



Halloween Gala



PROGRAM

OCTOBER 28 | 7:30 PM

Dublin United Church
68 Suffolk St W, Guelph ON N1H 2J2

GUELPH CHAMBER CHOIR

with

TorQ Percussion Quartet

Dr. Colleen Skull

Chris Fischer

Dion Mazerolle

Dr. Irene Gregorio

Alison MacNeill

Guelph Youth Singers

Guelph Vocational Collegiate Institute

The Guelph Chamber Choir acknowledges and honours the land upon which we gather, rehearse, and perform as home to many past, present, and future First Nations. The people of Guelph reside on the territory of the “Between the Lakes Treaty No. 3”, which was signed between the Mississaugas of the Credit First Nation and the Crown in 1792. This acknowledgement of the land is a declaration of our collective responsibility to this place and its peoples’ histories, rights, and presence.



PROGRAM

Tocatta and Fugue in D minor, BWV 565
Chris Fischer, organ

J. S. Bach

"Double Trouble" (from *Harry Potter and the Prisoner of Azkaban*)
Soloists: Leah Hagerman, Rebecca McCay, Lindsay Scott

John Williams
arr. Teena Chin

Addams Family Theme
Soloist: Brian Janzen

Vic Mizzy,
arr. A. Lovén

Unicornus Captivatur

Ola Gjeilo

"This is Halloween" (from *Nightmare Before Christmas*)

Danny Elfman,
arr. Steve Danielson

By Night

Elaine Hagenberg

"The Time Warp" (from *Rocky Horror Picture Show*)
Soloists: Oriana Abrahamse, Rachel Schenk-Martin, James Walke

Richard O'Brien, arr. Andy Beck

INTERMISSION

Carmina Burana (Cantiones Profanae)
Soloists: Dr. Colleen Skull, Chris Fischer, Dion Mazerolle

Carl Orff

Fortuna Imperatrix Mundi

1. O Fortuna
2. Fortune plango vulnere

I Primo vere

3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Uf dem anger

6. Tanz
7. Floret silva
8. Chramer, gip die varwe mir
9. Reie
Swaz hie gat umbe
Chume, chum, geselle min
Swaz hie gat umbe
10. Were diu werlt alle min

II In Taberna

11. Estuans interius
12. Olim lacus colueram
13. Ego sum abbas
14. In taberna quando sumus

III Cour d'amours

15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellala
20. Veni, veni, venias
21. In trutina
22. Tempus et locundum
23. Dulcissime

Blanziflor et Helena

24. Ave formosissima

Fortuna Imperatrix Mundi

25. O Fortuna

GUELPH CHAMBER CHOIR

The Guelph Chamber Choir was founded in 1980 by Gerald Neufeld, who led the choir until 2019 when Charlene Pauls joined as Artistic Director. GCC remains an integral part of the strong musical heritage of Guelph, and performs repertoire from Renaissance to contemporary, from classical to Broadway, from unaccompanied gems to masterworks with full orchestra.

Our choir comprises singers from various walks of life with a common goal to create outstanding choral experiences, foster community enjoyment, and to reach out through community partnerships.



Dr. Charlene Pauls



Dr. Charlene Pauls is an active choral conductor, vocal soloist, adjudicator and pedagogue, directing a wide range of adult, university and youth choirs for over 25 years. In 2018 she was awarded the Ontario Arts Council Leslie Bell Prize for excellence in choral conducting, and under her direction, choirs have garnered gold medal standing at the World Choir Games and first place awards in the CBC amateur choir competition.

In addition to her work with GCC, Charlene is Associate Artistic Director of the Oakville Choir for Children and Youth where she conducts "Chamber Voices"; is Music Director at Incarnation Church (Anglican); and runs a busy vocal studio.

An exciting addition to the season this year is the invitation to conduct at Carnegie Hall in New York City in March 2024, where members of GCC will be the core ensemble of a 100+ voice choir singing Mendelssohn's *Psalm 42*.

