

Regno.

PRO
ARTE
CHORALE
60TH ANNIVERSARY SEASON

Bryan Zaros, Music Director



CARMINA BURANA

Saturday, November 18, 2023 7:30 PM
West Side Presbyterian Church
6 S. Monroe St., Ridgewood, NJ



fiam sine regno.

F *AS. QV. Hefas ambulant passu fere pari. pro
digus non redimit vitium auari. uirtus temperantia
quodam singulari debet medium ad utrumq; uitium
caute contemplari. Si legisse memoras ethicam ca
tonis. in qua scriptum legitur: ambula cum bonis.
cu ad claudi gloriam animum disponis. inter cete
ra hoc primum considera. quis sit dignus donis. Dare
O fortuna uoluit luna statu narrabilis semp crescat aut decrescat uita de
restabilis nunc obduat: tunc curat ludo mentis aciem et estatem potestate
dissoluit ut glaciem. Scel immanis: manus rota tu uolubilis. et tu malus*

Congratulations

PRO ARTE CHORALE!



Marilyn Becker

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Dr. Bryan Zaros, *Music Director*

Hyanghyun Lee, *Principal Accompanist*

Catherine Guinard, *Manager & Chorale Administrator*

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This program is sponsored in part by Gilseman & Co Realty.

This program is made possible in part by a grant administered by the Bergen County Division of Historic & Cultural Affairs from funds granted by the New Jersey State Council on the Arts.

In Memoriam

The Pro Arte Chorale Board of Trustees

*Wishes to remember long time Chorale member and
Board of Trustees Vice President of Finance*

Hugh Dougan

*A Dedicated, Diligent and Determined Member of
The Pro Arte family for so many years.
We will miss him immensely.*

*In honor of Hugh we are dedicating our
60th Anniversary Season to him.*

Requiescat in Pace



November 18, 2023 at 7:30 pm
West Side Presbyterian Church
Ridgewood, NJ

CARMINA BURANA **CARL ORFF**

Bryan Zaros, *Conductor*
Hyanghyun Lee & Janet Montgomery, *Piano*

Shelén Hughes, *Soprano*
Richard Pittsinger, *Tenor*
Yeongtaek Yang, *Baritone*

Carmina Burana

Carl Orff (1895-1982)

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna
Fortune plango vulnere

Primo vere (In Springtime)

Veris leta facies
Omnia sol temperat
Ecce gratum

Uf dem anger (On the Lawn)

Tanz
Floret silva nobilis
Chramer, gip die varwe mir
Reie
Were diu werlt allemin

In Taberna (In the Tavern)

Estuans interius
Olim lacus colueram
Ego sum abbas
In taberna quando sumus

Cour d'amours (The Court of Love)

Amor volatundique
Dies, noxetomnia
Stetit puella
Circa mea pectora
Veni, veni, venias
Intrutina
Tempusestiocundum
Dulcissime

Blanziflor et Helena (Blanziflor and Helena)

Ave formosissima

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna (Fortune, Empress of the World)

Percussion

Barry Centanni, *Timpani*
&
Frank Cassara, Julian Dippolito
Tom Mulvaney, James Saporito

Program Notes

In 1937, Carl Orff's *Carmina Burana* burst onto the stage of the Frankfurt Opera as an edgy, modern masterpiece built on antique texts. Discovered in a Bavarian monastery, these poems are from a collection attributed to the goliards, students and clerics who wandered Europe during the Middle Ages, working as scholars and playing like frat boys.

Notorious troublemakers, the goliards wrote songs and poems celebrating their favorite pastimes – drinking, gambling, womanizing, and making fun of authority figures.

Unfortunately for the goliards, their antics eventually caught up with them. In 1227, they were banned from chanting. In 1229, their dispute with a tavern owner over a bar tab led to riots and legal controversy at the University of Paris. By 1300, they were barred from preaching.

Luckily for us, the monasteries of Europe served as scriptoria, centers devoted to copying manuscripts. While the focus was on religious works, many of the monks were younger sons of aristocracy whose path in life had come down to two options: the military or the church. For those who loved literature, the career choice would have been easy, as would have been the decision to preserve works that were not on the official list. Not only did they squirrel away the *Carmina Burana*, but we also have monks to thank for preserving ancient works such as Vergil's *Aeneid*, the poems of Catullus, and Ovid's *Art of Love*, which was so scandalous that it got him exiled.

