BAINBRIDGE SYMPHONY ORCHESTRA AND BAINBRIDGE CHORALE PRESENT

SACRED AND PROFANE

CARMINA BURANA

APRIL 22 & 23, 2017
BAINBRIDGE HIGH SCHOOL GYMNASIUM

Wesley Schulz & Michael Austin Miller
Music Directors / Conductors

featuring the Cantabile Girls' Choir and soloists
Jessica Robins Milanese, soprano
Paul Karaitis, tenor / baritone
JOYCE BROWN
BOARD PRESIDENT,
BAINBRIDGE CHORALE
BOARD OF TRUSTEES

Welcome to the last concert of the 45th Anniversary Season of the Bainbridge Chorale!

It has been an amazing journey.

In 1971 a group of music lovers gathered at the home of Gloria and Lou Goller to discuss forming a choral singing group which was to become the Bainbridge Chorale. In the subsequent 45 years, as the Island’s population has grown, so has the Bainbridge Chorale. Nine years ago the Chorale expanded its mission to include a youth choral program, currently comprising the two ensembles of the Olympic Girls’ Choir, one of which will be singing with us in this concert.

Over one thousand singers and musicians have not only performed but also generously shared their other talents with us over these 45 years. It is our honor and privilege to have Soprano soloist Jessica Milanese and Baritone soloist Paul Karaitis joining us today as we perform with the Bainbridge Symphony Orchestra.

For many reasons I love singing in a chorus: the community, the music, and the joy, just to name a few.

As Stacy Horn describes in her book *Imperfect Harmony: Finding Happiness While Singing With Others:*

“Singing can take us to a place where what we thought was intolerable, like death, is somehow OK, which is insane, but there it is. The world doesn’t open up into a million shimmering dimensions of hope and possibility when I sing alone, or even with other people in unison. It happens when surrounded by fellow choristers, and all the different sounds we’re making combine to leave us thrumming in harmony—lit up together like fireflies flashing in synchrony by whatever masterpiece is currently racing through our brains, bodies, and hearts.”

I want to thank all of you who have made it possible for us to fulfill our mission of sharing the transcendent power of choral music by attending concerts, coming to our community events, volunteering, singing with us, and by your generous donations.

I am also grateful for the support we receive through the Bainbridge Community Foundation, Rotary of Bainbridge Island, One Call for All, for our December concert sponsor, The Resort at Port Ludlow, and for our April concert sponsor, Town & Country Market.

We couldn’t do it without you! Thank you!

The Bainbridge Chorale and I are excited to join forces with Wesley Schulz and the Bainbridge Symphony Orchestra to present *Carmina Burana* and four beloved master work choruses. Our 2014 production of Ralph Vaughan Williams’ *Serenade to Music* and Verdi’s *Requiem* was such a wonderful experience that we have looked forward to another collaboration ever since.

When Wes and I began discussing our next collaboration, I was excited to find that both of us had a desire to perform *Carmina Burana* on Bainbridge Island.

I attended my first performance of *Carmina Burana* over twenty years ago and found it a bit intimidating. Its immensity was overwhelming as it requires a large orchestra and vocal ensemble. Also, the music’s intensity was daunting. Still, I added this piece to my music bucket list. Two years ago I finally had the opportunity to learn this piece when the college choir I directed was invited to join a local orchestra and three community choirs to perform the piece at Benaroya Hall in Seattle.

As a music educator, I have been a long-time fan of Carl Orff. I can still see the poster of one of his quotes that hung in my choral rehearsal room back in 1997: “Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child’s play.”

What we do in our ensembles as adults is fun, too. Part of our enjoyment is the camaraderie shared among our members, which is expanded when we join forces with other groups. The sense of unity created when people from all walks of life and musical backgrounds come together to produce a performance is thrilling. It is a perfect example of the whole being greater than the sum of its parts.

This year marks Bainbridge Chorale’s 45th Anniversary - and I can think of no better way to celebrate than to join forces with the Bainbridge Symphony Orchestra to produce another rewarding, unifying, fantastic, and memorable event for Bainbridge Island.

The Bainbridge Symphony Orchestra and I are so pleased to team up with Bainbridge Chorale for performances of *Sacred and Profane* on April 22 & 23, 2017 at Bainbridge High School in the gymnasium. The last time we performed together was April 2014 when we sang Verdi’s Requiem. Ever since that electrifying concert we’ve been laying the groundwork for another collaboration. The wait is over, and we have another wonderful concert in store.