Dr. Charlene Pauls
Artistic Director,
Conductor

Alison McNeill
Pianist

* Section Lead

** Emerging Artist

Soprano

Oriana Abrahamse
Havelah Carter
Jacqueline Kreller-
Vanderkooy
Rebecca McKay*
Lindsay Scott**
Kate Wilson
Kate Wright*
Alison Vicary

Altos

Moira Ainsworth
Christine Cousins
Bailey Dugas
Joanne Gonsalves
Leah Hagerman
Megan Hodge
Kalyna Levytsky
Paula Sather
Ray Schenk Martin
Susanne
Schmidt- McQuillan
Karen Slatkovsky
Rachael Young

Tenors

Wil Ainsbury**
Douglas Annett
Steve Brown
Lanny Fleming*
Brad Halls
Maxim Levytsky
Patrick Long
Dev Suresh
Peter Thompson
Mitchell Watt

Basses

Simar Basra
Dave Davidson
Keith Hagerman*
Brian Janzen
Doug Long
Neil McLaren
Graham
Nancekivell
Andrew Quinn
Matthias Schmidt
James Walke
David Wieler

TORQ PERCUSSION QUARTET

Described as “outstanding - no, make that astonishing!” (Ottawa Citizen) and as having a “sense of unbreakable continuity and energy” (Toronto Star), Canada’s TorQ Percussion Quartet continues to bring new vitality to percussion repertoire and performance.

Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy have given recital tours across Canada and the US and performed at Ottawa Chamberfest, Open Ears Festival of Music and Sound, Indian River Festival, Stratford Summer Music, the Music Garden Toronto, the Canadian Opera Company concert series, the Percussive Arts Society International Convention, and many others.

TorQ is committed to developing and performing Canadian music: they have premiered over 80 pieces (including three concertos) by composers such as Nicole Lizée, Christos Hatzis, Michael Oesterle and Dinuk Wijeratne, and each ensemble member also contributes compositions and arrangements.

They have released four albums on their own label Bedoint Records (the most recent of which, *Modulations* featured TorQ commissions by Daniel Morphy, Christos Hatzis and Peter Hatch) and their recording (with soloist Ben Reimer) of Lizée's "Katana of Choice" was nominated for a 2019 Juno for "Classical Composition of the Year."



www.torqpercussion.ca

COLLEEN SKULL

Dr. Colleen Skull has performed/covered over thirty operatic roles at venues including the Canadian Opera Company, Pacific Opera Victoria, Manitoba Opera, Esprit Orchestra, the Toronto Symphony Orchestra, Winnipeg Symphony, and many others.

Colleen is a past member of the prestigious COC Ensemble and has won many awards and prizes including the Metropolitan Opera District Competition, a Chalmers Award and a Professional Artist Grant from the Canada Council for the Arts.

Radio and television appearances include performances on CBC Radio, CTV, Definitely Not the Opera with Sook-Yin Lee, Breakfast Television, TVO, and YTV.

Colleen has completed her Doctorate in Musical Arts, specializing in voice performance at the University of Toronto. Her dissertation investigated a model of factors that lead to the sustaining of elite performance in opera. Colleen won the Graduate Award for the best research paper from the International Symposium on Performance Science and her research was also featured at 52nd Conference of the National Association of Teachers of Singing in Orlando.



www.colleenskull.com

CHRIS FISCHER

Chris Fischer has been a fixture on the concert stage, as a tenor soloist, chorister, collaborative pianist and organist, for more than 25 years. A member of The Elora Singers since 2012, they can be heard as a soloist on the 2019 CD recording of Reena Esmail's *This Love between Us*. Other solo credits include opera (*Candide*, Kaspar in *Amahl and the Night Visitors*, and Nanki-Poo in *The Mikado*) and oratorio appearances (such as Britten's *Saint Nicolas*, Handel's *Messiah*, and Haydn's *The Creation*), with major orchestras across southwestern Ontario.

