

SYMPHONY CHOIR OF CAPE TOWN

The Symphony Choir of Cape Town
presents

CARMINA BURANA

by Carl Orff

Jakes Gerwel Hall, UWC
22 & 23 August
7 pm

Soloists: Lynelle Kenned,
Siphesihle Mdena, William Berger

Conducted by Levi Alexander

In collaboration with



Stellenbosch
UNIVERSITY
IYUNIVESITHI
UNIVERSITEIT



The
OAC
OLD APOSTOLIC CHURCH

Langa Youth Choir



RONDEBOSCH
BOYS' PREPARATORY SCHOOL



SACS High School

Symphonic Wind Ensemble

A note from our Director

Few works ignite the stage and the imagination quite like *Carmina Burana*. Its drama, power, and sheer emotional force make it one of the most requested pieces I hear about from members of the Symphony Choir of Cape Town (SCCT). Whenever someone asks for it, they often recall the first time they experienced it - how it moved them and stayed with them.

My own first encounter was in 2011, when I played baritone saxophone in the UCT Symphonic Wind Ensemble for a *Carmina Burana* performance with the SCCT under Alexander Fokkens. I also led sectionals with the choir and prepared the boys from Rondebosch Boys' Preparatory School. Watching Alexander in rehearsal, I was captivated by the sound and swept away by the music.

Now, years later, it is an honour to conduct this work and give SCCT members, university musicians, school learners, and our collaborating choirs the chance to be equally inspired.

This is our third year of partnering with school and youth choirs, and we are delighted to work with the SACS High School Boys Choir, the Rondebosch Boys' Preparatory School Choir and the ladies of the Old Apostolic Church Youth Choir from Langa. Congratulations to these young singers for their dedication, and thanks to Warren Patientia, Babalwa Mpulu, and Merrilou Nefdt for preparing them so well.

We are also privileged to be joined by the combined WindWorx and Stellenbosch University Symphonic Wind Ensembles - leaders in South Africa's wind band scene. Their collaboration is the cornerstone of this project; without them, it would be impossible to stage a production of this scale. I'm grateful for their trust and for the support of their managers, Riaan van Wyk and Pamela Kierman.

We hope you enjoy every moment of tonight's programme.

Levi Alexander

PROGRAMME

Norman Dello Joio – Scenes from “The Louvre”

Alexander Borodin - Polovtsian Dances

****** Interval ******

30 minutes

Carl Orff – Carmina Burana

PROGRAMME NOTES

Norman Dello Joio (1913-2008) was an American composer born to Italian immigrants. His was a musical family and after his studies at Julliard, he chose composition as his primary musical interest. He was a prolific composer; in his latter years he directed the Ford Foundation's Contemporary Music Project, which supported young composers.

Scenes from “The Louvre” comes from a 1964 TV documentary called *A Golden Prison: The Louvre*, which told the history of The Louvre and its world-class collection of art. This evening we present the five-movement suite for band, which pays tribute to the development of the museum and features thematic material evocative of the Renaissance.

The first movement, *Portals*, is the title music from the TV show and evokes the grandeur of The Louvre. The second movement, *Children's Gallery*, has a light-hearted theme of children at play. The stately third movement, *The Kings of France* brings visions of state occasions and courtly dances. Movement four, *The Nativity Paintings*, uses a religious medieval theme *In Dulci Jubilo*. The *Finale* starts with a royal fanfare and captures the pomp and elegance of the era.

Please do not applaud in between the movements.

Alexander Borodin (1833-1887) was a self-described “Sunday composer”: a scientist by day, he wrote music in his spare time but nonetheless won acclaim as a composer of Russian music. As a child, he showed an interest in music – at the age of eight he could hear a piece and play it on the piano – so his mother hired a piano teacher for him. His musical childhood was followed by medical school in St. Petersburg, where he qualified as a doctor. His professional life was devoted to teaching and conducting research in his chosen field of chemistry. In 1872, Borodin began to work on an opera based on *The Story of Igor’s Army*, an epic poem from the 12th century that recounted the story of a Russian prince and his war with invading tribes. He left the work unfinished at his sudden death in 1887, and his friends Rimsky-Korsakov and Alexander Glazunov completed the work, with a first performance in 1890.