From the *Carmina*, Orff chose poems that painted a picture of restlessness, rowdiness, and joy in three sections: *Springtime*, *In the Tavern*, and *The Court of Love*.

The overarching theme is fortune, a monstrous lottery that controls your life.

The poet warns you to look out for the Roman goddess, *Fortuna*. If you stay ahead of her, you can grab her by the hair. But if you're late, you can't catch her, because she is bald from behind.

Fortuna holds a wheel. At the top sits a king who thinks he's safe, but the wheel could turn at any time. At the bottom is Hecuba, the queen of Troy who became a slave. She was the victim of poor decisions made by her son, Paris, whose love for Helen led to the Trojan War. Watch for other mentions of Paris and Helen – they are perfect foils for Orff's themes of love and helplessness.

In Springtime, everything is melting, and the sun god, Phoebus Apollo, lies in the lap of Flora, goddess of Spring. In the subsection, On the Green, a girl buys makeup in the hope of catching a new man, and the poet dreams about sleeping with the Queen of England.

In the Tavern focuses on drinking and gambling. Highlights are a song about roasting a swan, as told by the swan, and I am the Abbot of the tavern – the gambler who always wins.

In the Court of Love, a man and woman ponder love, and the chorus turns conjugation into seduction through nonsensical wordplay. The choruses and soloists join in a boisterous celebration that climaxes in the high D of *Dulcissime, Sweetest One*. And in *Hail, Most Beautiful One*, the poet takes lyrics usually reserved for the Virgin Mary to celebrate Venus, *Blanchefleur*, and Helen of Troy.

–Naomi Blumenthal



Soprano

Naomi Blumenthal
Jane Dougan
Marie Griffo
Elisabeth Ann
McGrath
Denise Michaud
Hyesuk Oh
Sue Pape
Ksenija Pecaric
Sofia Sanchez-Urbina
Mary Jane Shevlin
Victoria Slome
Maria Stamas
Amanda Thorne
Melissa Weisbach
Alicia Weschler

Alto

Susan Aster
Dotty Dey
Catherine Guinard
Phoebe Gruetter
Gisela O'Connell
Victoria Perez
MaryAnn Trubly

Tenor

Sandy Brown
Howard Gruber
Linda Motashami
Edward Sattler
Dick Schachter
Jeffrey Steinfeld
Michael Stella
Michael Whitehouse

Bass

Moshe Arad
Joseph De Fazio
Michael Etkin
Steven Palmieri
Roy Ronning
Bob Scott
Jacob Tripp

Texts

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

1. O Fortuna

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

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

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

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

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

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

2. Fortune plango vulnera

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

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo 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 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-coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.

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

PRIMO VERE (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.

The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!

Flore fusus gremio
Phebus novo more
risum dat, hac vario
iam stipate flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravo
curramus in amore.

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

4. Omnia sol temperat (The sun warms everything)

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
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.

Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-coloured 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!

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.

Ama me fideliter,
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

5. Ecce gratum

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

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

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

Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whoever loves this much
turns on the wheel.

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

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

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

Uf dem anger (On the Lawn)

6. Tanz

7. Floret silva nobilis

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

The noble woods are burgeoning
with flowers and leaves.
Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

Floret silva undique,
nah min gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen? Ah!

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

8. Chramer, gip die varwe mir (Shopkeeper, give me colour)

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

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

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

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

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen

Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honour.

Seht mich an...

Look at me...

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

Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you afford.

Seht mich an...

Look at me...

9. Reie (Round dance)

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

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

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

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

Suzer rosenvarwer munt,
chum un mache mich gesunt

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

Swaz hie gat umbe...

Those who go round and round...

10. Were diu werlt alle min (Were all the world mine)

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

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms. Hey!

In Taberna (In the Tavern)

11. Estuans interius

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

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

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

If it is the way
of the wise man
to build
foundations on stone,
the I am a fool, like
a flowing stream,
which in its course
Never changes.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me agi s 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,
voluptatis avidus
agi squam salutis,
mortuus in anima
curam gero cutis.