On the first half of the program Michael Austin Miller Jr. will lead the combined choral/orchestral forces in excerpts from some of the most beloved sacred works ever written, including *Lacrimosa* from Mozart’s Requiem, *Hallelujah* from Beethoven’s *Christ on the Mount of Olives*, Brahms’ *How Lovely is Thy Dwelling Place*, and *Awake the Harp* from Haydn’s *Creation*. For the second half of the program I will conduct Carl Orff’s *Carmina Burana* -- bringing a more jovial mood to the stage as we sing songs of life, fate, and earthly pleasures.

Although a prolific composer and creative mastermind, Carl Orff’s *Carmina Burana* is his only work that makes frequent appearances on concert programs. The title means “songs from Beuern (Bavaria)” and was composed in 1935-1936. The content of the work, however, dates from much further back. In 1847 Johann Andreas Schmeller published an anthology of nearly three hundred anonymous poems, most dating from the thirteenth century. When Orff learned of this collection he enlisted the help of Michel Hofmann, a poet, to create a libretto using twenty-four of the songs (*O Fortuna* is used twice, as a boekend to open and close the work). Students, wandering scholars, monks, and others most likely wrote the songs. The songs come from all over Europe, as Schmeller’s anthology is in Latin and Middle High German, as well as French and Greek. Choruses certainly have their work cut out for them in mastering the diction!

Unlike the seriousness of the first half the program, Orff’s presentation is jovial and carefree. The poems extoll love, women, drinking, and the erotic. The music Orff wrote to accompany them is direct and catchy. Many of the tunes you will hear sound as if they’ve always existed. In addition to the chorus you’ll hear from the Olympic Girls’ Choir as well as the stunning voices of soprano Jessica Robins Milanese and baritone Paul Karaitis. Join us for *Sacred and Profane; O Fortuna*!

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**DURING THE PERFORMANCE**

We ask that you please turn off/disconnect all cell phones, signal watches and pagers. Thank you.

The concert will be recorded during the Sunday afternoon performance. We ask that you avoid disruptive noises as much as possible during the performance.
Awake the harp from The Creation

Die Schöpfung (The Creation) was Haydn’s first non-Latin religious composition, depicting the biblical story of the creation of the world in seven days. The work is filled with visual images that lend themselves to text painting, the music portraying the words that are being sung. Number 11, Awake the harp, refers to the third day of creation, when God commands the waters to withdraw and the earth to produce trees, plants and all manner of vegetation, referred to as “stately dress” in the text. It is a particularly festive, neo-Handelian song of praise.

Awake the harp, the lyre awake, and let your joyful song resound.
Rejoice in the Lord, the mighty God; for he both heaven and earth has clothed in stately dress.

Lacrimosa from Requiem Mass in D minor (K. 626)

This seventh movement of Mozart’s Requiem is regarded as the most popular. Mozart had composed only the first eight measures of this piece before his passing on December 5, 1791. Franz Süssmayr, a student of his, finished the rest of the Requiem, as Mozart had begun most of the other movements. The text is directly from last two stanzas of the classic Latin hymn “Dies Irae”. Lacrimosa (Latin for mournful), is repeated many times throughout the movement. Written in D minor, the sad emotions that Lacrimosa carries sends shivers down the spine with a disjunct, wide range that is present throughout the piece.

Lacrimosa dies illa qua resurget ex favilla
Judicandus homo reus. Huic ergo parce, Deus:
Pie Jesu Domine, dona eis requiem. Amen.

Sorrowful day, when rising from the dust,
Guilty man to be judged.
God have mercy, grant them rest. Amen.

Hallelujah from Christ on the Mount of Olives

Theatre meets religion in the oratorio, a traditionally unstaged drama set to music. In Beethoven’s only oratorio, Christ on the Mount of Olives, the scene that unfolds is Christ’s last night, according to the gospels, in the garden of Gethsemane. It depicts Jesus’ resigned, emotional acceptance of his impending death. The oratorio was written shortly after a despondent Beethoven acknowledged his deafness and his fate in his famous document, the Heiligenstadt Testament. Its first performance, in a Viennese theatre in 1803, yielded lukewarm reviews. Today, it is seldom performed, except for this final chorus, sung by the world.

