

NORTH CAROLINA SYMPHONY

Carmina Burana

FRI/SAT, JAN 9-10, 2026 | 8PM

MEYMANDI CONCERT HALL, RALEIGH

North Carolina Symphony

JoAnn Falletta, conductor

Magdalena Kužma, soprano

Nicholas Phan, tenor

Johnathan McCullough, baritone

North Carolina Master Chorale,

Dr. Alfred E. Sturgis, Music Director

PROGRAM

Richard Strauss (1864-1949)

Suite from *Der Rosenkavalier*, Op. 59

- I. Attire of the Rose Cavalier and Duet
- II. Ochs-Walzes
- III. Tenor Aria
- IV. [Breakfast Scene]
- V. Terzett
- VI. [Closing Duet]

Intermission

Carl Orff (1895-1982)

Carmina Burana

- I. *Fortuna imperatrix mundi* [Fortune, Empress of the World]
- II. *Primo vere* [In Springtime]
- III. *Uf dem Anger* [On the Green]
- IV. *In taberna* [In the Tavern]
- V. *Cour d'amours* [The Court of Love]
- VI. *Blanziflore et Helena* [Blanziflor and Helena]
- VII. *Fortuna imperatrix mundi*
Magdalena Kužma, soprano
Nicholas Phan, tenor
Johnathan McCullough, baritone
North Carolina Master Chorale

The Friday concert is made possible in part by the **A. J. Fletcher Foundation Fund**.

The Saturday concert is made possible in part by the **Margaret E. and Edgar W. Dunham Fund**.

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About the Artists



JoAnn Falletta, conductor

The North Carolina Symphony most recently featured JoAnn Falletta as guest conductor in 1997, with concerts including Elgar's "Enigma" Variations, Mozart's Symphony No. 35, Fauré's Élégie, and the first Cello Concerto of Saint-Saëns.

Multiple Grammy Award-winning conductor JoAnn Falletta serves as Music Director of the Buffalo Philharmonic Orchestra, Music Director Laureate of the Virginia Symphony Orchestra, Principal Guest Conductor of the Brevard Music Center, and Conductor Laureate of the Hawaii Symphony Orchestra. She was recently named one of the "Fifty Great Conductors," past and present, by *Gramophone Magazine*.

As Music Director of the Buffalo Philharmonic Orchestra (BPO), Falletta became the first woman to lead a major American orchestra. She has conducted in Europe, Asia, and South America. Her recent and upcoming North American guest conducting includes the National Symphony Orchestra and the symphony orchestras of Dallas, Boston, Baltimore, Detroit, Indianapolis, Milwaukee, Vancouver, Quebec, and Tulsa, among many other orchestras and conservatories.

With a discography of over 135 titles, Falletta has won two individual Grammy Awards. She is a member of the American Academy of Arts and Sciences and has served as a Member of the National Council on the Arts during the George W. Bush and Obama administrations. In 2019, she was named *Performance Today's* first Classical Woman of the Year, lauding her "unique combination of artistic authority and compassion, compelling musicianship and humanity."

After earning her bachelor's degree at Mannes College of Music, Falletta received master's and doctoral degrees from The Juilliard School. She has held the positions of Principal Conductor of the Ulster Orchestra, Principal Guest Conductor of the Phoenix Symphony, Music Director of the Long Beach Symphony Orchestra, Associate Conductor of the Milwaukee Symphony Orchestra, and Music Director of the Denver Chamber Orchestra and The Women's Philharmonic.



Magdalena Kuźma, soprano

These concerts are the North Carolina Symphony debut for Magdalena Kuźma.

In the 24/25 season, Polish-American soprano Magdalena Kuźma returned to the Metropolitan Opera as Papagena in a production of Mozart's *The Magic Flute*; in December of 2025, she appeared in Warsaw with the National Opera of Poland in *The Magic Flute* as Pamina. Other recent projects include her debut as Susanna in Mozart's *Le nozze di Figaro* at the Aspen Music Festival, her recital debut at the Cincinnati Song Initiative, Mahler Symphony No. 4 with the Utah Symphony Orchestra, Mahler Symphony No. 2 with the Santa Rosa Symphony, and Brahms' *Ein Deutsches Requiem* with the Santa Barbara Symphony Orchestra.

A graduate of The Juilliard School and Yale University, Kuźma was a member of the Metropolitan Opera's Lindemann Young Artist Program and is a recipient of the George London Award 2025. She won the KF Marcella Sembrich International Voice Competition in 2024 and first prizes at the Butler Opera International Competition and Pasadena Vocal Competition in 2022. She is a graduate of San Francisco Opera's Merola Opera Program, Santa Fe Opera, Ravinia Festival, Renée Fleming's SongStudio at Carnegie Hall, and Houston Grand Opera's Young Artists Vocal Academy.