12. Olim lacus colueram

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

Miser, miser!
modo niger
et ustus fortiter!
Girat, regirat garcifer;
me rogas urit fortiter;
propinat me nunc dapifer,

Miser, miser!
modo niger
et ustus fortiter!

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

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

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

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

Misery me!
Now black
and roasting fiercely!
The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me!
Now black
and roasting fiercely!

Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video:

Miser, miser!...

13. Ego sum abbas (I am the abbot)

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 turpassi
Nostre vite gaudia
abstulisti omnia!

14. In taberna quando sumus

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

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

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

Misery me!

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the tavern in
the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will
call out:

Woe! Woe!
what have you done, vilest Fate?
the joys of my life
you have taken all away!

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

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

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 sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordaniibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
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 magnus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit 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 egentis.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io, io, io!

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

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

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

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

Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the
book of the righteous.

Io, io, io!

COUR D'AMOURS (Court of Love)

15. Amor volat undique (Cupid flies everywhere)

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.

16. Dies, nox et omnia

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

O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolor,
attamen consulite
per voster honur.

Tua pulchra facies
me fay planszer milies,
pectus habet glacies.
A remender
statim vivus fierem
per un baser.

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.

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 honour.

Your beautiful face,
makes me weep a thousand times,
your heart is of ice.
As a cure,
I would be revived
by a kiss.

17. Stetit puella

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

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

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

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

18. Circa mea pectora

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

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

Mandaliet,
Mandaliet
min geselle
chumet niet.

Mandaliet,
mandaliet,
my lover
does not come.

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

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

Mandaliet...

Mandaliet...

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

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

Manda liet...

Mandaliet...

20. Veni, veni, venias

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

Come, come, O come
Come, come, O come,
do not let me die,
hycra, hycce, nazaza,
trillirivos!

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

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

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

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

21. In truitina (In the balance)

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

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

22. Tempus es iocundum

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.

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

Mea me confortat
promissio,
mea me deportat
Oh! Oh! Oh...

I am heartened
by my promise,
I am downcast by my refusal
Oh! Oh! Oh...

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

In the winter
man is patient,
the breath of spring
makes him lust.
Oh! Oh! Oh...

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

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

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

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

23. Dulcissime

Dulcissime,
totam tibi subdo me!

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

Blanziflor Et Helena (Blanziflor and Helena)

24. Ave formosissima (Hail, most beautiful one)

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

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

Fortuna Imperatrix Mundi

25. O Fortuna

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.

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.

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.

Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is 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.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

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!

About Pro Arte Chorale

Pro Arte Chorale, an all-volunteer chorus now celebrating its 60th season, is one of the Northeast's most prominent choral organizations! The Chorale has appeared in major concert venues across the region including the New Jersey Performing Arts Center, Avery Fisher Hall, Alice Tully Hall, Carnegie Hall, and the South Orange Performing Arts Center. In addition to its own subscription series, the Chorale has appeared with the New Jersey Symphony Orchestra, New York Philharmonic, American Symphony Orchestra, Westfield Symphony Orchestra, and the Mark Morris Dance Company. In May 2008 the Pro Arte Chorale traveled to Liverpool, UK to perform with the Liverpool Welsh Choral at Mossley Hill Church, as part of Liverpool's celebration as Cultural Capital of Europe. In May 2009 the Liverpool Welsh Choral traveled to the U.S. to join the Pro Arte Chorale and Westfield Symphony Orchestra in performances of Verdi's Requiem in Ridgewood and Westfield, NJ.

The Chorale has been conducted by William Memmott, John Nelson, Roger Nierenberg, Bart Folse, David Crone, Joshua Greene and Steven Fox. In addition, the Chorale has sung under the batons of Nicholas McGegan, Zubin Mehta, Julius Rudel, Hugh Wolff, Zdenek Macal, Yuri Temirkanov, Leon Botstein, Gerard Schwartz, David Wroe, and is now currently conducted by Bryan Zaros.