Hallelujah unto God’s almighty Son. Praise the Lord, ye bright angelic choirs in holy songs of joy.
Man, proclaim his grace and glory. Praise the Lord in holy songs of joy.

How lovely is thy dwelling place from A German Requiem

Unlike the Requiem Mass, which focuses on prayers for the dead and the soul’s deliverance from condemnation, Brahms’s so-called human requiem focuses on consolation for the living, creating a shimmering landscape of sound. The composer himself compiled the text from the German Luther Bible, shortly after the death of his mother, to include reflections on mortality but emphasizing the human experience of grief and healing. Begun in 1865, the final seven-movement version of the work was first performed in Leipzig in 1869, ensuring the composer’s fame in his own time.

How lovely is thy dwelling place, O Lord of Hosts.
For my soul, it longeth, yea, fainteth for the courts of the Lord.
My soul and body crieth out, yea, for the living God.
O blest are they that dwell within Thy house.
They praise Thy name evermore.
At its premiere in Frankfurt, Germany on June 8, 1937, Carl Orff’s 60-minute magnum opus and “one-hit wonder” Carmina Burana was instantly recognized as one of the world’s greatest contemporary orchestral/choral works. Now just days away from the 80th anniversary of its premiere, Carmina Burana is certainly one of the best-known and most frequently performed pieces today.

Carl Orff, born on July 10, 1895 in Munich into a musical family, began his music studies early in life. He became disengaged with the traditional approach to music education, so he began teaching himself how to understand music. His new approach to music would later propel Orff and a colleague, Gunild Keetman, to develop a new pedagogical method of music education - one now used throughout the world. His Schulwerk (School Work), now known simply as the Orff Approach, combines music, movement, drama, and speech into playful, engaging, and educational music class lessons. Thanks to these two pioneers, children around the globe learn music by playing recorders, a variety of drums, small xylophones, marimbas, glockenspiels, and metallophones. As important and influential as he was as a music educator, none of his work can rival the fame and staying power of Carmina Burana.

At the beginning of the 20th century, music coming out of Germany fell into one of two categories, characterized either by lush, rich harmonies and sophisticated forms or by the dodecaphonic (12-tone) compositional technique. Orff moved away from both of these approaches. Instead, most of his music was strophic, in which all verses or stanzas of the text are sung to the same music. He used basic major and minor sonorities - similar in form and sound to church hymns.

In 1934, Orff came across Carmina Burana (Songs of Beuren) - a collection of over two hundred 13th-century poems and songs that were discovered at a Bavarian Benedictine monastery in the early 1800s. This collection was written by Goliards - a diverse group of wandering students, clerics, poets, and performers. The word Goliard is Old French for “big mouth,” and because the collection is often humorously attributed to the satiric religious order of St. Gallas, the fictitious Saint of Debauchery, you can safely infer that many of the poems are satirical and humorous. They also include allusions to well-known classical tales and feature some cleverly written double entendres. The songs were meant to entertain and be easily understood, so they were written in vernacular Latin instead of church Latin. A few were in old German and a few in French.

From the collection, Orff chose texts that celebrate the human experiences with themes that are both sacred and profane ranging from religion, love, ecstasy, lust, inappropriate humor, and drunkenness.

On the cover of this program, you see the image of the Wheel of Fortune. Many of these poems focus on the Wheel’s power and potential to destroy lives, and since its spin determines one’s fate, we are encouraged to “Eat, drink, and be merry, for tomorrow we die.” The work comes full circle as it begins and ends with the same piece, Fortuna Imperatrix Mundi (Fortune, Empress of the World). This is the best-known section of Carmina Burana and one that will most likely be familiar to you as it often used in dramatic movie trailers and commercial advertisements.

After the opening, the work breaks into three sections: Section One: Primo vere (Spring) and Uf dem Anger (On the Green); Section Two: In taberna (In the Tavern); and Section Three: Cour d’Amours (Court of Love).

Primo vere begins with trilling piccolos, flutes, oboes and pianos - a musical birdcall signaling the arrival of spring. As in other poems and songs, spring conjures feelings of love and passion that have been dormant throughout the long winter. The music is mostly unison and minimal until Ecce gratum, when spring appears to bloom with voices in harmony and full orchestra. To punctuate the arrival of spring, we hear dance music that is both carnal and sublime, and filled with a sense of allure, interest, and seduction.