Nicholas Phan, tenor

The most recent North Carolina Symphony concerts featuring Nicholas Phan were in 2018, when he performed in Mozart's "Great" Mass in C minor.

To open the 2025/26 season, Grammy Award-winning lyric tenor Nicholas Phan curated and performed in ArtSong Chicago's 2025 Collaborative Works Festival. In October, he made his debut at the Rome Opera as Yonas in Kaija Saariaho's *Adriana Mater*, directed by Peter Sellars. Other highlights of the 2025/26 season include the New York Philharmonic, Cincinnati Symphony Orchestra, Fundación Orquesta y Coro de la Comunidad de Madrid (ORCAM), and a day of concerts celebrating composer Rebecca Clarke at London's Wigmore Hall, coinciding with the release of his new album *Rebecca Clarke—The Complete Songs*.

Phan won the 2025 Grammy Award for Best Opera Recording. His album *A Change Is Gonna Come* was nominated for the 2025 Grammy Award for Best Classical Solo Vocal Album. His previous albums *Stranger: Works for Tenor by Nico Muhly*, *Clairières*, and *Gods and Monsters* were nominated for the same award in 2023, 2020, and 2017.

In 2010 Phan co-founded Art Song Chicago, where he is artistic director. He has also served as guest curator with the Philadelphia Chamber Music Society, Bravo! Vail Music Festival, San Francisco Opera Center, and San Francisco Performances, where he was the vocal artist in residence from 2014-2018.



Johnathan McCullough, baritone

These concerts are the North Carolina Symphony debut for Johnathan McCullough.

In the 2025/26 season, Johnathan McCullough has made his debut with Lincoln Center Theater in Menotti's *Amahl and the Night Visitors*. Last season he returned to Opera Theatre of Saint Louis, Lyric Opera of Kansas City, and Opera Philadelphia.

McCullough was nominated for a Grammy Award for Best Opera Recording for his cinematic adaptation of David T. Little's *Soldier Songs*. As an Emerging Artist at Opera Philadelphia, he sang in the world premiere of *Elizabeth Cree* (Mr. Greatorex) by Kevin Puts and Mark Campbell and in Bizet's *Carmen* (Moralès). He was a Filene Young Artist at Wolf Trap Opera. In concert, he sang *Carmina Burana* with the Boise Philharmonic and the National Chorale at Lincoln Center.

McCullough received a bachelor's degree, master's degree, and Artist Diploma, all from the Curtis Institute of Music. He has been a Young Artist at The Glimmerglass Festival, Opera Theatre of Saint Louis, and Aspen Music Festival.



North Carolina Master Chorale

The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony. They performed Handel's *Messiah* with the Symphony in December, 2025. They will return in April to perform Mozart's "Great" Mass.

Founded in 1942 as the Raleigh Oratorio Society, the North Carolina Master Chorale has been performing for over 80 years. The Master Chorale includes a 175-voice Symphonic Choir, a professional Chamber Choir of 16-60 voices, and the North Carolina Master Chorale Youth Choir, an honors choir for high school students. Singers in all of these choirs are selected through auditions.

Named in 2014 as the resident choir of the North Carolina Symphony, the North Carolina Master Chorale provides choral support for the Symphony for major choral works in addition to their own performances. The Master Chorale's season consists of five to six concerts for the adult choirs, and one Youth Choir performance. The Chorale also provides the choir for Carolina Ballet performances, regularly collaborates with other arts organizations, and provides choral music to North Carolina choirs through a Music Lending Library. The organization has been awarded a Raleigh Medal of Arts and has twice filmed their holiday concert for broadcast on PBS North Carolina.

Music Director Dr. Alfred Sturgis has led the Master Chorale for more than 30 years. He is also Music Director of the Carolina Ballet and the Tar River Orchestra. In September 2023, Sturgis was awarded the Order of the Longleaf Pine.

About the Music



Suite from *Der Rosenkavalier*, Op. 59

[1911, arranged 1944]

RICHARD STRAUSS (1864-1949)

After conquering the orchestral world with his tone poems, Richard Strauss went on to inherit Wagner's mantle as the king of progressive opera, starting with *Salome* (1905) and *Elektra* (1909). For his next opera, he conceived an original story in collaboration with playwright Hugo von Hofmannsthal. *Der Rosenkavalier* (The Knight of the Rose) was an instant hit, spreading from its premiere in Dresden to opera houses in Milan, Vienna, London, and New York within two years. It has since become a staple of the orchestral repertoire too, thanks to this suite assembled in 1944 by Artur Rodziński, then the music director of the New York Philharmonic.