The Polovtsian Dances were the climax to the second act of the opera, as Prince Igor and his son Vladimir are taken prisoner by Polovtsian leader Khan Konchak. The Khan, intrigued by his depressed captive, calls in a group of slaves to liven Prince Igor’s spirits. The songs begin as sentimental recollections of their homeland, but gradually gain vigour and become shouts in praise of the slaves’ master.

Did you know?

Borodin died suddenly in 1887 while dressed in Russian national costume at a fancy dress ball

The Polovtsian Dances – English lyrics

Slavewomen: Borne on wings of gentle breezes,
Fly swiftly home, ye songs of grief and exile
Away to our far distant mother country
Where once we sang, rejoicing in our freedom...
There beneath warm skies, the languid air moves softly
There the cloud capp’d mountains dream beside the whisp’ring sea
There the green and fragrant pastures of our dear land
Lie basking in the sunshine
The crimson roses cluster in the valleys
And nightingales sing loud in moonlit forests.
And purple grapes hang ripe and sweet.
Speed, o song, by zephyrs wafted, speed o song, on gentle winds

Polovtsians: Sing we praises to our glorious Khan!
Praise him for his valour, peerless Khan!
Hail! Praise Khan! All hail!
He is like the sun at midday! Hail!
There is no one like our glorious Khan!
Bend before, lowly captives
See thou these fair maidens, brought from distant shores?
See’est thou these slaves from beyond the far Caspian Sea?

Tell me, O Prince, which maiden thou dost favour?
She shall be thine, fain would I give thee unfetter'd choice.

Famous art thou as thy forbears, proud Khan Konchak!
Mighty as thy sires art thou, ruthless Khan! Khan Konchak!
Hail to thee, Khan Konchak! Hail, all hail, Khan Konchak.

Slavewomen: Born on wings of gentle breezes.....

Polovtsians: Famous art thou as thy forebears, proud Khan Konchak....

All the slaves: May our dancing give him pleasure
Look with favour on thy handmaids,
For we strive to please thee, lowly slaves
Maidens charm our glorious Khan!
May we give thee pleasure,
Maidens dance to please our master,
Strive to please him, Khan Konchak
May our dancing give him pleasure,
Hail, Khan Konchak!

Did you know?

At the 2014 Winter Olympics in Sochi, the Polovtsian Dances opened the games as a flying girl swept through a winter dreamscape.....

Carl Orff (1895 -1982) was a German composer known particularly for his operas and dramatic works and for his innovations in music education. His system of music education for children, largely based on developing a sense of rhythm through group exercise and performance with percussion instruments, was widely adopted, and in 1924 in Munich he founded, with the German gymnast Dorothee Günther, the Günther School for gymnastics, dance, and music.

His family was Bavarian and active in the Imperial German Army in WW1; his father was an army officer with strong musical interests, and his mother was a trained pianist. Orff had no desire to follow in his family's military tradition, even as a child. He later wrote: "My father knew that everything soldierly lay far from me and that I could not warm to it." Thus, when he was forced into the German Army in August 1917, it was a great crisis for him. The following year, he was severely injured and nearly killed when a trench caved in, suffering amnesia, aphasia, and paralysis of his left-side.

Under Nazi Germany, Orff never joined the Party, nor did he have any leadership position with the Third Reich. But he was a member of the Reichsmusikkammer, which was required of active musicians in the Third Reich. Several of his friends and associates went into exile between 1933 and 1939.

Orff reconnected with some of these exiled colleagues after the war and in some cases maintained lifelong friendships.

Orff's *Carmina Burana* had its premiere in Frankfurt on 8 June 1937 and over the next few years it became very popular in Nazi Germany.

Carl Orff was very guarded as to his personal life. When asked to provide a handwritten entry for a collection of autobiographies of German composers of the day, for which some of his colleagues wrote as many as three pages, he sent only: "Carl Orff, born 1895 in Munich, living there". He was married four times and had three divorces. He had only one child, Godela Orff (later Orff-Büchtemann, 1921–2013), and died of cancer in Munich on 29 March 1982, at the age of 86.