In Taberna, as you might imagine, is set in a tavern. It celebrates and bemoans life as well as the effects of alcohol. In Estuans intemissus, the baritone soloist operatically rants, “My soul is dead - so I look after the flesh.” In Olim locus colueram, the male soloist and a bassoon sing a song from the perspective of a swan as it is roasted at a drunken feast. Ego sum abbas is a tongue-in-cheek piece about the fictional Abbot of Cockaigne sung in the style of Gregorian Chant. In the piece, the Abbot gambles his money and clothes away. He and the men’s chorus sing the word, “Wafna,” which is an expression of woe. The men close the Tavern section singing a series of toasts; In taberna quando sumus.

The songs of Cour d’amours focus on the long journey toward love and bliss. Like many tales of love during the medieval times, Dies,nox et omnia is about courtly and unrequited love. There is no way to soften the intent of Si puer cum puella and Veni, veni, venias as they are erotic in nature. The virginal soprano soloist expresses her lust and hesitant longing in In truttina mentis dubia and Tempus est iocundum. She concludes her portion of the concert with the aria, Dulcissime - let’s just say that she has finally reached the height of physical pleasure. The choir responds by singing about this “most beautiful one” with prayer-like reverence.

Like all good things, we cannot dwell in the realm of ecstasy and love for too long because the perpetual spin of the Wheel of Fortune brings us full circle to announce the arrival of spring and send us spinning into the mystical land of loss, lust, and love. Though it was originally staged with dancing and mime, the music is substantial enough to stand on its own in a concert setting.

Carl Orff died on March 29,1982. His Wheel of Fortune came full circle, too, as his life ended where it began - in Munich.
FORTUNA IMPERATRIX MUNDI

1. O FORTUNA
O Fortuna, velut Luna statu variabilis, semper crescis aut decrescis; vita detestabilis, nunc obduratur et tunc curat judo mentis aciem, egestatem, potestatem dissolvit ut glaciem. Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbra et velata michi quoque niteris; nunc per ludum dorum 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 tinge; quod per sortem sternit fortum, mecum omnes plangit!

2. FORTUNE PLANGO VULNERA
Fortune plango vulnera stillantibus ocellis, quod sua mich munera subtrahit rebellis. Verum est, quod legitur fronte capillata, sed plerumque sequitur occasio calvata. In Fortune solio sederam elatus, prosperitatibus variis flore coronatus; quicquid enim florui felix et beatus, prosperitas vario flore coronatus; alter in altum tollitur; nimis exaltatus Fortune rota volvit: descendo minoratus; alter in altum tollitur; nimirum exaltatus rex sedet in vertice caveat ruinam! nam sub axe legimus Hecubam reginam.

3. SPRING

3. VERIS LETA FACIES
Veris leta facies mundo propinatur, hiemalis acies victa iam fugatur, in vestitu vario Flora principatur, nemorum dulcisono que cantu celebratur. Ah! Flora fusus gremio Phoebus novo more risum dat, hoc vario iam stipate flore salit cetus avium silve per amena, flore rident vario prata iam serena, Cytharizat cantico dulcis Philomena, Zephyrus nectareo spirans in odore; risum dat, hoc vario iam stipate flore Flore fusus gremio Phoebus novo more risum dat, hoc vario iam stipate flore salit cetus avium silve per amena, flore rident vario prata iam serena, Cytharizat cantico dulcis Philomena, Zephyrus nectareo spirans in odore; risum dat, hoc vario iam stipate flore

4. OMNIA SOL TEMPERAT

5. ECCE GRATUM
Ecce gratum et optatum Ver redactus gaudia, Purpuratum floret pratum, Sol reductus omnia, liamiam cedant tristis! Estas redit, nunc recedit Hyemis sevitia. Ah! Hyemis sevitia. Ah! 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. Ah! Gloriantur et letantur in melle dulcedinis qui conantur, ut utantur premio Cupidinis; simus jussu Cypridis gloriantes et letantes pares esse Paradis. Ah!

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 eyes, 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; for too high up it sits the king at the summit – let him fear ruin! for under the axis is written Queen Hecuba.

3. THE MERRY FACE OF SPRING
The merry face of spring turns to the world, sharp winter now flies, vanished; 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. Ah!

