

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
Isaiah D. Ricks, Tenor
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

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

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 finishing up her first year of studying Music with a concentration in Classical Vocal Performance at SUNY New Paltz. She has studied voice privately for 9 years with William Verity (Plattsburgh), Julie Daoust (Montreal), Lonel Woods (Crane), and studies currently with Kent Smith (New Paltz). She has musically directed three musicals with the Miami Theater Players at SUNY New Paltz (Seussical, Sweet Charity, and 9 to 5). Lacey most recently performed in *The Drowsy Chaperone* (Kitty) and *9 to 5* (Doralee Rhodes). In the summer of 2023, she travelled to 6 European countries performing with the American Music Abroad choir. She is currently 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.

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!

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.

II. Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis,
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.

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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