Carmina Burana - *"On March 29, 1934, Carl Orff received a much anticipated parcel with his mail. It contained an obscure book whose title had happened to catch his eye in a catalogue some weeks before. He later recalled, "On opening it I immediately found, on the front page, the long famous picture of 'Fortune with her wheel,' and under it the lines:*

*"O Fortuna
velut luna
statu variabilis"*

... The opening page of Carmina Burana... "Picture and words seized hold of me... a new work, a stage work with singing and dancing choruses, simply following the illustrations and texts, at once came into my mind. On the very same day I had outlined a sketch in short score of the first chorus 'O Fortuna.'"

The book was an 1847 copy of the Carmina Burana, an anthology of medieval poetry in Latin and vernacular languages compiled in Austria circa 1230. According to legend, the poems were the work of the goliards, bands of irreverent students who indulged in womanising, drinking, gambling and satirical verse as they wandered from university to university. Though scholars have since questioned this attribution, the worldly themes of many poems from the Carmina Burana certainly fit with the goliard legend."

(Thank you, houstonsymphony.com)

Much of the compositional structure is based on the idea of the turning of the Wheel of Fortune. The drawing found on the first page of the *Burana Codex* includes four phrases around the outside of the wheel: *"Regnabo, Regno, Regnavi, Sum sine regno* (I shall reign, I reign, I have reigned, I am without a realm)". Within each scene, and sometimes within a single movement, the wheel of fortune turns, joy to bitterness, hope to grief. "O Fortuna", the first poem, completes this circle as it is sung as the opening and closing movements.

The Nazi regime was at first nervous about the erotic tone of some of the poems but eventually embraced the piece. It became the most famous piece of music composed in Germany at the time. The popularity of the work continued to rise after the war, and by the 1960s *Carmina Burana* was well established as part of the international classic repertoire.

One critic wrote that "the music itself commits no sins simply by being and remaining popular. That *Carmina Burana* has appeared in hundreds of films and television commercials is proof that it contains no diabolical message, indeed that it contains no message whatsoever".

Orff's *Carmina Burana* is divided into three sections called Springtime, In the Tavern and The Court of Love. The work explores the cyclical nature of life and fortune, emphasising themes of fate, hedonism, love, and the transient nature of human joy. These three sections are bookended by an invocation to Fortune ('O Fortuna'), reinforcing how life is constantly spinning under the wheel of fortune – sometimes you rise, sometimes you fall..

Did you know?

Carmina Burana was first staged in Frankfurt in 1937. Shortly after the greatly successful premiere, Orff told his publisher: "Everything I have written to date, and which you have, unfortunately published, can be destroyed.

With *Carmina Burana*, my collected works begin"



Carl Orff: Carmina Burana Text and Translation

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

I. O Fortuna This is the most recognisable music from Carmina Burana and has been used in many other contexts to denote events of an epic or foreboding nature. Orff uses an endlessly repeating orchestral accompaniment to suggest the relentless turning of the Wheel of Fortune.

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!

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 favour 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.

2. Fortune plango vulnera (I bemoan the wounds of Fortune) In the first verse, the goddess Fortuna is depicted with hair on the front of her head but none on the back, signifying that you can grasp an opportunity if you see it coming, but not once it has passed. Hecuba, whose name is written below the hub of the wheel, is an object lesson in the capriciousness of fate. She was the wife of King Priam of Troy, and during the long Trojan War she saw her husband slain, her family destroyed, and the city razed. She herself was given as spoils to Odysseus. Thinking to save at least one member of the family, she sent her youngest son to the king of Thrace along with a large sum of money. The king basely slew the boy and stole the money. Hecuba exacted her revenge by blinding the king and killing his two sons. As the king's men pursued her, the gods finally pitied Hecuba and turned her into a dog, allowing her to escape. She threw herself into the sea and was drowned.

Fortune plango vulnera
stillantibus oculis,
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 privates.

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.

I. Primo Vere (Spring)

3. Veris leta facies (The merry face of Spring). Spring opens gently with long, languid, chant-like lines set for unison voices. Phoebus is the Greek sun-god, Flora, the Roman goddess of flowers, and Zephyrus, the god of the west wind. Philomena, the nightingale, and her sister Procne were Greek princesses who were brutally abused by another king of Thrace. As they fled his wrath the gods turned them into a swallow and a nightingale.

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

Flore fusus gremio Phebus novo more
risum dat, hac 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

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, covered with many-coloured 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

silve per amena,
chorus promit virginum
iam gaudia millena.

through the pleasant forests,
a chorus of maidens
promises a thousand joys.