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. 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 flies, 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!
1. IN TABERNA

Sed in ludo qui morantur, ex his quidam denudantur, quidam ludunt, quidam bibunt, quidam indiscrete vivunt. ubi nummus est pincerna, hoc est opus ut queratur, sic quid loquar, audiatur.

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 similis et adiungor pravis.

12. OLM LACUS COLUERAM

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

13. EGO SUM ABBAS

Ego sum abbas Cucaniensis et consilium meum est cum viris sapientiis supra petram ponere sedem fundamenti, 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 similis et adiungor pravis.

14. IN TABERNA QUANDO SUMUS

In taberna quando sumus, non curamus quid sit humus, sed ad ludum properamus, cui semper insussumus. Quid agatur in taberna, ubi nummus est pincerna, hoc est opus ut queratur, sic quid loquar, audiatur. Quidam ludunt, quidam bibunt, quidam indiscrute vivunt. Sed in ludo qui morantur, ex his quidam denudantur, quidam ibi vestiuntur, quidam saccis induuntur.

UG DEM ANGER

6. TANZ

7. FLORET SILVA

Floret silva nobilis floribus et foliis. Ubis est antiquus meus amicus? Ah! Ah! hinc equitavit, eia, quis me amabit? Ah! Ah! hinc equitavit, eia, quis me amabit? Ah! Ah!

8. CHRAMER, GIP DIE VARWE MIR

Chramer, gip die varwe mir, die min wenel roete, damit ich die jungen man an ir dank der minnenliebe noete. Seht mich an, jungen man! rat mich iu gevallen? Minnet, tugentliche man, minneclie frouwen! minne tuot iu hoch gemuot unde lat iuch in hohen eren schouwen. Seht mich an...

9. REIE

Swaz hie gat umbe, daz sint alle megede, die wellenent an man alle disen sumer gan. Ah! Sl! Chume, chum, geselle min, in ebinbarte harte din. Suzer rosenvarwer munt, chum unde mache mich gesunt. 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 mi darben, daz diu chüenewin von Engellant lege an minen armen. Hei!

11. IN TABERNA

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.
III. COUR D’AMOURS

15. AMOR VOLAT UNDIQUE
Amor volat undique, captus est libidine. Iuvenes, iuvencule coniunguntur merito. Siqqa sine socio, carat omni gaudio, tenet noctis infima sub intimo cordis in custodia: fit res amorissima.

16. DIES, NOX ET OMNIA
Dies, nox et omnia misi sunt contraria, virgimn collegia me fay planszer, oy suenuz suspirer, plu me fay temer. O sodales, ludite, vos qui scitis dicite, michi mesto parcite, virginum colloquia me fay planszer, oy suvenz suspirer, plu me fay temer. Manda liet, etc.

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

18. CIRCA MEA PECTORA
Circa mea pectora multa sunt suspicia
de tua pulchritudine, que me ledunt misere. Ah!
Manda liet, manda liet, min gesele chumet niet.
Tui lucent oculi sicut solis radii, sicut splendor fulguris
circum mea pectora multa sunt suspiria
ut eius virginea reserassem vincula. Ah!
Manda liet, etc.

19. SI P UER CUM PUELLULA
Si puer cum puella moraretur in cellula, felix conjuncto.
Amore sucscentia, pariter e medio propulso procul tedio,
fit ludus ineffabilis membri, laceris, labitis.

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!

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, modum coniugatete vos iuvenes.
Oh, oh, oh! totus floreo, iam amore virginali totus ardeo!
novus, novus, novus amor est, quo pereio;
Mea me confortat promissio, mea me deportat negatio.
Oh, oh, oh! etc.
Tempore brumali vir patiens, animo vernali lascivians.

III. THE COURT OF LOVE

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

16. 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 rustled. Eia.

18. IN MY HEART
In my heart there are many sighs for your beauty, which wound me sorely. Ah!
Manda liet, manda liet, my lover does not come.
Your eyes shine like the rays of the sun, like the flashing of lightning
Which brightens the darkness. Ah!
Manda liet, etc.
May God grant, may the gods grant what I have in my mind
that I may lose the chains of her virginity, Ah!
Manda liet, etc.

