

SUNY New Paltz Department of Music Presents



# **Music Without Borders**

## **Final Choral Concert**

**Studley Theatre**

**Wednesday, May 7**

**7:30 p.m.**



# Carmina Burana

May 7, 2025

Studley Theatre

7:30 PM

Tickets: \$10, free for students

Plattekill Ave, New Paltz, NY 12561

Carl Orff's masterwork about fortune, love, and  
life's brevity

SUNY New Paltz College-Community Chorale  
SUNY New Paltz Concert Choir  
Dr. John Wilson, Conductor



To purchase tickets, scan the QR code



New Paltz  
STATE UNIVERSITY OF NEW YORK





# — Program —

## Carmina Burana

Carl Orff (1936-1982)

Fortuna imperatrix mundi

- I. O Fortuna
- II. Fortune plango vulnera

Primo vere

- III. Veris leta facies
- IV. Omnia sol temperat
- V. Ecce gratum

Uf dem anger

- VI. Tanz
- VII. Floret silva
- VIII. Chramer, gip die varwe mir
- IX. Reie
  - Swaz hie gat umbe
  - Chume, chum geselle min
  - Swaz hie gat umbe
- X. Were diu werlt alle min

In taberna

- XI. Estuans interius
- XII. Olim lacus colueram
- XIII. Ego sum abbas
- XIV. In taberna quando sumus

Cour d'amours

- XV. Amor volat undique
- XVI. Dies, nox et omnia
- XVII. Stetit puella
- XVIII. Circa mea pectora
- XIX. Si puer cum puellulua
- XX. Veni, veni, venias
- XXI. In trutina
- XXII. Tempus est iocumdum
- XXIII. Dulcissime
- XXIV.

Blanziflor et Helena

- XXV. Ave formosissima
- XXVI. O Fortuna

## Performers

Dr. John Wilson, Director  
Professor Alex Peh & Brian Jablowsky, piano  
SUNY New Paltz Classical Percussion Studio, dir. Prof. Paul Chambers  
Daniel Chiu, Baritone  
Leah Lacey, Soprano  
SUNY New Paltz College-Community Chorale  
SUNY New Paltz Concert Choir  
Hudson Valley Voices in Harmony, dir. Dr. Stephanie Hu-Corbett  
Valentina Shatalova, SUNY New Paltz Concert Choir Collaborative Pianist  
Alex Ruvinshteyn, SUNY New Paltz College-Community Chorale Collaborative Pianist

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## Concert Choir

### Soprano

Madison Caines  
Sophie Cleary  
Susanna Gilgert  
Josephine Grande  
Julie Hayes  
Learsi Hernandez  
Jade Kee-Corrado  
Nicola Kelly  
Madison King  
Leah Lacey  
Alison Levine  
Soap Matheus  
Marin Prosser  
Alexa Gold Schulte  
Natalie Waters  
Emmeline Wilson

### Alto

Cameron Burns  
Margaret Caserta  
Jace Caterina  
Anna Crane  
Vennise De la Torre  
Julia Kotilar  
Baylee Kraemer  
Ashe Matteson  
Ayanda Nxumalo  
Kyra Saffon  
Erin Spear

### Tenor

Angelo Alamia  
Andrew Bein  
Mark LaBorde  
Aleksey Olkhovenko  
Tyler Thurston  
Josef Winter

### Bass

Luke Beaver  
Nathaniel Blatt  
Babatope Fadeyibi  
Mattie Gallagher  
Rocco Grancio  
Indiana Ingberman  
Brian Jablowsky  
Robert Jensen  
Daniel Levine  
Thomas Pratley  
Lukas Rosa



## College-Community Chorale

### Soprano

Fern Ashworth+  
 Julie Cahill+  
 Miriam Chester+  
 Sarah Clark+  
 Sarah Curry\*  
 Mary Fasano+  
 Kathy Gregory+  
 Terri Harp+  
 Callie Hershey+  
 Aurora Rey Hope+  
 Claire Johnson\*  
 Mary McMullen+  
 Ava Morales\*  
 Cassandra Patsch+  
 Amy Pender+  
 Kyra Perles\*  
 Sky Rolnick\*  
 Jane Ruback+  
 Carol Ward+  
 Janet Wigginn+