The suite, in one interconnected movement, draws excerpts from various parts of the opera. The opening music, taken from the opera's prelude, peaks with a braying figure from the French horns that hints at what has been transpiring in the bedroom where the opera begins. In another scene, Octavian (the young knight involved in that bedroom encounter) arrives dressed in silver and bearing a symbolic rose, as represented by a sparkling theme played by flutes, celesta, harp, and violins. This music reappears in the suite as a recurring *leitmotif*, representing otherworldly beauty and Octavian's love.

The rude interruption and ensuing waltz, with its tendency to wander off-key, are hallmarks of another character, Ochs, the bumbling philanderer who eventually gets his comeuppance after a series of comic mishaps and deceits. After the waltz, a romantic passage takes music from the opera's final love duet, and then the suite concludes with another big waltz number.

Piccolo, three flutes, three oboes, English horn, E-flat clarinet, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, strings



Carmina Burana

[1936]

CARL ORFF (1895-1982)

Carl Orff spent the early part of his career in his native Munich, where he founded and taught at a school that combined music and movement classes, developing techniques for music education that are still used around the world under the banner of Orff Schulwerk.

Orff's breakthrough as a composer didn't come until he was in his forties, with the 1937 premiere of *Carmina Burana*. This massive undertaking united all of the talents he had been cultivating: his sense of theatrical spectacle, his understanding of massed voices developed from conducting Bach, and the whimsy and wonder he brought to his work with children.

Orff found his source texts for *Carmina Burana* in a manuscript compiled between the 11th and 13th centuries. The poems and dramatic texts, mostly in Latin (with a smattering of German and French), were probably contributed by students and young clergymen who reveled in the bawdy humor and satire of church doctrine. Forgotten for centuries, it was rediscovered in a Bavarian monastery in 1803 and published in 1847.

The central preoccupation of *Carmina Burana* is unpredictability, as personified by the Roman goddess Fortuna and her "wheel of fortune" that places outcomes beyond individual control.

Two piccolos, three flutes, three oboes, English horn, E-flat clarinet, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trombones, three trumpets, tuba, timpani, percussion, two pianos, celesta, strings

NORTH CAROLINA SYMPHONY

CARMINA BURANA

TEXT AND TRANSLATION

Fortuna imperatrix mundi

1. O fortuna

Chorus

*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!*

2. Fortune plango vulnera

Chorus

*Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.*

Fortune, Empress of the World

O fortune

O fortune!
Like the moon
everchanging,
rising first
then declining;
hateful life
treats us badly
then with kindness,
making sport with our desires,
causing power
and poverty alike
to melt like ice.

Dread destiny
and empty fate,
an ever turning wheel,
who make adversity
and fickle health
alike turn to nothing,
in the dark
and secretly
you work against me;
how through your trickery
my naked back
is turned to you unarmed.

Good fortune
and strength
now are turned from me,
affection
and defeat
are always on duty.
Come now,
pluck the strings
without delay;
and since by fate
the strong are overthrown,
weep ye all with me.

I lament the wounds that fortune deals

I lament the wounds that fortune deals
with tear-filled eyes,
for returning to the attack
she takes her gifts from me.

*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 corrui
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. Primo vere

3. Veris leta facies

Small Chorus

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

*Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore.*

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

It is true
as they say,
the well-thatched pate
may soonest lose its hair.

Once on fortune's throne
I sat exalted,
crowned with a wreath
of prosperity's flowers.
But from my happy,
flower-decked paradise
I was struck down
and stripped of all my glory.

The wheel of fortune turns;
dishonored I fall from grace
and another is raised on high.
Raised to over-dizzy heights of power
the king sits in majesty —
but let him beware of his downfall!
For 'neath the axle of fortune's wheel
behold Queen Hecuba.

In Springtime

The joyous face of spring

The joyous face of spring
is presented to the world;
winter's army
is conquered and put to flight.
In colorful dress
Flora is arrayed,
and the woods are sweet
with birdsong in her praise.

Reclining in Flora's lap
Phoebus again
laughs merrily,
covered with many-colored flowers.
Zephyr breathes around
the scented fragrance;
eagerly striving for the prize,
let us compete in love.

Trilling her song
sweet Philomel is heard,
and smiling with flowers
the peaceful meadows lie;
a flock of wild birds
rises from the woods;
the chorus of maidens
brings a thousand joys.