4. **Omnia sol temperat** (The sun warms everything) - Baritone solo

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

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

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.

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.

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

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
is turned on the wheel.

5. Ecce gratum (Behold, the pleasant Spring) A vocal fanfare heralds spring's arrival in earnest. Paris in the last line was the son of Priam and Hecuba. In return for judging Venus the fairest of the goddesses (as if there were any contest!) he was granted the love of the most beautiful woman in the world. Unfortunately for him, that turned out to be Helen, wife of King Menelaus of Sparta. Paris abducted the willing Helen, the event which precipitated the Trojan War.

Ecce gratum et optatum
ver reducit gaudia,
purpuratum floret pratium,
sol serenat omnia.
Iam iam cedant tristitia! Estas redit,
nunc recedit Hyemis sevitia.

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.

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.

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.

Gloriantur et letantur
in melle dulcedinis,

They glory and rejoice
in the honeyed sweetness

qui conantur, ut utantur
premio Cupidinis;
simus iussu Cypridis
gloriantes et letantes
pares esse Paridis.

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

Uf dem anger (On the Green)

6. Tanz (Dance) An instrumental number, this is a vigorous dance propelled forward by alternating double and triple meters.

7. Floret silva nobilis (The noble woods are burgeoning) This is a charming vignette of flirtation, written in Latin and then repeated in German. The women idly wonder where their former lover has gone. The men are quick to reply that he has ridden away. The women somewhat archly respond "I wonder who will love me now?" Orff takes advantage of the opportunity for some musical tone painting, with the timpani providing the horse's hoof beats and a gradual diminuendo in the chorus as the lover rides away.

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 geriten 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?

8. Chramer, gip die varwe mir (Shopkeeper, give me colour) Women of somewhat dubious virtue are advertising their charms to the young men, who provide a wordless response as they consider the offer.

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

Minnet, tugentliche man,
minnecliche vrouwen!
minne tuot iu hoch genuot
unde lat iuch in hohen eren schouwen.
Seht mich an, jungen man!
Lat mich iu gevallen!

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

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

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

9. Reie (Round dance) This is a three-part dance section. The first is a rather courtly dance set for orchestra alone. **Swaz hie gat umbe** is a dance round, like a Maypole dance, employing a bit of medieval reverse psychology: the women who dance ostensibly want to go the whole summer without a man. **Chume** is a bit more seductive, if the reverse psychology does not work. The men join in soft accompaniment. Their rhythm contrasts with the rhythm of the melody, which is as close as Orff gets to polyphonic texture.

Swaz hie gat umbe
daz sint allez megede
die wellent an man
alle disen sumer gan!

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

Chume, chum, geselle min,
ih enbite harte din, ih enbite harte din,
chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
suzer rosenvarwer munt.

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,
sweet rose-red lips.

10. Were diu werlt alle min (Were all the world mine) The fixation with the Queen of England bears some explanation. The queen in question was Eleanor of Aquitaine, the richest, most beautiful, most ambitious and certainly the most notorious woman of the 12th century. She inherited vast wealth at the age of fifteen. Her court was a magnet for the budding troubadour movement, and the rules of medieval chivalry were developed there. She first married the prim Louis VII of France. When he went on crusade, she joined him, leading a company of women bearing armour and wearing clothes cut after a manly fashion. It was not only a great scandal but a great fiasco, prompting the pope to write a bull forbidding women to ever accompany a crusade again. When she returned to France she promptly had her marriage to Louis annulled (another scandal) and just as promptly married the much younger Henry of Anjou (an even bigger scandal), who became Henry II of England two years later. And with another turn of the Wheel of Fortune, her marriage to Henry set into motion events which directly led to the Magna Carta and the Hundred Years' War.

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chüenegin 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.

II. In Taberna (In the Tavern)

I I. Estuans interius (Burning Inside) This baritone solo is the only poem in *Carmina Burana* which can be linked with a specific person, the man known only as the Archpoet (c. 1130-1165). He was born a gentleman, enjoyed the patronage of the Archbishop of Cologne, travelled extensively and died of illness at a young age. His poetry was known for its cleverness, word plays, sardonic wit and self-deprecating humour. His *Confession*, from which these five verses are taken, might serve as a credo for the goliard movement.

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

Burning inwardly 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.