### Alto

Tricia Agar+  
 Megan Anderson+  
 Sue Books+  
 Chris DeLape+  
 Lindsay DuBois Kraus+  
 Liz Duncan+  
 Annie Dwyer+  
 Carine Elen+  
 Maria Guralnik+  
 Amanda Hernandez\*  
 Pat Hoffstatter+  
 Sandie Hutton+  
 Barbara Johnston+  
 Marlena Lange+  
 Claire Lindsey\*  
 Sam Loughlin+  
 Kiera Lynch\*  
 Pat Marquez+  
 Gwendolyn Mcnamara\*  
 Lauren Meeker+  
 Marion Mott\*  
 Fiona O'Neill\*  
 Alex Safron+  
 Isabella Shanley\*  
 Aaliyah Sullivan\*  
 Shirley Warren+  
 Susan Wile+

### Tenor

Sheyda Eversley+  
 Nick Fasano+  
 Thomas Fife+  
 Peter Harvill\*  
 Shay Kessler+  
 Richard Mogavero+  
 Tyler Patti+  
 Isaiah D Ricks+  
 Andrew Wasyluk\*  
 Bill Wolz+

### Bass

Cliff Beinart+  
 Tom Denton+  
 Angel Guivas\*  
 Brian Hayes+  
 John Litton+  
 Ken Morgan+  
 Howard Sachar+  
 Michael Saunders+  
 Jon Yettru+  
 Esfand Zahedi+

+ Denotes member of the community

\* Denotes SUNY New Paltz Student

□ Semi-Chorus

**SUNY New Paltz Classical Percussion Studio, dir. Prof. Paul Chambers**

Andrew Barrese  
Samuel Colton  
Lindsay Connolly  
Katherine Samedova

Paul Chambers, percussion  
Christopher Oriani, percussion

**Hudson Valley Voices in Harmony, dir. Dr. Stephanie Hu-Corbett**

Maci Gibson  
Lucy Corbett  
Catherine Wolfe  
Peyton Wolfe  
Brooke Smith  
Gianna Joachim  
Julian Cordova

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**Artist Bios**



Pianist Alex Peh collaborates with musicians globally in search of shared resonances that emerge from friendship and connection. A 2021 Fulbright Global Scholar, 2019 Asian Cultural Council Fellow, and 2022 National Endowment for the Arts project grant recipient, he worked with musicians in the oral tradition from Myanmar, Greece, Iran, and Thailand and released this work on his first solo piano album, “Attune,” in 2024 on Habitat Sounds. He created an ethnographic film with filmmaker Lauren Meeker, “Intermittent Attunement,” that documented this process, and was screened alongside a solo performance at National Sawdust in Brooklyn and at the 2023 Ethnografilm festival at the Club D’Etoile in Paris, France.

Peh performs regularly with his trio, Talking Gong, which includes flutist Claire Chase and percussionist Susie Ibarra. They released their first album, “Talking Gong,” on New Focus Recordings in 2021. In 2022, Talking Gong collaborated with Tyshawn Sorey, Matana Roberts, Lisa Harris, and Senem Pirler to perform Pauline Oliveros’ “The Witness” at Carnegie Zankel Hall in celebration of Oliveros’ 90th birthday. In 2024,



Talking Gong premiered a new work, "Sky Islands," with Levy Lorenzo and the Bergamot Quartet at Asia Society, New York City. In the fall of 2025, Peh will be a featured artist at the 2025 Ojai festival at Isabella Stewart Gardiner Museum and a guest lecturer at Harvard University.

Peh received his musical training from Indiana and Northwestern Universities, where he worked with Arnaldo Cohen, Menahem Pressler, Sylvia Wang and Evelyne Brancart. He performed at the Banff, Aspen and Tanglewood music festivals where he worked with Emanuel Ax, Charles Dutoit, Pamela Frank, Claude Frank, Ignat Solzhenitsyn, and Peter Serkin. He is an associate professor of piano at SUNY New Paltz.



Brian Jablowsky is finishing up his junior year at SUNY New Paltz and is a double major in Classical Piano Performance and Clinical Musicianship. He began playing the piano when he was six years old and works hard to improve his musicianship every day. He is so grateful to be performing Carmina Burana this semester as it is his first time accompanying a choir, and he has fallen in love with this beautiful masterpiece.