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. COME, COME, O COME
Come, come, O come, do not let me die, hyrca, hyrca, 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
*Translation has been adapted. Transliterations are available online.
This is the joyful time to celebrate youth. Rejoice everyone!
As life springs anew we celebrate love; New love and new life!
I am comforted by the promise of new life.
In the winter life seems dormant,
Oh, oh, oh! etc.
Mea mecum ludit virginitas, mea me detrudit simplicitas.
Oh, oh, oh! etc.
Veni domicella, cum gaudio, veni, veni, pulchra, iam pereor.
Oh, oh, oh! etc.

23. DULCISSIME
Dulcissime, Ah! totam tibi subdo me!

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

FORTUNA IMPERATRIX MUNDI

25. O FORTUNA
No. 1 repeated

FINIS

Carmina Burana Soloists

JESSICA ROBINS MILANESE
Soprano Jessica Robins Milanese is critically acclaimed for the depth and sparkle she brings to her performances on the concert and opera stage. Most recently Ms. Milanese performed the roles of Miss Wordsworth, Albert Herring, and Soeur Constance, Dialogues des Carmelites, with Vashon Opera. Ms. Milanese has performed with many of the region’s leading arts organizations such as Seattle Opera, Seattle Symphony, Pacific Northwest Ballet, Northwest Sinfonietta, Tacoma Opera, Tacoma Symphony and Orchestra Seattle. On the opera stage, some of Ms. Milanese favorite roles performed are Susanna, (The Marriage of Figaro), Rosina (Il Barbiere di Siviglia), Héro (Béatrice et Bénédict), Blonde (Die Entführung aus dem Serail), Norina (Don Pasquale), Marie (Daughter of the Regiment), Pamina (The Magic Flute), Zerlina (Don Giovanni) and Gretel (Hansel and Gretel). This spring Ms. Milanese will keep busy by performing the role of Cinderella in Seattle Opera’s production of Cinderella in Spain, she will debut the role of Lucia with Vashon Opera’s upcoming production of Lucia di Lammermoor and continue her teaching as a faculty member at Pacific Lutheran University.

PAUL KARAITIS
Baritone Paul Karaitis is a versatile singer with international solo credits in oratorio, opera, the concert stage, and in the recording studio. He is in demand as a performer in works such as Mozart’s Requiem, Bach’s B-Minor Mass, Handel’s Messiah, Beethoven’s Ninth Symphony, Haydn’s Creation and Seasons, Verdi’s Manzoni Requiem, Rossini’s Stabat Mater, and Orff’s Carmina Burana. He has had numerous appearances with the Seattle Opera and performed with the Pacific Northwest Ballet’s Carmina Burana since its premiere production in 1993 and in debuts at the Kennedy Center and at the International Arts Festival in Melbourne, Australia. He has also appeared as a guest soloist in other works with PNB including the premiere and revivals of The Tragedy of Romeo and Juliet, to Kurt Weill’s The Seven Deadly Sins.

His performance credits include organizations such as the Pacific Northwest Ballet, Eugene Ballet, the Victoria, B.C. Symphony, the Northwest Boys Choir, Seattle Opera Association, Portland Opera, Ballet Idaho, and the Pittsburgh, Penn. Ballet. He has recorded several commercially-available CDs as soloist with the Seattle Choral Company.

He is also active in the recording studio, singing for recent projects as varied as the popular video games Halo II and Halo III, Ancient Empires III, Peggle, and several in the Star Wars series, background music used in numerous film trailers and TV shows such as Alios and Stargate SG-1, to feature films including Exorcist: The Beginning, The Celestine Prophecy, Pirates of the Caribbean 3, Hellboy I, Master & Commander, Ghost Rider I, The Forbidden Kingdom, and the recent Mirror, Mirror with music by eight time Oscar-winning composer Alan Menken.

He is one of a select few with multiple performance credits singing all male solos (tenor and baritone) in Carmina Burana.

