan
Paul Ritchie
John Whiteley
Peter Wright



Listening Notes

George Gershwin - An American in Paris Suite
(arranged by Whitney)

Considering his early death at 38 from a brain tumour, George Gershwin, was a prolific composer. Along with *Rhapsody in Blue*, musicals, and other popular tunes, such as *I Got Rhythm* which he wrote with his brother Ira, *An American in Paris Suite* has endured as an iconic piece of music from the height of the American jazz era.

The Suite was inspired by Gershwin's time in Paris in the 1920s. He wanted it to reflect the experience of a visitor to Paris during the 20s, when the City was home to a wide range of artists, writers, musicians and performers from around the world, enjoying the cultural and social melting pot that was Paris, post-World War 1. Blending the influence of Paris during a rich artistic and economic period, classical themes and American jazz and ragtime inspirations, the piece was scored for orchestral instruments, saxophone, and car horns. Gershwin actually brought four taxi horns back from Paris for the premiere of the Suite in Carnegie Hall, New York in December, 1928.

While the piece was highly acclaimed after its premiere, some critics said it did not belong in a program of classical music which included music by Wagner and Cesar Franck. Gershwin's response was that it clearly was not a classical composition and said he felt the audience could understand that it was a "light, jolly piece.....a series of a visitor's impressions of Paris, musically expressed".

After his death in 1937, George's brother, Ira Gershwin sold the rights to the Suite for use in the movie musical, *An American in Paris*, along with a catalogue of the brothers' work to MGM. The film is not about Gershwin's experience in Paris in the 1920s, but about an American soldier's experience of Paris post World War 2. The film starred Gene Kelly and Leslie Caron and won eight Academy Awards including Best Picture and Best Scoring of a Musical Picture. The final 17-minute ballet sequence of the film is set to Gershwin's original composition.

- by Mary Longford, writer and violinist in the SCSO, from various sources.



Listening Notes

George Gershwin - Rhapsody in Blue

George Gershwin's *Rhapsody in Blue* is a pivotal piece in the fusion of classical and jazz styles. The piece started off as a request by legendary jazz bandleader Paul Whiteman, for Gershwin to write a jazz concerto for debut at Whiteman's concert, *An Experiment in Modern Music* in New York on February 12, 1924. History has it that Gershwin forgot about the request, until his brother Ira asked in early January 1924 how work on the concerto was going. Ira had read an article in a newspaper that reported that George Gershwin's latest "jazz concerto" would premiere at the Whiteman concert in just five weeks. Gershwin was under immense time pressure and developed the framework for *Rhapsody in Blue* during a train journey from New York to Boston. Within weeks Gershwin had written a piano score for the accompaniment which he delivered to orchestrator, Ferde Grofe.

Legend has it, that when the work premiered, with Gershwin playing the piano solo, he still had not committed that part of the work to paper and played it from memory. Acclaimed by Gershwin's jazz contemporaries and classical musicians, Gershwin's aim with the *Rhapsody in Blue* was to break what he regarded as arbitrary "limitations of jazz". He said his goal was to challenge the divide between classical and popular music by instilling a freeform structure and adopting and fusing styles of performance.

Culturally, Gershwin, the son of Russian-Jewish migrants, hoped *Rhapsody in Blue* (which he originally intended calling *American Rhapsody*) reflected a "musical kaleidoscope of America's vast array of influences and traditions". The name *American Rhapsody* was changed to *Rhapsody in Blue* after his brother Ira was inspired by a European painting, *Nocturne in Blue and Green*.

- by Mary Longford, writer and violinist in the SCSO, from various sources.

Interval

Listening Notes

Carl Orff - Carmina Burana

Even if you do not regard yourself as a music aficionado, there is a good chance you are already familiar with Carmina Burana, by German composer Carl Orff. The first movement, “O Fortuna” (Roman Goddess of luck and fate) is one of the most recognizable pieces of music in popular culture. Its rousing and dramatic opening has made this song a favourite amongst advertisers and filmmakers who have used it in a range of films including Excalibur and The Hunt for Red October, and for television advertisements such as Old Spice. Many were entertained by the melody’s use in Australia’s Carlton Draught Beer, “Big Ad”, which is fitting, since the medieval songs that inspired Carmina Burana has been called “the Music of Monks and Drunks”. (Ted Libby, NPR).