Daniel Chiu is a baritone based in Brooklyn, and was raised in East Setauket, NY. He studied at Manhattan School of Music (2021) and SUNY New Paltz (2018). Chiu has sung other roles like Schaunard (La Boheme), Bob (The Old Maid and The Thief), Aeneas (Dido & Aeneas), and Gabriel von Eisenstein (Die Fledermaus). Chiu is incredibly grateful for this opportunity to return to his alma mater where it all started with Kent Smith, professor of voice at SUNY New Paltz. Chiu is also singing the role of Barone in Regina Opera's production of "La Traviata" on select nights.



Soprano Leah Lacey is currently a student at SUNY New Paltz. She is earning a Bachelor of Arts with a concentration in classical voice and is studying with head of the voice program Dr. Kent Smith. A frequent performer, Lacey has had starring roles in “The Drowsy Chaperone” (role), “Nine to Five” (role), and more. She is a member of the SUNY New Paltz Chamber Singers.



Tenor Isaiah Ricks, from Waycross, Georgia, is captivating audiences with his vocal artistry in both opera and musical theater. The son of the late Thomasine Ricks and the grandson of the late Thomas Lee and Mary Jean McGauley, Ricks carries a rich heritage into his musical pursuits. He recently earned his master’s in music performance in voice from Valdosta State University in Valdosta, Georgia, a testament to his dedication and talent. A four-time Georgia National Association of Teachers of Singing winner, Ricks’ vocal prowess has been consistently recognized. He is an active member of the Community Choir in SUNY New Paltz, the Westchester Oratorio Society, and proudly belongs to Kairos, demonstrating his commitment to diverse musical collaborations. With a passion for performance and a burgeoning career, Ricks is an artist to watch.

Dr. Stephanie Hu-Corbett has a BM and MM in music education from the Eastman School of Music in Rochester, NY. Dr. Hu has been a middle school general music and choral director for the last 16 years at Marlboro Middle School in the Hudson Valley region. She also serves as the district’s Music Department Chairperson. She founded and advises the Marlboro Middle School Select Chorus ensemble and the middle school Tri-M chapter. Her choruses have performed at Radio City Music Hall, the radio station, and with the Hudson Valley Renegades. The choruses have received gold ratings at the WorldStrides Heritage Music Festival and NYSSMA Majors adjudication festival. She went on to complete her Doctorate of Musical Arts in Music Education





from Boston University. She is passionate about music education advocacy work and has presented sessions at the Hudson Valley Music Educators Conference and NYSSMA Winter Conference. Dr. Hu is an adjunct faculty member for Kent State's online music education program. Additionally, she has organized regional music teacher professional development conferences for the area and co-chaired All-County Festivals. Dr. Hu is the founder and artistic director of Hudson Valley Voices in Harmony, a new nonprofit community children's chorus in the area that promotes making beautiful music together and sharing music through performance. She grew up in Wappingers, NY and resides there now with her husband and two children.



Hudson Valley Voices in Harmony provides a safe, inclusive environment for young singers to find their voices and mature as individuals and musicians. It is important to focus on healthy singing, especially while the young voices are growing, changing, and developing. Singers will have a chance to learn and improve their musical skills. They will learn music that includes traditional choral repertoire and contemporary popular music for various performances. Our goal will be to build each

singer's confidence and musical abilities. We will work on providing as many performance opportunities as possible for these singers to share their talents. Singers of all abilities and voice parts are welcome. Any student in first grade or older is welcome to join the group! No prior experience is necessary. Some performances by HVVH have included the National Anthem at the McCann Ice Arena and a performance as the featured children's chorus in the Lifted Project at the Center for Performing Arts in Rhinebeck. Future performances include the Town of Wappingers Community Day on May 17 and Radio City Music Hall on November 16. For info about how to join, email [info@hvvh.org](mailto:info@hvvh.org).

Paul Chambers is a percussionist and educator from Kingston, NY. He holds a master's degree in percussion performance and a bachelor's degree in music education from SUNY Fredonia, as well as an associate's degree in music from SUNY Ulster. He is an instructor of percussion, world music, and music theory at SUNY Ulster and SUNY New Paltz. He is also the front ensemble director of the New York State champion Arlington High School Marching Band and Winter Percussion Ensemble. He is in demand as a performer throughout the Hudson Valley in professional orchestras, musical theater organizations, and jazz ensembles, including principal positions with the Woodstock Symphony Orchestra and Woodstock Playhouse. Notable





performance highlights include selection as a member of the International Marimba Orchestra for the 2021 Percussive Arts Society International Convention. He won a position in the inaugural World Percussion Group of 2016, an ensemble conceived to give exposure and experience to the most promising up-and-coming percussionists from around the world. He is an avid performer, researcher, and clinician of traditional African music. He studied in Ghana on three separate occasions and, in 2016, was awarded a Fulbright grant to document traditional music in South Africa. The resulting research is published in the academic journal *African Music*. In addition, he is certified in multiple fields of personal training and teaches fitness geared toward percussionists, including a clinic in corrective exercise at PASIC 2023.