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

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.

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.

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.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis:
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus habitat ignavis.

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.

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

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.

12. Cignum ustus cantat (The Roast Swan) Rather inebriated and out of focus music accompanies this tenor solo, sung from the point of view of the unfortunate main course at dinner.

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

Miser, miser!
Modo niger et ustus fortiter!

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

Miser, miser!
Modo niger et ustus fortiter!

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

Miser, miser!
Modo niger et ustus fortiter!

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

Miserable me!
Now black and roasting fiercely!

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

Miserable me!
Now black and roasting fiercely!

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

Miserable me!
Now black and roasting fiercely!

13. Ego sum abbas (I am the Abbott) This satirical song is set in a parody of Gregorian chant, punctuated by alarm bells rather than cathedral chimes. Cockaigne was a mythical, nonsensical place. Decius was the spurious patron saint of gamblers. The gambler who is (quite literally) fleeced cries out “*Wafna!*”—an exclamation of dismay.

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, vile fortune?
You have taken away
all the joys of my life!

14. In taberna quando sumus (When we are in the Tavern) This is undoubtedly the most all-inclusive drinking song in the history of music. It opens with a description of the typical behaviour in the tavern and follows with thirteen toasts encompassing every group of people imaginable. Then there is a comprehensive list of who is drinking, and the poem ends with a parody of a phrase from the Requiem Mass, “Let those who slander us be confounded and let their names not be recorded in the Book of the Righteous.” Orff sets this as a virtuoso patter song for three-part men’s chorus. He takes advantage of the percussive qualities of repeated words like *quidam* and *bibit* to reinforce the march-like beat of the music.

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.

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 argenteis.
Tam pro papa quam pro rege
bibunt omnes sine lege.

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 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, to the faithful departed,
sixth, to the wayward sisters,
seventh, to the soldiers in the forest,

Eighth, to the errant brothers,
ninth, to the dispersed monks,
tenth, they drink to sailors,
eleventh, they drink to squabblers,

twelfth, they drink to the penitent,
thirteenth, they drink to travellers.
They drink without restraint
to the pope as well as to the king.

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 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 mente leta,
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

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.

III. Cours d'amour (The 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.

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.

16. Dies, nox et omnia (Day, night and everything) This is a rather affected and foppish love song complete with coloratura passages set for the baritone in a mixture of Latin and French, a parody of the chivalrous style.

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 dolur,
attamen consulite per voster honur.

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 honour.

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.

17. Stetit puella (A girl stood)

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

A girl stood in a red dress;
if anyone touched it, it rustled.
Eia.
A girl stood like a little rose;
and her mouth in bloom.
Eia.

18. Circa mea pectora (In my heart) The baritone solo tries his hand at a seduction which is unlikely to have a successful conclusion as he lets slip what is truly on his mind. The women mock him with the refrain *manda liet* which the men sarcastically echo. The exact meaning of *manda liet* is a bit obscure, but the sense is “you’d better keep singing, it’s not working.”

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

Tui lucent oculi,
sicut solis radii
sicut splendor fulguris
lucem donat tenebris.
Manda liet, manda liet
min geselle chumet niet.

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.

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet, manda liet
min geselle chumet niet.

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.

19. Si puer cum puellula (If a boy with a girl) This is a slightly risqué song with some obvious double meanings, set for three-part men's chorus.

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscescente
pariter e medio
avulso procul tedio
fit ludus ineffabilis
membris, lacertis, labiis.

If a boy and a girl
linger together in a little room,
their union is a happy one.
Love rises up
equally between them
boredom is driven away
and the age-old game begins
with their limbs, arms and lips.

20. Veni, veni, venias (Come, come, O come) The amorous heat is turned up a bit in this setting for double chorus. The men and women tease each other by calling them goats and bleating nazaza, referring to that animal's legendary sexual proclivity.

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

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

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

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

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 trutina (In the balance) Set for soprano solo, this piece contains a melody of simple but exquisite beauty.

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.

22. Tempus est iocundum (This is the joyful time) The baritone solo, soprano solo, chorus and children's choir all stammer in anticipation of amorous bliss.

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

Mea me confortat promissio,
mea me deportat negatio.
O, totus floreo, iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.

Tempore brumali vir patiens,
animo vernali
lasciviens.
O, totus floreo, iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.