Bryan Zaros is a young American conductor recognized for his "strong musical imagination" and "deep sense of musicality and communication." Bryan is the Associate Director of Music & Choirmaster at the Cathedral of St. John the Divine in New York City where he leads the Cathedral Choirs, Orchestra and Brass in liturgical as well as concert performances in the grand space of the world's largest Gothic cathedral. He is also the Music Director of the Pro Arte Chorale, Music Director of Central City Chorus and a frequent guest lecturer at the Manhattan School of Music and at music conferences throughout the USA. Currently he serves on the Board of Directors of the New York Choral Consortium, on the Advisory Board to Music Sacra New York and is a conductor for the American Federation Pueri Cantores.

Recent conducting engagements have included invitations with choirs and orchestras throughout the USA, Europe and South America. Most notably he has conducted ensembles at David Geffen Hall, Alice Tully Hall, the National Cathedral in Wash-

ington D.C., at American Choral Director's Association Conferences, on the film set at Warner Bros. Studios and at various cathedrals in England including Westminster Abbey, St. Paul's Cathedral-London, Liverpool and Canterbury Cathedral.

A native New Yorker, Bryan began his professional musical training as a member of the Metropolitan Opera Children's Chorus and as a boy chorister at The Church of the Transfiguration, NYC. He holds a Bachelor of Music degree from Westminster Choir College, a Master of Music degree in Conducting from the University of Michigan and a Doctor of Musical Arts degree in Conducting from the Manhattan School of Music. He is a recipient of several conducting awards and fellowships including an American Prize award in Conducting. For more information about Bryan, visit www.bryanzaros.com



Pianist **Hyanghyun Lee** has a wide range of experiences including piano solo, art songs, chamber music, opera and musical theater. She has performed across the world, including St. Petersburg in Russia, Seoul in South Korea, and New York City, Philadelphia, Washington D.C, Cincinnati, and Los Angeles in the United States. Ms. Lee's accolades include winner of the Estonia Academy of Music and Theatre-Music Competition, winner of the International Joseph Haydn Competition, finalist of the Kankakee Valley Symphony Orchestra Piano Concerto Competition, and art song duo semi-finalist of the International Vocal Competition in the Netherlands. As a collaborative pianist, she also participated in the Songfest Festival in Los Angeles and in the Toronto Summer Music Festival. Ms. Lee earned her Bachelor of Music degree at Ewha Woman's University in Seoul, South Korea, her Master of Music degree at the University of Cincinnati, and completed her postgraduate collaborative piano fellowship at Bard College, Annandale-On-Hudson, NY. Most recently, she has been employed as an accompanist at the Thurnauer School of Music in Tenafly, NJ and holds an appointment as the pianist at Pro Arte Chorale in Ridgewood, NJ.



Janet Montroy has long maintained an active musical career as a pianist, organist and choral conductor, performing as both soloist and collaborative artist. Choral music is a special interest, and she has served as principal accompanist with such leading groups as the Clarion Music Society; HaZamir: the International Jewish High School Choir; the New York Choral Society; the Washington Bach Consort and the Baltimore Choral Arts Society. For over twenty

years she was the pianist and assistant conductor of New Jersey's acclaimed Pro Arte Chorale. Recent chamber music concerts include appearances in Ohio and New Jersey. Ms. Montroy is the music director at the Barnert Temple in Franklin Lakes and the Community Church of Glen Rock. She is a graduate of the Oberlin Conservatory of Music, holds a Masters degree from the Manhattan School of Music, and received the AAGO certification from the American Guild of Organists.



Bolivian Soprano, **Shelén Hughes** has a passion for social service and music in life. Previous concert highlights include the revival of *Meri Sakhi Ki Avaaz* (Reena Esmail), NYFOS at Caramoor (Artist in Residence), revival of *Or che d'orrido verno* (Porpora) with Silentwoods Collective, Solo recital at the French Consulate in NYC, NYFOS debut (2022) and her Carnegie Hall debut in 2019. Ms. Hughes was a young artist at the 2019 Gstaad Menuhin Festival and a 2022 Gerdine Young Artist at the Opera Theatre of St. Louis performing the role of Frasquita in Bizet's *Carmen* and Ms. Kohl in the premiere of *Awakenings*. Future engagements include solo recitals at Caramoor and with the New York Festival of Song. Ms. Hughes is the founder of "Voices for Bolivia", a small but growing international non-profit organization for those in need in Bolivia, fully funded by classical music. Ms. Hughes is a second year ADOS artist at The Juilliard School studying with Darrell Babidge.