Alex Ruvinstein started his classical piano journey in Ukraine. He won the XXVIII International Competition in Salerno, Italy as a part of the four hands duo. Ruvinstein is a winner of the Ibla International Piano Competition in Ragusa, Italy in the solo and four hands duo divisions, the National Ukrainian Piano Competition for college graduates in Kiev, and other local and regional piano competitions. Ruvinstein was born in Polyarny, Russia, above the Arctic Circle, and began his music studies at the age of 5. He received his bachelor's degree from the Uman State College of Music in Ukraine. Later, he obtained his master's at the Gnesin Academy in Moscow. After receiving his doctorate with professor Naum Starkmann at the Maimonides

State Academy, Ruvinstein worked as a professor of piano and an accompanist for cellists and singers. After immigrating to the United States, Ruvinstein made his American debut at the Union County Art Center in New Jersey. Since then, he has been performing in various concert halls in New York, Kansas, Delaware, Connecticut, and other states. His solo and chamber music performances include recitals at Weill Recital Hall at Carnegie Hall, the Greater Princeton Steinway Society, New York Library Concert Series, the United Nations Concert Hall, and the National Opera Center in New York City, among others. He was a member of the Membling Ensemble, directed by Metropolitan Opera violist Vincent Lioni. Ruvinstein has appeared on Russian and Ukrainian TV. He works at SUNY New Paltz, Kaufman Music Center in New York City, and Temple Sinai in Stamford, CT. Ruvinstein lives in Riverdale, NY with his wife Yelena and their sons, Michael, David, and Anthony.





Valentina Shatalova holds a Bachelor of Music from the Crane School of Music at SUNY Potsdam and a Master of Arts from SUNY New Paltz with a major in piano pedagogy under the auspices of Vladimir Feltsman. Other teachers include Maria Rakovskaya, Natasha Uspenski, Dr. Robert Mumper, Frank Iogha, and Eteri Andjaparidze. A frequent performer throughout the New York metropolitan and Mid-Hudson areas, Shatalova maintains a busy schedule as a collaborative pianist, orchestral performer, soloist and vocal coach. Shatalova collaborates with many professionals and students throughout the Hudson Valley in festivals such as Bachfest and NYSSMA. She plays keyboards with both the

Northern Dutchess Symphony Orchestra and the Woodstock Symphony Orchestra. In 2012, with the WCO, Shatalova was a featured soloist in the Bach Brandenburg Concerto No. 5. Two special collaborations currently are the Two for You Piano Duo with fellow teacher and pianist Carol Losee, and the Shatalova-Young duo with violinist Marka Young. As an educator, Shatalova maintains a full piano studio in New Paltz, NY. Some of her award-winning students have continued their piano studies at Eastman, the Crane School of Music at SUNY Potsdam, SUNY Fredonia, Hartt School of Music, Ithaca College, and Oberlin College. Shatalova is an adjunct professor at her alma mater, SUNY New Paltz, teaching basic music theory and class piano, and is a collaborative pianist for the Concert Choir under the direction of the wonderful Dr. John Wilson. Shatalova is also on the teaching roster at Ulster County Community College and has conducted choirs and taught general music in public and private schools. The St. Augustine School Choir performed several times on the local airwaves spreading Christmas cheer. Shatalova is a member of both Music Teachers National Association and the American College of Musicians. A graduate and faculty member of the Synodal School of Liturgical Music, Shatalova has grown up singing on the kliros and now sings and conducts the choir during services at the St. Nicholas Russian Orthodox Parish in Poughkeepsie, NY. Shatalova is indebted to her mother, Lydia Nikolskaya, who was a member of the Synodal Choir under the direction of B.M. Ledkovsky, for her love of Russian Orthodox Church Music and for her love of music in general!





Josh Stark is the music technician and manager of Studley Theatre at SUNY New Paltz. He is a multi-instrumentalist and active member of the Hudson Valley live music scene, performing and recording with various local bands, producing local shows, as well as touring regionally and beyond. He also teaches at Beacon Music Factory. Stark will be touring to Spain in October 2025 with the Vibeke Saugestad Band.