Chris has served as the Collaborative Pianist of the Rainbow Chorus of Waterloo-Wellington since 2018, and is currently the full-time Minister of Music at First-St. Andrew's United Church in London, Ontario, where they now live.



DION MAZEROLLE

Acadian baritone Dion Mazerolle has earned a solid reputation in Canada and Europe as an artist of the highest calibre. A former member of the Atelier Lyrique de l'Opéra de Montréal, he is acclaimed for his musical finesse and strong stage presence in both opera and concert.

Dion has performed as a soloist with many choirs, ensembles and orchestras across Canada including: Elmer Iseler Singers, Musica Orbium, Grand Philharmonic Choir, Festival International de Musique Baroque de Lamèque, Newfoundland Symphony, Ensemble Caprice, Ensemble Boréades de Montréal, Chorus Niagara, and Kitchener - Waterloo Symphony.

Comfortable in both traditional and contemporary opera, Dion Mazerolle has appeared in leading roles with many of Canada's opera companies, including Pacific Opera Victoria, Edmonton Opera, Against the Grain Theatre. Recently, Dion starred as Germont with Opéra du Royaume in Verdi's *La Traviata*.

In 2022, Dion made his debut with France's Opéra National de Lorraine as Le roi de Trèfle in Prokofiev's *L'amour des trois oranges*.



www.dionmazerolle.com

IRENE GREGORIO

Dr. Irene Gregorio enjoys a diverse and active musical life as a pianist, chamber musician, vocal coach and music director in Los Angeles. Originally from Guelph, Canada, she received her musical training at the University of Western Ontario with Ronald Turini, one of Vladimir Horowitz's few pupils; at the University of Michigan, where she was a fellowship student of Martin Katz and most recently completed her DMA at the University of Southern California.

As a pianist and chamber musician, Irene has collaborated in recital with members of the LA Phil and San Francisco Symphonies, and has served as principal keyboardist/percussionist with the National Youth Orchestra of Canada and the Mendocino Music Festival Orchestra.

Her performances as a collaborative pianist have taken her throughout North America, Europe, Cuba, and the Philippines, and she has also appeared on PBS, CBC Radio 2, and on numerous film soundtracks in the LA area.



www.irenegregorio.com

ALISON MACNEILL

For over 35 years, Alison has been the Director of Music Ministry at Harcourt Memorial United Church. She provides an assortment of music ministry, from choral music to instrumental music, including, but not limited to, percussion, wind and string instruments.

Alison is an accomplished and well respected Guelph musician who has accompanied the Rainbow Chorus for over 15 seasons. In 2018, Alison transitioned to take on the role of Artistic Director.

Aside from directing, Alison also teaches piano for all ages and skill levels out of her private music studio.



GUELPH YOUTH SINGERS

For nearly thirty-five years, Guelph Youth Singers (GYS) has been amplifying the voices of young singers from 6-20 years of age, championing the choral arts, and enriching the lives of participants and audiences across the country. Founded by Linda Beaupre, and currently curated by Artistic Director Markus Howard, GYS is recognized as one of the finest youth choral organizations in Canada. Celebrating music from across a vast spectrum of vocal genres, the choirs educate and inspire young artists, while creating a safe and engaged community whose main focus is to enrich the lives of our youth.



www.guelphyouthsingers.com

GYS Choir II

Rebecca Bilger
Shelby Cooper-Bivar
Emmett Gonsalves
Olive Hellewell
Alexis Lalonde
Esmé Landry
Kira Mulholland
Julian Stephens
Ada White

GYS Chamber Choir

Isabel Dartsch
Julia Dartsch
Maia Dartsch
Sophie Dartsch
Laura Fleming
Isabella Golu
Cady Gonsalves
Kali Gonsalves
Bridget Hatfield
Aoibhinn Macken-Luyt
Leo Stephens

GUELPH COLLEGIATE VOCATIONAL INSTITUTE

The GCVI Chamber Choir welcomes dedicated singers from grades 9-12 with varying levels of choral experience who are motivated to learn challenging repertoire from diverse genres, countries and cultural traditions. The choir has been humbled by their successes in Musicfest Canada's regional competitions across the province, and subsequently their eight consecutive invitations to Musicfest Nationals.