4. Omnia sol temperat

Baritone

*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 solemnī 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

Chorus

*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 estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit,
sub estatis dextera.*

*Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut untantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.*

All things are tempered by the sun

All things are tempered by the sun
so pure and fine.
In a new world are revealed
the beauties of April;
to thoughts of love
the mind of man is turned,
and in pleasure's haunts
the youthful God holds sway.

Nature's great renewal
in solemn spring
and spring's example
bid us rejoice;
they charge us keep to
well-worn paths,
and in your springtime
there is virtue and honesty
in being constant to your lover.

Love me truly!
Remember my constancy.
With all my heart
and all my mind
I am with you
even when far away.
Whoever knows such love
knows the torture of the wheel.

Behold the welcome

Behold the welcome,
long-awaited spring,
which brings back pleasure
and with crimson flowers
adorns the fields.
The sun brings peace to all around.
Away with sadness!
Summer returns,
and now departs
cruel winter.

Melt away
and disappear
hail, ice, and snow;
the mists flee,
and spring is fed
at summer's breast.
Wretched is the man
who neither lives
nor lusts
under summer's spell.

They taste delight
and honeyed sweetness
who strive for
and gain
Cupid's reward.
Let us submit
to Venus' rule,
and joyful
and proud
be equal to Paris.

Uf dem Anger

6. Tanz

Orchestra only

7. Floret silva

Chorus and Small Chorus

Floret silva nobilis

floribus et foliis.

Ubi est antiquus

meus amicus?

Hinc equitavit,

eia, quis me amabit?

*Floret silva undique,
nach mime gesellen ist mir we.
Gruonet der walt allenthalben,
was ist min geselle alse lange?
Der ist geriten hinnen,
owi, wer sol mich minnen?*

8. Chramer, gip die varwe mir

Chorus

*Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man*

*an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
Lat mich iu gevallen!*

*Minnet, tugentliche man,
minnecliche vrouwen!
Minne tuot iu hoch gemuoet
unde lat iuch in hohlen
eren schouwen.
Seht mich an, etc.*

*Wol dir, werit, das du bist
also freudenriche!
Ich wil dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, etc.*

9. Reie

Swaz hie gat umbe

Chorus

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

Chume, chum, geselle min

Small Chorus

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

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

On the Green

Dance

The noble forest

The noble forest
Is decked with flowers and leaves.
Where is my old,
my long-lost lover?
He rode away on his horse.
Alas, who will love me now?

The forest all around is in flower,
I long for my lover.
The forest all around is in flower,
whence is my lover gone?
He rode away on his horse.
Alas, who will love me now?

Salesman, give me colored paint

Salesman, give me colored paint
to paint my cheeks so crimson red,
that I may make these bold
young men,
whether they will or not, love me.
Look at me,
young men all!
Am I not well pleasing?

Love, all you right-thinking men,
women worthy to be loved!
Love shall raise your spirits high
and put a spring into your step.

Look at me, etc.

Hail to thee, O world that art
in joy so rich and plenteous!
I will ever be in thy debt
surely for thy goodness' sake!
Look at me, etc.

Round Dance

They who here go dancing round

They who here go dancing round
are young maidens all
who will go without a man
this whole summer long.

Come, come, dear heart of mine

Come, come, dear heart of mine,
I so long have waited for thee.

Sweetest rosy-colored mouth,
come and make me well again.