Dr. John Wilson is an assistant professor of music and director of choral activities in the School of Fine & Performing Arts at SUNY New Paltz and the artistic director of the Riverside Choral Society. Prior to these appointments, Dr. Wilson served as the choral director at Bridgewater-Raritan High School for 17 years. His choirs developed a reputation for excellence. The BRHS Symphonic Choir was notably featured as a performing choir at the 2020 ACDA Eastern Division Conference in Rochester, NY. Dr. Wilson's ensembles have performed at major venues in the New York/New Jersey area under the direction of Ryan Brandau, James Jordan, Amanda Quist, Alan Raines, Lee Nelson, and Andrew Megill, a notable example being a performance of Monteverdi's "Vespers of 1610" in March 2018 at Princeton University Chapel. Dr. Wilson served as an associate director at the Princeton Girlchoir organization between 2015 and 2018, where he conducted the "Cantores" ensemble. This ensemble was featured in a recording of Steven Sametz's "A Child's Requiem" in 2015, which was led by the composer.

From 2014-2019, Dr. Wilson served as a faculty member at the Summer High School Vocal Institute faculty at Westminster Choir College, where he conducted the Men's Ensemble and taught a primer in conducting. Dr. Wilson conducted the New Jersey All-State Junior High SATB chorus in 2024, Georgia All-State Middle Treble chorus in 2023, the Virginia All-State Middle School Treble chorus in 2018, and the CJMEA Region Treble Chorus in 2019, and is in demand as a clinician and guest conductor. Dr. Wilson was the conductor of the Choral Art Society of New Jersey in the fall of 2024, and of the Westminster Community Chorus between 2014-2017. Dr. Wilson has taught undergraduate courses in conducting and music education at Rutgers University, where he earned his master's and doctorate degrees in choral under the direction of B.M. Ledkovsky, for her love of Russian Orthodox Church Music and for her love of music in general!



## Text and Translations

### I. 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; sternit  
fortem, mecum omnes plangite!

### II. Fortune plango vulnera

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

In Fortune solio  
sederam elatus,  
prosperitas 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.

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 turning wheel,  
you are malevolent, your favor is idle and always  
fades, shadowed, veiled, you plague me too. I bare  
my back for the sport of your wickedness.

In prosperity or in virtue fate is against me, Both in  
passion and in weakness fate always enslaves us.  
So at this hour pluck the vibrating strings; because  
fate brings down even the strong, everyone weep  
with me.

I bemoan Fortune's wounds  
with weeping eyes,  
for the gifts she gave me  
she perversely takes away.  
It is true, what is written,  
Opportunity has hair on her brow,  
but from behind  
she is bald.

On fortune's throne  
I once sat, raised up  
and crowned  
with the blossoms of prosperity;  
though I once flourished,  
happy and blessed,  
now I fall from the peak,  
deprived of glory.

The wheel of fortune turns  
and I descend, debased;  
another rises in turn;  
raised too high  
the king sits at the top,  
let him fear ruin:  
for below the axle we read  
Queen Hecuba.

### III. Veris leta facies

Veris leta facies  
mundo propinatur,  
hiemalis acies  
victo iam fugatur;  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebrantur.

Flore fusus gremio  
Phebus 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

The merry face of spring  
turns toward the world,  
sharp winter  
now flees, vanquished;  
clothed in diverse garb  
Flora reigns,  
the sweet sounds of the woods  
praise her in song.

Reclining in Flora's lap  
Phoebus once again  
smiles, now covered  
with many-colored flowers.  
Zephyr breathes  
nectar-scented breezes.  
Let us rush to compete  
in the race of love.

With harp-like tones  
the sweet nightingale sings,  
the meadows now laugh  
covered with many flowers,  
a flock of birds takes flight  
through the pleasant forests,  
a chorus of virgins  
promises a thousand joys.



#### IV. Omnia Sol Temperat

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

Rerum tanta novitas  
in solemni vere  
et veris auctoritas  
jubet 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  
absen in remota,  
quisquis amat taliter  
volvitur in rota.

The sun, pure and gentle,  
warms all things,  
and again reveals to the world  
the face of April,  
a man's soul  
is urged toward love  
and joys are ruled  
by the boy-god.