On the international stage, the choir has enjoyed receptive audiences in England at the Harrogate International Youth Festival of the Arts, where they were featured performers at several UNESCO World Heritage Sites in the Canadian Choral Series.



In addition to their musicianship being featured on international stages including Carnegie Hall, the choir has garnered widespread recognition for their work from David Crosby (of The Byrds and Crosby, Stills, Nash and Young), multiple appearances on the 40th Anniversary Tours for international best selling rock band, Foreigner, and with *Classic Albums Live*.

They are thrilled to be sharing the stage once again with the Guelph Chamber Choir, with whom they share a valued choral history in the City of Guelph.

Featured Members of the GCVI Chamber Choir

Lucy Gouthro
Meagan Hough
Arianna Larson
Maya Moreau

Lane Osborne
Director

www.ugdsb.ca/gcvi/

TEXTS & TRANSLATIONS

Unicornus Captivatur

Ola Gjeilo

Anonymous text from the *Engelberg Codex*,
from approximately 1400.

Unicornis captivatur
Aule regum presentatur
Venatorum laqueo
Palo serpens est levatus
Medicatur sauciatus
Veneno vipereo

The Unicorn is captured,
and it is presented to the royal court
in the hunter's snare;
creeping, it freed itself from the pole;
because it's wounded,
it heals itself with the viper's venom.

Alleluia canite
Agnō morienti
Alleluia pangite
Alleluia promite
Leoni vincenti

Sing Alleluia
to the dying lamb;
sing Alleluia,
cry Alleluia
to the victorious Lion.

Pellicano vulnerato
Vita redit pro peccato
Nece stratis misera
Phos fenicis est exusta
Concremanturque vetusta
Macrocosmi scelera

Life returns to the wounded Pelican
after miserable death
in its nest for the sins of the world.
The Phoenix' light is burnt out,
the ancient sins of the world
are utterly consumed by flame.

Alleluia canite
Agnō morienti
Alleluia pangite
Alleluia promite
Leoni vincenti

Sing Alleluia
to the dying lamb;
sing Alleluia,
cry Alleluia
to the victorious Lion.

Idrus intrat crocodillum
Extis privat, necat illum
Vivus inde rediens;
Tris diebus dormitavit
Leo, quem resuscitavit
Basileus rugiens

The Hydra enters the crocodile,
deprives it of its entrails, kills it,
and comes back alive.
Three days long
the lion slept till the King
awakened it with a roar.

Alleluia canite
Agnō morienti
Alleluia pangite
Alleluia promite
Leoni vincenti

Sing Alleluia
to the dying lamb;
sing Alleluia,
cry Alleluia
to the victorious Lion.

TEXTS & TRANSLATIONS

By Night

Deep in the tarn the mountain A mighty phantom gleamed!
She leaned out into the midnight, And the summer wind went by,
The scent of the rose on its silken wing And a song its sigh.

And, in depths below, the waters Answered some mystic height,
As a star stooped out of the depths above With its lance of light.

And she thought, in the dark and the fragrance, How vast was the wonder wrought
If the sweet world were but the beauty born In its Maker's thought.

A mighty phantom gleamed!