Courtesy photos.
FIRST VIOLIN
Clare Bresnehan
Guest Concertmaster
In memory of
Isador Bransky
Justine Jeanotte
In memory of
Zoya Mussienko
Hannah Lee
Tom Monk
Larry & Omie Kerr
Gillian Huang
Danny Shih

SECOND VIOLIN
Larry Telles
Principal
Kathie Peron
Kathie Peron
Valley Durling
Kathleen LaBelle
George Sale
Kathie Peron
DeeAnn Sisley
Kathie Peron
Sally Tellekson
Dan Brown
Kathie Peron
Ryan Fang
Kathie Peron

VIOLIN
Anne Burns
Principal
Jenny Weaver
Kathy Connelly
John & Hilda Wiens

CELLO
Barbara Deppe
Principal
Rick & Sharon Sheppard
Christine Edwards
Rob Carson
Pam Harlan
Priscilla Jones
Sandy Kienholz
Peggy Thurston

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Janet Elias
Principal
Lew & Nancy Mandell

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Lisa Hirayama
Guest Principal
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Danielle Knight
piccolo
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piccolo

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Alicia Hall
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Sally Sulonen
Kian Hirayama
English Horn

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Richard Heine
bass trombone
Bethany Lutheran Church

PINCUS
Art Whitson
Principal

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Brearley Curfman
Abi Curtis
Abbie Doane*
Talia Esarey
Addison Gall
Dylan Gray
Ayla Greenstein
Chelsea Hallinan
Ani Hoit
Sophie Joslyn
Rain Malzahn*
Livvy Memke
Maggie Noel*
Cat Pasion
Isabelle Perkins
Mina Tremble
Serena Salamon
Izzy Soltanzadeh
Rose Weaver
Ali Wiggin
Camille Zaro

*Section leaders

BSO section string players are listed in alphabetical order
BSO Chair Sponsors are denoted by italics in the BSO membership roster.
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Please welcome our Spring 2017 Concert Sponsor, Town & Country Market.

Thank you for your generous support for both the Bainbridge Chorale and the Bainbridge Performing Arts programs!

Town & Country Market

Bainbridge Chorale receives funding from the following organizations:

- Bainbridge Community Foundation
- Rotary Club of Bainbridge Island
- One Call for All
- The Kitsap Great Give

The support that we receive from these organizations and their donors allows us to continue presenting fine choral programming, provide tuition assistance for our youth and adult programs, and host public participation events like the Messiah Sing-along and the annual Community Caroling event in December.

We couldn’t do it without them, or without you, our patrons, donors, and advertisers.

Thank you!

Kitsap Great Give ~ Day of Giving

Making History in Kitsap and all across America!

On May 2, 2017, Bainbridge Chorale and Bainbridge Performing Arts are joining thousands of nonprofits throughout the United States for a national day of local giving. A partnership between Kitsap Community Foundation and local nonprofits, donors from every neighborhood in our community will come together to raise significant funds for local needs.

For one day, every dollar given to local nonprofits will be matched by funds from a national pool of sponsorships, as well as local matches making every gift go further.

This is a big, bold opportunity for our community. We’re joining more than 100 communities across the country to raise millions of dollars for the greater good. Every dollar donated to the Chorale or to Bainbridge Performing Arts gets us one step closer to enriching and inspiring our performers, patrons and community by sharing the power of the arts to transform lives. Everyone can be a philanthropist, right here in Kitsap!

We encourage you to visit www.kitsapgreatgive.org on May 2 and help the Chorale and Bainbridge Performing Arts continue to present live productions like the one you’re listening to today.
**Bainbridge Chorale Volunteers**

Chorale members volunteer countless hours to ensure the success of the many projects, events and programs that comprise the Chorale season. Below are a few who have provided exceptional service this year and in previous years as well.

**Kip Bankart** – incredibly hard-working operations manager who hangs banners, captains the riser set-up team, acts as Tenor section leader, consults on signage, polices trash recycling and pitches in wherever needed

**Margee Duncan and Sandy Bruhn** – managers of the member ticket sale operation

**Paula Rimmer** – volunteer Director of Development and chair of the fundraiser team

**Patty Schwartz** – Olympic Girls’ Choir coordinator, membership manager and outstanding volunteer in many other capacities

**Tom Coble** – program ad sales manager, dinner host, wine consultant for events and out-of-the-box thinker

**Marc Stewart** – program ad sales team member

**Kristin Collins and Angie Godfrey** – Olympic Girls’ Choir Program coordinators and classroom aides

**Eleanor Collins** – classroom aide for the Encora ensemble of the Olympic Girls’ Choir

**Louise McCloskey** – producer of the member handbook

**Hans Griesser** – bass section leader and lightning quick forwarder of messages to the basses

**Kath Alexander** – organizer with husband Jim of the all-important rehearsal refreshments, Facebook administrator and Alto section leader