The renewal of all things  
in spring's festivity  
and spring's power  
bid us all rejoice;  
it shows us the familiar way,  
and in your springtime  
it is right and true  
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

## V. Ecce gratum

Ecce gratum  
et optatum  
ver reducit gaudia,  
purpuratum  
floret pratum,  
sol serenat omnia.  
Iam iam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis servitia.

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 jussi Cypridis  
gloriantes  
et letantes  
pares esse Paridis.

Behold the pleasant  
and long-sought  
Spring brings back joy,  
purple flowers  
fill the meadows,  
and the sun brightens everything.  
Sadness is now at an end!  
Summer returns  
and the harshness of winter  
now recedes.

Now melting  
and disappearing  
is snow, ice and the rest,  
Winter flees,  
and Spring sucks  
at Summer's breast;  
it is a wretched soul  
who neither lives  
nor loves  
under Summer's rule.

They glory  
and rejoice  
in the honeyed sweetness  
who strive  
to enjoy  
Cupid's reward:  
at Venus' command  
let us glory  
and rejoice  
in being the equals of Paris.



## VI. Tanz

### VII. Floret Silva Nobilis

Floret silva nobilis  
floribus et foliis.

Ubi est antiquus  
meus amicus?  
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 geritten hinnen!  
O wî, wer sol mich minnen?

The noble forest blooms  
with flowers and leaves.

Where is my  
lover of old?  
He has ridden away!  
Alas, who will love me?

The woods are blooming all around,  
but I am pining for my love.

The woods are greening all around,  
why is my lover away so long?  
He has ridden off!  
Alas, who will love me?

### VIII. 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, tugentlich man,  
minnecliche frouwen!  
minne tuot iu hoch gemout  
unde lat iuch in hohen eren  
schouwen.  
Seht mich an,  
jungen man!  
Lat mich iu gevallen!

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

Merchant, give me rouge  
to make my cheeks red,  
so that I can make the young men  
love me whether they will or not.  
Look at me,  
young men!  
Let me please you!

Virtuous men, give your love  
to lovely women!  
Love ennobles your spirit  
and lets you shine  
in high honor.  
Look at me,  
young men!  
Let me please you!

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

## IX. Reie

Swaz hie gat umbe  
daz sint allez megede  
die wellent ân man  
allen diesen sumer gan!

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

Suzer rosenvarwer munt,  
chum un mache mich gesunt  
chum un mache mich gesunt  
suzer rosenvarwer munt.

Those who dance around  
are all maidens  
who want to do without a man  
the whole summer long!

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

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

## X. 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.

Were all the world mine  
from the sea to the Rhine,  
I would give it all up  
to have the queen of England  
lie in my arms.



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

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

with strong anger  
in my bitterness  
I speak to my soul:  
created from matter,  
from the ashes of the earth  
I am like a leaf  
with which the winds play.

If it is proper  
for the wise man  
to build his foundations  
upon stone,  
then I am a fool,  
like a flowing river  
whose course  
is always changing.

I am carried along  
like a ship without a steersman,  
as a wandering bird  
is carried along paths of air;  
chains cannot hold me,  
nor locks imprison me,  
I seek out men like myself  
and join with the depraved.

To me a serious heart  
seems too grave a thing;  
a joke is pleasant  
and sweeter than honeycomb;  
whatever Venus commands  
is a sweet duty,  
for she never dwells  
in faint hearts.

I travel the broad path  
as is the way of youth,  
I give myself up to vice,  
heedless of virtue,  
more greedy for pleasure  
than for salvation,  
my soul is dead  
so I look after the flesh.

## **XII. Olim lacus colueram**

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

Miser, miser!  
Modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogos urit fortiter;  
propinat me nunc dapifer.

Nunc in scutella iaceo,  
et volitare nequeo  
dentes fredentes video.

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

Miserable me!  
Now roasting  
fiercely!

The servant turns me on a spit,  
I burn fiercely upon the pyre,  
the waiter now serves me up.

Now I lie upon a plate,  
and can fly no more,  
I see gnashing teeth.

## **XIII. 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!

I am the abbot of Cockaigne  
and my congregation is of drinkers,  
and my desire is to be in the order of gamblers,  
and whoever seeks me out in the tavern by morning  
will depart naked by Vespers,  
and thus stripped of his clothes, will cry out:  
Wafna, wafna!  
What have you done, most vile fortune?  
You have taken away  
all the joys of my life!