Mea mecum ludit virginitas,
mea me detrudit simplicitas.
O, totus floreo, iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.

Veni domicella, cum gaudio,
veni, veni, pulchra,
iam pereo.
O, totus floreo, iam amore virginali
totus ardeo, novus, novus amor est,
quo pereo.

This is the time of joy, O maidens,
Rejoice with them, young men
O, I am all a flower
With my first love, it is new love
Of which I am dying!

I am elated by my promise
am downcast by my refusal
O, I am all a flower
With my first love, it is new love
Of which I am dying!

In wintertime a man is patient
But with the breath of spring
He is amorous
O, I am all a flower
With my first love, it is new love
Of which I am dying!

My virginity leads me on
My innocence holds me back
O, I am all a flower
With my first love, it is new love
Of which I am dying!

Come, my mistress, with joy
Come, come, my pretty
I am already dying
O, I am all a flower
With my first love, it is new love
Of which I am dying!

23. Dulcissime (Sweetest one) The soprano soloist finally surrenders to her passion in an impossibly high coloratura line that reaches D above high C.

Dulcissime,
Totam tibi subdo me!

Sweetest one,
I give myself to you wholly!

Blanziflor et Helena

24. Ave formosissima (Hail, most beautiful one) This grandiose song is a parody of the Ave Maria, using similar titles to honour his beloved rather than the Virgin Mary. The final lines compare her to Blanchefleur (the heroine of a popular 12th century romance), Helen of Troy, and even Venus herself.

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,
most glorious virgin,
hail, light of the world,
hail, rose of the world,
Blanchefleur and Helen, noble Venus!

Fortuna Imperatrix Mundi

25. O Fortuna The music comes full circle as the opening chorus is reprised, reminding us that the Wheel of Fate continues in its inexorable turning.

Do you recall?

Carl Orff's *Carmina Burana* is one of the most popular modern choral works.

What does the 'O Fortuna' chorus at the start and end of the cantata remind **you** of?

The memorable 1970s/1980s advert for Old Spice aftershave, featuring a surfer riding the waves?

Simon Cowell and his entourage striding onto the *X-Factor* stage?

It all depends on your age....

ABOUT THE PERFORMERS THIS EVENING

LEVI ALEXANDER – Director



Levi Alexander graduated *cum laude* with a Masters in Music, specialising in Choral Conducting from Stellenbosch University. He studied for a Bachelor's Degree of Music in baritone saxophone performance and conducting at the SACM (UCT). He earned his Licentiate Diploma (LTCL) in baritone saxophone performance and a Postgraduate Certificate in Education from Rhodes University, specialising in High School Creative Arts and Music Education.

He has been a multi-woodwind-instrumentalist in the musical orchestras of the Gilbert and Sullivan Society, has performed in a number of Wind Ensembles and Bands and is an *ad hoc* saxophonist to the Cape Town Philharmonic Orchestra. He is currently a member of True Voices *ad hoc*, Cape Consort *ad hoc* and the St Michael's and All Angels Church Choir.

Levi was appointed assistant director of the SCCT (2015-2021). He is currently the Department Head of Music at SACS High School (2021) where he started his tenure in 2015. Appointed Director of the Symphony Choir of Cape Town in 2021, Levi hopes to grow both the SACS Music Department and Symphony Choir of Cape Town, his two primary focus areas, to continue to raise the high standard over the coming years.

WARREN PATIENTIA – SCCT accompanist



In 2021, Warren Patientia was appointed resident accompanist (piano and organ) for the Symphony Choir of Cape Town.

His music training started at an early age in the New Apostolic Church, and he went on to graduate from the University of Cape Town with a B.Mus.Ed degree in 2010, after which he studied conducting under Margaret Barlow (choral) and Alexander Fokkens (orchestral). He has performed in and accompanied various ensembles in Cape

Town. His focus is on music education, and he is the choir director for the SACS High School Choir, where a number of significant performances include *African Sanctus* (2013), Carl Orff's *Carmina Burana* (2014), John Rutter's *Requiem* (2015) and Karl Jenkins' *The Armed Man* (2019). He has led the SACS choir in collaborations with other school choirs, the Cape Town Youth Choir and the Cape Town Male Voice Choir, and under his baton, the choir has received a number of accolades.