**Aleta Schuelke** – ever cheerful Facebook administrator and Alto section leader

**Brian Copp** – road crew and facilities setup volunteer as well as willing attender of meetings

**Mary Anne Haney** – tireless Chorale archivist and score storage manager

**Becky fitch** – for many years the Chorale music librarian

**Marsha Cutting, Jan Feise, Suzanne Macpherson, Katie Savage, Aleta Schuelke, Elizabeth Johns, Brian Copp and Joyce Brown** – Fundraiser team members and event volunteers

And to all our members who distribute hundreds of posters throughout the Island and Kitsap area – **THANK YOU!**

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**Local Community and Business Support**

Jeanette Alexander Graphic Design – print and digital design, production support

**Blue Sky Printing** – quick, cheerful and efficient service

**Paul Pival** – the resonant phone voice of the Bainbridge Chorale

**Juris Zommers** – volunteer tech support and assistance with office tasks at any hour of the day or night

**Diane Bankart** – Chorale Concert Manager, who makes sure the singers and audience members are in the right place at the right time

**Dana’s Showhouse** – our downtown Winslow ticket sale outlet

Bainbridge High School, Bethany Lutheran Church, Grace Episcopal Church, Woodward Middle School and the Rolling Bay Performance Hall

– rehearsal, performance and event venues

Bainbridge First Baptist Church, Day Road Animal Hospital and Rotary Centennial Park – for graciously allowing us to display our concert banners on their property.

**Moff Interactive** – web site development and staff support

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**Bainbridge Performing Arts & Bainbridge Symphony Orchestra Support**

**Dominique Cantwell, BPA Executive Director** – for her calm and unwavering support for this major collaborative effort

**Wesley Schulz, Bainbridge Symphony Orchestra Music Director** – for his enthusiasm, generosity and flexibility in working with the Chorale

**Larry Telles, BSO General Manager** – for his attention to detail and perseverance in overcoming obstacles

**Sally Jo Martine, BPA Public Relations Director** – for being cheerfully proactive and fearfully well-organized

**Siobhan Maguire, BPA Front of House Manager** – for printing enormous quantities of posters and flyers on request

And to all the many other BPA and BSO staff members and personnel who shared our passion and commitment to bring this incredible event to fruition.

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**Bainbridge Performing Arts/Bainbridge Symphony Orchestra Sponsors**

Thank you to these sponsors for generous support for the BPA/ BSO 2016 - 2017 Season!

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Laura Milleson

Olympic Girls’ Choir Artistic Director and Bainbridge Chorale Accompanist

Artistic Director Laura Milleson is a talented musician with a diverse background in performance, teaching, and directing. She is dedicated to excellence in music in all its facets and a firm believer that music is not the end product, people are. Her experience includes nine years’ experience directing children’s choirs, as well as serving as accompanist for the Seattle Girls Choir, the Seattle-Japan Suzuki Institute, Walla Walla University, Green Lake Church orchestra, and Bainbridge Chorale. She also currently serves as Program Director for Kids In Concert, an organization which reaches out to children who have little access to music.

Inaugurated in September 2014, the Olympic Girls’ Choir currently serves 30 girls in two ensembles, Encora and Cantabile, from Bainbridge Island and the Kitsap area. Its mission is to provide girls and young women a transformative experience through high-quality, diverse choral music education which emphasizes teamwork, encourages self-discipline, and fosters a deep commitment to artistic excellence.

The choir is directed by Laura Milleson, who has extensive experience working with youth choir programs and also accompanies the Bainbridge Chorale. The focus of the choir is to provide a comprehensive and progressive choral education within a girls’ community, with an emphasis on vocal production, ensemble performance, music reading and music theory. Repertoire includes a wide variety of music: classical, contemporary and popular.

The beginning ensemble, Encora, is open without audition to girls ages 7 to 10. Cantabile is a performing ensemble, open by audition to girls ages 10 to 15. Two class sessions are held during the year, in the fall and the spring, each culminating in a recital. As well, Cantabile members perform in the adult Chorale holiday concerts in December.

Interested in learning more about the Olympic Girls’ Choir?

If you know a girl who loves to sing in a group situation, consider exploring membership in the Olympic Girls’ Choir. The 2017-2018 season will begin in September 2017, preceded by auditions in early September.

More information about the program is available on the Bainbridge Chorale website at:

• www.bainbridgechorale.org/olympic-girls-choir/
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