Elaine Hagenberg

Text by Harriet Prescott Spofford

“The Time Warp” (from Rocky Horror Picture Show)

It's astounding
Time is fleeting
Madness takes its toll
But listen closely

[Magenta]
Not for very much longer

[Riff Raff]
I've got to keep control

I remember doing the Time Warp
Drinking those moments when
The blackness would hit me

[Riff Raff & Magenta]
And the void would be calling

[All]
Let's do the Time Warp again
Let's do the Time Warp again

[The Criminologist]
It's just a jump to the left

[All]
And then a step to the right

The Criminologist]
With your hands on your hips

[All]
You bring your knees in tight
But it's the pelvic thrust
That really drives you insane

[All]
Let's do the Time Warp again
Let's do the Time Warp again

[Magenta]
It's so dreamy
Oh, fantasy free me
So you can't see me
No, not at all
In another dimension
With voyeuristic intention
Well secluded, I see all

[Riff Raff]
With a bit of a mind flip
[Magenta]
You're into the time slip

[Riff Raff]
And nothing can ever be the same

[Magenta]
You're spaced out on sensation

[Riff Raff]
Like you're under sedation

[All]
Let's do the Time Warp again
Let's do the Time Warp again

[Columbia]
Well I was walking down the street
Just a having a think
When a snake of a guy gave me an evil wink
He shook-a me up, he took me by surprise
He had a pick up truck and the devil's eyes
He stared at me and I felt a change
Time meant nothing, never would again

[All]
Let's do the Time Warp again
Let's do the Time Warp again

[The Criminologist]
It's just a jump to the left etc.

Carmina Burana

1. FORTUNA IMPERATRIX MUNDI

O FORTUNA
O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.
Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.
Sors salutis
et virtutis
michi nunc contraria
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

1. FORTUNE EMPRESS OF THE WORLD

O FORTUNE
O Fortune, Like the moon
You are changeable, ever waxing and waning.
Hateful life, first oppresses, and then
soothes as fancy takes it; poverty, and power it
melts them like ice.
Fate - monstrous
and empty,
you whirling wheel,
you are malevolent, well-being is in vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
To your villainy.
Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

2. 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.

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

I. PRIMO VERE

3. VERIS LETA FACIES

Veris leta facies
mundo propinatur, hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.
Flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

2. I BEMOAN THE WOUNDS OF FORTUNE

I bemoan the wounds of Fortune with
weeping eyes, for the gifts she made me
she perversely takes away. It is
written in truth, that she has a fine head of
hair, but, when it comes to seizing an
opportunity, she is bald.
The wheel of Fortune turns: I go down,
demeaned; another is raised up; far too high
up sits the king at the summit –
let him fear ruin! for under the axis is written
Queen Hecuba.

I. SPRING

3. THE MERRY FACE OF SPRING

The merry face of spring turns to the
world, sharp winter now flees,
vanquished; bedecked in various colors
Flora
reigns, the harmony of the woods praises
her in song. Ah!
In harp-like tones sings the sweet
nightingale, with many flowers the joyous
meadows are laughing, a flock of birds
rises up through the pleasant forests, the
chorus of maidens already promises a
thousand joys. Ah.



4. OMNIA SOL TEMPERAT (Baritone Solo)

Omnia Sol temperat
purus et subtilis,
novo mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.
Rerum tanta novitas
in solemnibus vere

et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.
Ama me fideliter!
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota.
quisquis amat taliter,
volvitur in rota.

5. ECCE GRATUM

Ecce gratum et optatum Ver reducit gaudia,
purpuratum floret pratium, Sol serenat omnia,
iam iam cedant tristitia! Estas
redit, nunc recedit Hyemis sevitia.
Gloriantur et letantur in melle dulcedinis qui
conantur, ut utantur premio Cupidinis; simul
jussu Cypridis gloriantes et
letantes pares esse Paridis.

UF DEM ANGER

6. TANZ (instrumental)

4. THE SUN WARMS EVERYTHING

The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.
All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.
Love me faithfully!
See how I am faithful:
With all my heart
and with all my soul,
I am with you
Even when I am far away.
Whoever loves this much
turns on the wheel.