Praised by Anthony Tomassini of *The New York Times* for his "winning singing and youthful bearing," American tenor **Richard Pittsinger** is quickly establishing himself as a leading performer of both early and modern repertoire.

An artist of rare versatility whose performance experience spans music across four centuries, Pittsinger's recent principal operatic roles include Céphale in Élisabeth Jacquet de La Guerre's *Céphale et Procris* with the Boston Early Music Festival, Polinesso in Jonathan Dawe's *Being Ariodante* with the Italian Academy, Orfeo in Luigi Rossi's *L'Orfeo* with Juilliard Opera, and "The Rocket" in Laura Karpman's *Wilde Tales* at the Glimmerglass Festival, among others.

Equally comfortable on the concert stage, Pittsinger has additionally appeared as tenor soloist with The Cecilia Chorus of New York, The Co-Cathedral at St. Joseph's, as well as Juilliard415.

As a young treble, Pittsinger received early training at New York's prestigious St. Thomas Choir School, recording or performing with the Orchestra of St. Luke's under the baton of John Scott, the Dresden Symphony with Vladimir Jurowski and, alongside his father David Pittsinger, the Pittsburgh Symphony with Leonard Slatkin. He made his operatic debut at age 11 at the Castleton Festival.

Pittsinger received a Bachelor and Master of Music from The Juilliard School under the tutelage of Elizabeth Bishop.

Mostly recently, Pittsinger participated in the 6th edition of the Concours Cornéille in Rouen, France. He was one of four finalists and was awarded the Young Talent Prize and the Audience Prize.



YeongTaek Yang, a Baritone from Pohang, South Korea, graduated with a Bachelor of Music degree from Seoul National University in South Korea. He is a student at Manhattan School of Music pursuing his Master of Music degree under James Morris. He recently performed the role of Gianni Schicchi in *Gianni Schicchi* at Chautauqua Conservatory. YeongTaek was a first-Prize winner of the Opera Index 2023.

Acknowledgements

Pro Arte Chorale deeply appreciates the support and assistance to help create a beautiful 60th Anniversary Season:

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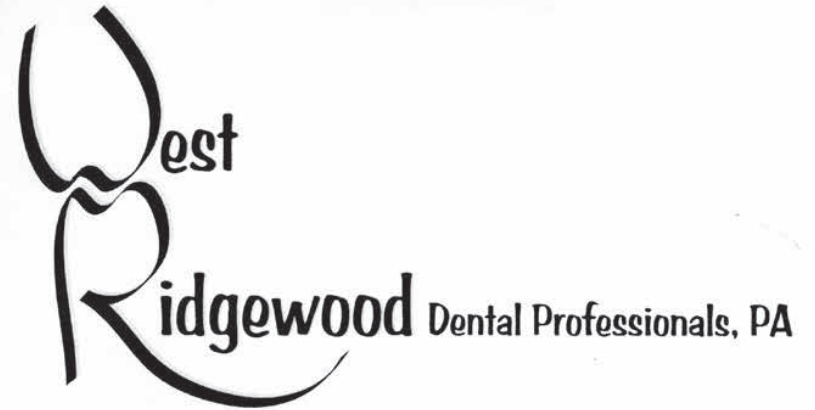


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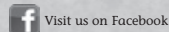
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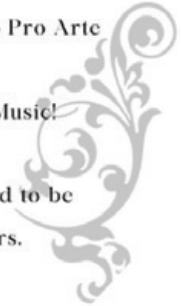


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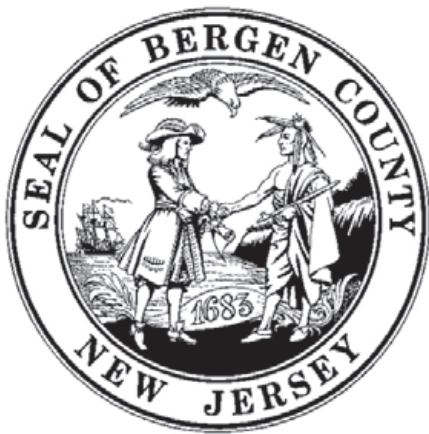


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 restabilis nunc obdurat - tunc curat ludo mentis aciem et est aciem potestati