## **IV. 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,  
si quid loquar, audiat.

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

When we are in the tavern  
we do not consider our mortality,  
but we hurry to gamble  
which always makes us sweat.  
What happens in the tavern  
where money is host,  
is something you may well ask,  
so listen to what I say.

Some gamble, some drink,  
some behave loosely.  
But of those who gamble,  
some are stripped bare,  
while others win new clothes,  
and others are dressed in sacks.  
Here no one fears death



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,  
quinq̄ies pro fidelibus defunctis,  
sexies pro soroibus 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 argentibus.  
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 exsul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

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

but throws the dice in the name of Bacchus.

First, it is to the wine merchant  
that the libertines drink;  
next they drink to prisoners,  
third, they drink to the living,  
fourth, they drink to all Christians,  
fifth, they drink to the faithful departed,  
sixth, they drink to the wayward sisters,  
seventh, they drink to the soldiers in the forest,

Eighth, they drink to the errant brothers,  
Ninth, they drink to the dispersed monks,  
Tenth, they drink to sailors,  
Eleventh, they drink to squabblers,  
Twelfth, they drink to the penitent,  
Thirteenth, they drink to travelers.  
They drink without restraint  
to the pope as well as to the king.

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 quick man drinks, the slow man drinks,  
the white man drinks, the black man drinks,  
the faithful man drinks, the aimless man drinks,  
the bumpkin drinks, the sage drinks,

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

Six hundred coins scarcely suffice,  
for everyone drinks immoderately  
and without measure.  
Although they cheerfully drink,  
they all slander us,  
and thus we become poor.  
May those who slander us be confounded  
and not be written in the book of the just.

## **XV. Amor volat undique**

Amor volat undique,  
captus est libidine.  
Iuvenes, iuencule  
coniunguntur merito.

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

Cupid flies everywhere,  
seized by desire.  
Young men and young women  
couple together, as is right.

The girl without a lover  
misses out on all joys;  
she holds the dark night hidden  
in her inmost heart:  
it is a most bitter thing.

## **XVI. 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 fay planszer milies,  
pectus habet glacies.  
A remender  
statim vivus fierem  
per un baser

Day, night and everything  
is against me;  
the chattering of maidens  
makes me weep,  
and often sigh,  
and makes me more afraid.

O friends, you are toying with me,  
you do not know what you are saying,  
spare me in my misery,  
great is my sorrow,  
advise me, at least,  
for your honor.

Your beautiful face  
makes me weep a thousand times,  
you have a heart of ice.  
To restore me,  
I would be revived  
by a single kiss.

## **XVII. Stetit puella**

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

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

A girl stood  
in a red dress;  
if anyone touched it,  
it rustled.  
Eia.

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



## **XVIII. Circa mea pectora**

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

Manda liet, manda liet  
min geselle chumet niet.

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

Manda liet, manda liet  
min geselle chumet niet.

Vellet deus, vellent dii,  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

Manda liet, manda liet  
min geselle chumet niet.

In my breast  
are many sighs  
for your beauty  
which distress me sorely.

Manda liet, manda liet  
my lover is not coming.

Your eyes shine  
like the sun's rays,  
like a flash of lightning  
which brightens the darkness.

Manda liet, manda liet  
my lover is not coming.

May God grant, may all the gods grant  
what I have in mind:  
that I might loose  
the chains of her virginity.

Manda liet, manda liet  
my lover is not coming.

## **XX. Veni, veni, venias**

Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrce, nazaza,  
trillirivos!

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

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

Come, come, oh, come,  
don't make me die,  
he-goat, she-goat, nazaza,  
trillirivos!

Beautiful is your face,  
the gleam of your eyes,  
the tresses of your hair,  
how beautiful your appearance!

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

## **XXI. In trutina mentis dubia**

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

In my hesitating feelings,  
wanton love and chastity  
oppose each other on the scales.  
But I choose what I see,  
and bend my neck to the yoke:  
such a sweet yoke to which I submit.

## XXV. 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; sternit fortem, mecum omnes plangite!

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 turning wheel, you are malevolent, your favor is idle and always fades, shadowed, veiled, you plague me too. I bare my back for the sport of your wickedness.

In prosperity or in virtue fate is against me, Both in passion and in weakness fate always enslaves us. So at this hour pluck the vibrating strings; because fate brings down even the strong, everyone weep with me.

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Join us next fall for a performance of Mozart's Requiem! In anticipation of the event, there will be a children's concert, activities, and a local showing of Amadeus.

Thank you for coming!



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