LYNELLE KENNED - Soprano



Lynelle Kenned, a graduate of the UCT Opera School under the distinguished mentorship of Prof. Virginia Davids, is a dynamic and versatile multidisciplinary performing artist, TV Presenter, corporate MC, actress and media personality.

She has won numerous awards and has an impressive stage repertoire. As a soprano soloist she has performed with the Cape Town Baroque Orchestra at the Montreal Baroque Festival and the inaugural Cape Town Pride Proms concert. Other collaborations include performing with Welsh soprano Katherine Jenkins, regular engagements with the Cape Philharmonic Orchestra and the Lutesong Consort.

Lynelle is deeply passionate about nurturing young talent and empowering the next generation of artists. She has been an adjudicator of the national Huisgenoot Eisteddfod for the past 4 years, and seeks to inspire and guide aspiring creatives through workshops and fostering a culture of artistic excellence.

SIPHESIHLE MDENA - Tenor



Siphesihle Mdema was born in King Williams Town in the Eastern Camp but moved with his family to Queenstown in 1999. While still at school, he won 1st prize in the opera category in the Tirisano National Schools Competition. He enrolled at the SA College of Music at UCT for formal training under the supervision of Professors Virginia Davids, Angelo Gobbato and Kamal Kahn.

He has performed in a number of roles and toured the Netherlands with Cape Town Opera's African Angels; various European countries with the Third World Bunfight's Macbeth and toured France and Edinburgh with Cape Town Opera. Since 2018 he has been a permanent member of The Cape Town Opera Vocal

Ensemble as well as Cape Town Opera. This is his first performance with the Symphony Choir of Cape Town.

WILLIAM BERGER - Baritone



William Berger was a member of the Drakensberg Boys' Choir and the inaugural recipient of the Deon van der Walt UNISA/SAMRO bursary at age 17, before commencing his studies at the Royal Academy of Music in London supported by the Kathleen Ferrier Bursary Award and the Oppenheimer Memorial Trust. William has distinguished himself as a performing artist on the international stage and has appeared in both the Royal Opera House, London and Kennedy Center, Washington D.C.

He is a regular collaborator with the Cape Town Baroque Orchestra (Monteverdi's *Vespro della Beate Vergine*), the Cape Philharmonic Orchestra (Mahler's *Rückert Lieder*, Bizet's *Les Pêcheurs du Perles*) and Cape Town Opera (*Le Nozze di Figaro*). A former Principal Artist with English National Opera, William Berger was awarded the honour "Associate of the Royal Academy of Music" in 2009.

In mid September 2025 he will be appearing as soloist with the CPO in the world premiere of Grant McLachlan's new song cycle for baritone and orchestra, *The Silence of the Day*, in Cape Town and as the title role in Cape Town Opera's new production of *The Barber of Seville* as part of the Toyota Stellenbosch Woordfees.

THE LANGA YOUTH CHOIR



The Langa Youth Choir is part of the Old Apostolic Church, Langa. This is a vibrant and passionate ensemble of young voices who have a deep love for choral music and their community. The Langa Youth Choir brings together young singers who share music together at all church events unifying them through song.

Rooted in the heart of Langa, one of Cape Town's most historic townships, and under the mentorship of Babalwa Mpulu, the choir is committed to musical excellence and cultural expression. They sing a vibrant mix of sacred, African, and contemporary choral music, using their voices to inspire. Through music, the choir uplifts their community and shares a powerful message of resilience, hope and faith.



RONDEBOSCH BOYS' PREPARATORY SCHOOL

THE RONDEBOSCH BOYS' PREP SCHOOL SENIOR CHOIR

The Rondebosch Boys' Senior Choir is a vibrant and energetic ensemble, comprising nearly 100 talented boys who come together to create music. Under the leadership of Merrilou Nefdt and accompanied by Berenice Arendse, the choir performs a diverse range of music that showcases their vocal talents.

The Senior Choir takes pride in being the largest team at Bosch!

They bring the spirit and unique energy of Bosch to their performances. With their love for music and commitment to excellence, the choir continues to thrive and entertain audiences.