Carmina Burana is a Cantata (narrative composition for voice, set to instrumental accompaniment) and was composed between 1935 and 1936. Carl Orff wrote the work after he became aware of a collection of 13th Century poems and songs, reputedly written by a group of scholars and student clergy. Discovered in the Bavarian monastery, Benediktbeuren in 1803, the collection of poems known as Carmen Beuren literally translates from Latin roots to “Songs of Beuren”. The collection of over 250 poems and songs, written in a combination of Latin, German, and Medieval French, celebrate a range of “earthly pleasures” – tavern drinking songs, as well as songs about nature, love and lust and satirical songs about society and the church. Intrigued by the poems, Orff chose 24 and set them to music. He originally intended Carmina Burana to be staged as a choreographed work, but the space needed for the large number of voices and orchestra required to do the work justice, made adding dance difficult.

The work is divided into three sections, “Springtime”, “In the Tavern” and “The Court of Love”, the opening and ending movements include “O Fortuna”, an invocation to Fortuna and how humankind is tossed by the vagaries of the Goddess of Fortune, “O Fortune.....first oppresses, then soothes, as fancy takes it....”. Characterised by simple repeated melodies and insistent rhythms, its memorable and dramatic sound is part of its universal appeal. The orchestral accompaniment relies heavily on the percussion section and tests the skills of both percussion players and conductors, as the work is distinguished by constant and free rhythmic changes.

While it is one of the most regularly performed choral works, it presents bold technical challenges for singers in terms of its extraordinary range for both baritones and sopranos and its unconventional singing styles. For its drama, its memorable melodies and the stories of universal struggles and pleasures reflected in its lyrics, Carl Orff regarded it as his most triumphant work.

- by Mary Longford, writer and violinist in the SCSO, from various sources.

Carmina - Text & Translation

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!

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 corruui
gloria privatus.

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

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. 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.

4. OMNIA SOL TEMPERAT

4. THE SUN WARMS EVERYTHING
Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemnibus vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
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.

5. ECCE GRATUM

5. BEHOLD, THE PLEASANT SPRING
Ecce gratum
et optatum
Ver reducti gaudia,
purpuratum
flore pratum,
Sol serenat omnia,
iam iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia.
Iam liquescit
et decrescit
grando, nix et cetera,
bruma fugit,
et iam sugit,
Ver Estatis ubera;
illi mens est misera,

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 nectar-scented
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.

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.

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

Carmina - Text & Translation

qui nec vivit,
nec lascivit
sub Estatis dextera.
Gloriantur
et letantur
in melle dulcedinis
qui canantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paradis.

UF DEM ANGER 6. TANZ

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 else
lange?
der ist geriten hinnen,
owi, wer soll mich
minnen?

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!
Minnnet, tugentliche man,
minneclische vrouwen!
minne tuot iu hoch genuot
unde lat iuch in hohen
eren schouwen.
Seht mich an...

Wol dir werlt, das du bist
also freudenriche!
ich wil dir sin undertan
durch din liebe immer
sicherliche.
Seht mich an...

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
gesund.

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!

ON THE GREEN 6. DANCE

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. SHOPKEEPER, GIVE ME COLOR

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

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. 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.

Swaz hie gat umbe,

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 chûnegin von
Engellant
lege an minen armen. Hei!

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 clavus,
quero mihi similes
et adiungor pravis.

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

Via lata gradior
more iuventutis,
inplicor et vitiis
immemor virtutis,
voluptatis avidus

magis quam salutis,
mortuus in anima
curam gero cutis.

12. OLIM LACUS COLUERAM

Cignus ustus cantat:
Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser!
modo niger
et ustus fortiter!

Those who go round, etc.

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 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. 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!