5. BEHOLD, THE PLEASANT SPRING

Behold the pleasant and longed-for spring
brings back joyfulness, violet flowers fill the
meadows, the sun brightens
everything, sadness is now at an end! Summer
returns, now withdraw the rigors of winter. Ah!
They glory and rejoice in honeyed sweetness
who strive to make use of Cupid's prize; At
Venus' command let us
glory and rejoice in being Paris' equals. Ah!

ON THE GREEN

6. DANCE

7. FLORET SILVA

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

8. CHRAMER, GIP DIE VARWE MIR

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!
Wol dir werlt, das du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an...

9. REIE

Swaz hie gat umbe,
daz sint allez megede,
die wellent an man
alle disen sumer gan.
Chume, chum, geselle min,
ih enbite harte din.
Swaz hie gat umbe...

10. WERE DIU WERLT ALLE MIN

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

7. THE NOBLE WOODS ARE BURGEONING

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

8. SHOPKEEPER, GIVE ME COLOUR

Shopkeeper, give me colour to make my
cheeks red, so that I can make the young
men love me, against their will
Look at me, young men! Let me please you!
Hail, world, so rich in joys! I will be obedient
to you because of the pleasures you afford.
Look at me, etc.

9. ROUND DANCE

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!
Come, come, my love,
I long for you.
Those who go round and round...

10. IF ALL THE WORLD WERE MINE

If all the world were mine
from the sea to the Rhine, I would do
without it if the Queen of England would lie
in my arms. Hey!

II. IN TABERNA

11. ESTUANS INTERIUS (Baritone Solo)

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; iocus est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis. Via lata gradior more iuventutis, implicor et vitiis immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.

12. OLIM LACUS COLUERAM (Tenor Solo)

Cignus ustus cantat:
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,
Miser, miser! etc.
Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:
Miser, miser! etc.

II. IN THE TAVERN

11. BURNING INSIDE

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

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

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

The heaviness of my heart seems a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty,

12. ONCE I LIVED ON LAKES

The roasted swan sings:
Once I lived on lakes, once I looked beautiful when I was a swan. Misery me!
Now black and roasting fiercely!
The servant is turning me on the spit; I am burning fiercely on the pyre; the steward now serves me up. Misery me!
etc.

Now I lie on a plate, and cannot fly anymore, I see bared teeth: Misery me! etc.

13. EGO SUM ABBAS (Baritone Solo)

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! Haha!

14. IN TABERNA QUANDO SUMUS

In taberna quando sumus, non curamus quid
sit humus, sed ad ludum properamus, cui
semper insudamus. Quid agatur in taberna,
ubi nummus est pincerna, hoc est opus ut
queratur, sic quid loquar, audiatur. 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:
Primo pro nummata vini ex hac bibunt
libertini: semel bibunt pro captivis, post hec
bibunt ter pro vivis, quater pro Christianis
cunctis, quinquies pro fidelibus defunctis
sexies pro sororibus vanis, septies pro
militibus silvanis. Octies pro fratribus
perversis, 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.

13. I AM THE ABBOT

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,¹
and whoever searches me out at the
tavern in the morning,
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.

14. WHEN WE ARE IN THE TAVERN

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

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

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

Eight for the errant brethren, 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 after Vespers he will
leave naked, and thus
stripped of his clothes he will call
out:

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

14. IN TABERNA QUANDO SUMUS

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 egratus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit iste, bibit ille,
bibunt centum, bibunt mille.
Parum sexcente nummate
durant cum immoderate
bibunt omnes sine meta,
quamvis bibant men te leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.
Io, io, io! ...

14. WHEN WE ARE IN THE TAVERN (cont.)

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, they all drink without restraint.
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 the cheerfully drink we are
the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the
book of the righteous.
Io, io, io!



THE Elora SINGERS
MARK VUORINEN, CONDUCTOR

William Byrd:
Secrets, Psalms
& Songs
Sunday, November 12
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III. COUR D'AMOURS

15. AMOR VOLAT UNDIQUE

Amor volat undique,
captus est libidine.
Iuvenes, iuvenecule
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 honor.
Tua pulchra facies, me fey planszer milies,
pectus habens glacies, a remender statim
vivid fierem per un baser.