THE SOUTH AFRICAN COLLEGE HIGH SCHOOL CHOIR

The SACS Choir is an integral part of the Music Department at SACS and has established itself as a core group within the school. The first choir at the school was established over 100 years ago in 1908. The choir is currently directed by Warren Patientia and consists of over 80 members. It continually grows and fosters an enthusiasm and love for choral singing. The choir embraces

inclusivity and acceptance of members from all walks of life. This enables the boys to develop an appreciation of making music and creating a nurturing musical environment for individuals to reach their full potential whilst finding a sense of belonging through camaraderie and teamwork.

The choir embraces a diverse range of repertoire that includes all forms of music and popular works from all cultures and styles. It performs regularly throughout the year and has collaborated with various school and adult choirs. In 2017 the choir toured Eastern Europe with Springfield Girls' Choir. It was the overall winner at the Sans FACETS Eisteddfod competition in 2017 and 2018, a gold diploma at the Cape Town Eisteddfod in 2019 and a High Honours award in 2022.

This year the SACS Choir is honoured to once again join forces with the Symphony Choir of Cape Town in the performance of *Carmina Burana*.



THE SYMPHONY CHOIR OF CAPE TOWN

The Symphony Choir of Cape Town (SCCT) is a non-profit organisation consisting of between 50 and 70 members from all walks of life with a common love of singing, especially of major works.

The Choir was founded in 1972 originally as an adjunct to the Cape Town Symphony Orchestra to present major choral performances each year under the baton of well-known guest conductors. Since 1993 the Choir has been an independent body and has promoted and managed its own concerts.

Under the direction of Levi Alexander, with Warren Patientia as accompanist, the choir aims to provide quality music to the public in conjunction with community organisations and emerging young soloists and conductors.

The Symphony Choir of Cape Town is always looking for new members.

We are a community-based choir, and our members are amateur singers from around Cape Town. We aim to reflect the diversity of our city, and welcome singers of any gender, age, race or creed.

If you are interested in joining us, please apply online via our website:

www.scct.co.za



WINDWORX SYMPHONIC WIND ENSEMBLE

WindWorx was founded in 2005. Over the last 20 years it has played and recorded fine music under the baton of the late Sean Kierman and guest conductors, and has gained considerable local and international attention.

WindWorx is a non-profit organisation which assembles some of the finest wind and percussion players in the Western Cape, including music teachers, present and past symphony players and professionals in other fields who are highly proficient musicians.

WindWorx aims to provide a vehicle for postgraduate musicians from all walks of life who might not otherwise have the opportunity to practise their art in public, to create an ensemble of such quality that it stands as an example to the Cape's many other bands, and to play music at an advanced level. Over the last couple of years WindWorx has built a close relationship with the University of Stellenbosch Symphonic Wind Ensemble where it has provided a broader stage for advanced students.



UNIVERSITY OF STELLENBOSCH SYMPHONIC WIND ENSEMBLE

Launched in 1976, the USSWE had only 10 members and was the first university-level Wind Band to be established in the Western Cape. Its membership and reputation have grown over the years. Albert Engel, the first full-time brass lecturer at the University's Music Department, who played a leading role in the music of the Moravian Church, was responsible for integrating the broader community, including church and service band musicians, into the USSWE.

Over the years, a social impact component was added to all performances of the ensemble and from 2006, an annual Band Extravaganza has included school bands from across the Western Cape. USSWE draws together a diverse group of people, who are devoted to the promotion of the Wind Band idiom as an educational tool, a creative outlet, and a vehicle for social transformation in the current day South Africa.

Stay in touch!

**Why not stay in touch with all our news by joining
our mailing list?**

Check out our website for more information:

www.scct.co.za

Find us on Twitter: @SymphonyChoirCT

Instagram: @SCCT1972

Email: symphonychoircapetown@gmail.com

Non-Profit Organisation Registration number: 053-049 NPO

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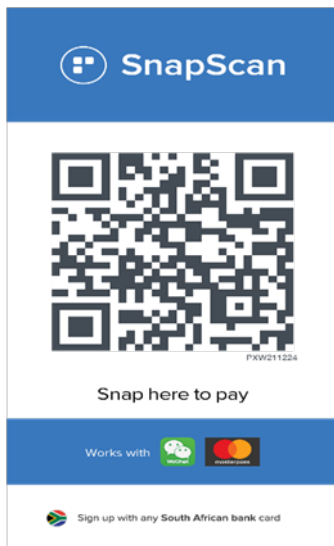
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