Carmina - Text & Translation

Girat, regirat garcifer; me rogos urit fortiter; propinat me nunc dapifer, Miser, miser! etc.	The servant is turning me on the spit; I am burning fiercely on the pyre; the steward now serves me up. Misery me! etc.	nonies pro monachis dispersis, decies pro navigantibus, undecies pro discordantibus, duodecies pro penitentibus, tredecies pro iter argentibus. Tam pro papa quam pro rege	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
Nunc in scutella iaceo, et volitare nequeo, dentes frendentes video: Miser, miser! etc.	Now I lie on a plate, and cannot fly anymore, I see bared teeth: Misery me! etc.	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 nudus, 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.	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.
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!	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!	Parum sexcente nummate durant cum immoderate bibunt omnes sine meta, quamvis bibant men te leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur.	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.
13. EGO SUM ABBAS Ego sum abbas Cucaniensis et consilium meum est cum ibulius, et in secta Decii voluntas mea est, 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,		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.	
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.	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.	Parum sexcente nummate durant cum immoderate bibunt omnes sine meta, quamvis bibant men te leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur.	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.
Quidam ludunt, quidam bibunt, quidam indiscrete vivunt. Sed in ludo qui morantur, ex his quidam denudantur, quidam ibi vestiuntur, quidam saccis induuntur. Ibi nullus timet mortem, sed pro Baccho mittunt sortem:	Some gamble, some drink, some behave loosely. But of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no-one fears death, but they throw the dice in the name of Bacchus.	et cum iustis non scribantur. Ito, io, io! ...	and may their names not be written in the book of the righteous. Io, io, io!
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,	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,	III. COUR D'AMOURS 15. AMOR VOLAT UNDIQUE Amor volat undique, captus est libidine. Iuvenes, iuvenule coniunguntur merito. Siqua sine socio, caret omni gaudio, tenet noctis infima sub intimo cordis in custodia: fit res amarissima.	III. THE COURT OF LOVE 15. CUPID FLIES EVERYWHERE Cupid flies everywhere seized by desire. Young men and women are rightly coupled. The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart; it is a most bitter fate.

Carmina - Text & Translation

16. DIES, NOX ET OMNIA

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

O sodales, ludite,

vos qui scitis dicite,

michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honor.

Tua pulchra facies,
me fey planszer milies,

pectus habens glacies,
a remender
statim vivus fierem
per un baser.

17. STETIT PUELLA

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

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

18. CIRCA MEA PECTORA

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

Manda liet,
manda liet,
min geselle
chumet niet.

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

Mandaliet, etc.

Vellet deus, vellent dii,

quod mente proposui:
ut eius virginea
reserasset vincula. Ah!

Mandaliet, etc.

19. SIE PUER CUM PUELLULA

Sie puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore surescente,
pariter e medio
propulso procul tedio,

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. 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. IN MY HEART

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

Mandaliet,
mandaliet,
my lover
does not come.

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

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

Mandaliet, etc.

19. IF A BOY WITH A GIRL

If a boy with a girl
carries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,

fit ludus ineffabilis
membris, lacertis, labiis.

20. VENI, VENI, VENIAS

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

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

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

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.

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.

23. DULCISSIME

Dulcissime, Ah!
totam tibi subdo me!

an ineffable game begins
in their limbs, arms and lips.

20. COME, COME, O COME
Come, come, O come,
do not let me die,
hyrcra, hyrcra, 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 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. 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. SWEETEST ONE

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

Carmina - Text & Translation

BLANZIFLOR ET HELENA
24. AVE FORMOSISSIMA

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar

BLANCHEFLEUR AND HELEL
24. HAIL, MOST BEAUTIFUL
ONE

Hail, most beautiful one,
precious jewel,
Hail, Pride among virgins,
glorious virgin,
Hail, light of the world,

ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

FORTUNA IMPERATRIX
MUNDI

25. O FORTUNA
No. 1 repeated

Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

FORTUNE, EMPRESS OF THE
WORLD

25. O FORTUNE
No. 1 repeated

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