17. STETIT PUELLA

Stetit puella rufa tunica; si quis eam tetigit,
tunica crepuit. Eia.
Stetit puella, tamquam rosula; facie
splenduit, os eius floruit. Eia.

18. CIRCA MEA PECTORA

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere. Ah!
Manda liet, manda liet, min geselle chumet
niet.
Mandaliet, etc.
Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula. Ah!
Mandaliet, etc.

III. THE COURT OF LOVE

15. CUPID FLIES EVERYWHERE

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

16. DAY, NIGHT, AND EVERYTHING

Day, night, and everything is against me,
the chattering of maidens makes me weep,
and often sigh, and, most of all,
scares me.
O friends, you are making fun of me, you do
not know what you are saying, spare me,
sorrowful as I am, great is my
grief, advise me at least, by your honor.
Your beautiful face, makes me weep a
thousand times, your heart is of ice. As a
cure, I would be revived by a kiss.

17. A GIRL STOOD

A girl stood in a red tunic; if anyone touched
it, the tunic rested. Eia!
A girl stood like a little rose: her face was
radiant and her mouth in bloom. Eia!

18. IN MY HEART

In my heart there are many sighs for your
beauty, which wound me sorely. Ah!
Mandaliet, etc.
May God grant, may the gods grant what I
have in my mind that I may lose the chains
of her virginity, Ah!
Mandaliet, etc.

19. SIE PUER CUM PUELLULA

Sie puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore sucrescente,
pariter e medio
propulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. VENI, VENI, VENIAS

Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza,
trillirivos!
Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!
Mandaliet, mandaliet, my lover does not come.

21. IN TRUTINA

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

22. TEMPUS EST IOCUNDUM

Tempus est iocundum, o virgines, modo
congaudete vos iuvenes. Oh, oh, oh! totus floreo,
iam amore virginali totus
ardeo! novus, novus novus amor est, quo pereo!
Mea me confortat promissio, mea me deportant
negatio. Oh, oh, oh! etc.
Tempore brumali vir patiens, animo vernali
lasciviens. Oh, oh, oh! etc.
Mea mecum ludit virginitas, mea me detrudit
simplicitas. Oh, oh, oh! etc.
Veni domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.
Oh, oh, oh! etc.

19. IF A BOY WITH A GIRL

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

20. COME, COME, O COME

Come, come, O come,
do not let me die,
hyrca, hyrce, nazaza,
trillirivos!
Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!
Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. IN THE BALANCE

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

22. THIS IS THE JOYFUL TIME

This is the joyful time, O maidens, rejoice with
them, young men! Oh, oh, oh! I am bursting out all
over! I am burning
all over with first love! New, new love is what I am
dying of!
I am heartened by my promise, I am downcast by
my refusal. Oh! oh! oh! etc.
In the winter man is patient, the breath of spring
makes him lust. Oh! oh! oh! etc.
My virginity makes me frisky, my simplicity holds
me back. Oh! oh! oh! etc.
Come, my mistress, with joy, come, come, my
pretty, I am dying! Oh! oh! oh! etc.

23. DULCISSIME

Dulcissime, Ah! totam tibi subdo me!

BLANZIFLOR ET HELENA

24. AVE FORMOSISSIMA

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

FORTUNA IMPERATRIX MUNDI

25. O FORTUNA

23. SWEETEST ONE

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

BLANCHEFLEUR AND HELEL

24. HAIL, MOST BEAUTIFUL ONE

Hail, most beautiful one, precious jewel, Hail, Pride among virgins, glorious virgin, Hail, light of the world, Hail, rose of the world, Blanche fleur and Helen, noble Venus!

FORTUNE, EMPRESS OF THE WORLD

25. O FORTUNE (repeat of opening)

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