Swaz hie gat umbe <i>Chorus</i> <i>Swaz hie gat umbe, etc.</i>	They who here go dancing round They who here go dancing round, etc.	12. Olim lacus colueram <i>Tenor and Male Chorus</i> <i>Olim lacus colueram, olim pulcher extiteram — dum cignus ego fueram. Miser, miser! Modo niger et ustus fortiter!</i> <i>Girat, regirat garcifer; me rogus urit fortiter: propinat me nunc dapifer. Miser, miser! etc.</i>	Once in lakes I made my home Once in lakes I made my home, once I dwelt in beauty — that was when I was a swan. Alas, poor me! Now I am black and roasted to a turn!
10. Were diu werlt alle min <i>Chorus</i> <i>Were diu werlt alle min von deme mere unze an den Rin, des wolt ih mih darben, daz diu chünegin von Engellant lege an minen armen.</i>	If the whole world were but mine If the whole world were but mine from the sea right to the Rhine, gladly I'd pass it by if the Queen of England fair in my arms did lie.		 On the spit I turn and turn, the fire roasts me through; now I am presented at the feast. Alas, poor me! etc.
II. In taberna 11. Estuans interius <i>Baritone</i> <i>Estuans interius ira vehementi in amaritudine loquor mee menti: factus de materia, cinis elementi, similis sum folio, de quo ludunt venti.</i>	In the Tavern Seething inside Seething inside with boiling rage, in bitterness I talk to myself. Made of matter, risen from dust, I am like a leaf tossed in play by the winds.	 <i>Nunc in scutella iaceo, et volitare nequeo, dentes frenudentes video. Miser, miser! etc.</i>	 Now in a serving dish I lie and can no longer fly; gnashing teeth confront me. Alas, poor me! etc.
<i>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.</i>	 But whereas it befits a wise man to build his house on a rock, I, poor fool, am like a meandering river, never keeping to the same path. I drift along like a pilotless ship or like an aimless bird, carried at random through the air. No chains hold me captive, no lock holds me fast; I am looking for those like me, and I have joined the depraved.	 <i>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! Wafna, wafna! Ha, ha!</i>	 I am the abbot of Cucany <i>Baritone and Male Chorus</i> <i>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! What hast thou done, oh, wicked fate? All the pleasures of this life thus to take away! Wafna, wafna! Ha, ha!</i>
<i>Mihi cordis gravitas res videtur gravis; iocus est amabilis dulciorque favis; quicquid Venus imperat, labor est suavis, que nunquam in cordibus habitat ignavis.</i>	 The burdens of the heart seem to weigh me down; jesting is pleasant and sweeter than the honeycomb. Whatever Venus commands is pleasant toil; she never dwells in craven hearts.	 <i>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.</i>	 I belong from choice to the sect of Decius, and whoever meets me in the morning at the tavern by evening has lost his clothes, and thus stripped of his clothes cries out: Wafna, wafna! What hast thou done, oh, wicked fate? All the pleasures of this life thus to take away! Wafna, wafna! Ha, ha!
<i>Via lata gradior more iuventutis, implicor et vitiis, immemor virtutis, voluptatis avidus magis quam salutis, mortuus in anima curam gero cutis.</i>	 On the broad path I wend my way as is youth's wont, I am caught up in vice and forgetful of virtue, caring more for voluptuous pleasure than for my health; dead in spirit, I think only of my skin.	 <i>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 Bacho mittunt sortem.</i>	 When we are in the tavern <i>Male Chorus</i> <i>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.</i>
		 <i>Primo pro nummata vini; ex hac bibunt libertini, semel bibunt pro captivis,</i>	 When we are in the tavern we spare no thought for the grave, but rush to the gaming tables where we always sweat and strain. What goes on in the tavern, where a coin gets you a drink — if this is what you would know, then listen to what I say.
			 Some men gamble, some men drink, some indulge in indiscretions. But of those who stay to gamble, some lose their clothes, some win new clothes, while others put on sack cloth. There no one is afraid of death, but for Bacchus plays at games of chance.
			 First the dice are thrown for wine; this the libertines drink. Once they drink to prisoners,

*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 angentibus.
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 rudus, 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 ista, bibit ille,
bibunt centum, bibunt mille.*

*Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes,
et sic erimus egentes.*

*Qui nos rodunt confundantur
et cum iustis non scribantur.*

III. Cour d'amours

15. Amor volat undique

Chorus and Soprano

*Amor volat undique,
captus est libidine.
Iuvenes, iuvencule
coniunguntur merito.
Siqua sine socio,
caret omni gaudio;
tenet noctis infirma
sub intimo
cordis in custodia:
fit res amarissima.*

then three times to the living,
four times to all Christians,
five to the faithful departed,
six times to the dissolute sisters,
seven to the bush-rangers.

Eight times to the delinquent brothers,
nine to the dispersed monks,
ten times to the navigators,
eleven to those at war,
twelve to the penitent,
thirteen to travelers.
They drink to the Pope and king alike,
all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the man of God,
this man drinks, this woman drinks,
the manservant with the serving maid,
the quick man drinks,
the sluggard drinks,
the white man drinks and
the black man drinks,
the steady man drinks,
the wanderer drinks,
the simpleton drinks,
the wise man drinks.

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

Six hundred coins are not enough
when all these drink too much,
and without restraint.
Although they drink cheerfully,
many people censure us,
and we shall always be short
of money.
May our cries be confounded
and never be numbered among
the just.

The Court of Love

Love flies everywhere

Love flies everywhere
and is seized by desire.
Young men and women
are matched together.
If a girl lacks a partner,
she misses all the fun;
in the depths
of her heart
is darkest night:
it is a bitter fate.

16. Dies, nox et omnia

Baritone

*Dies, nox et omnia
mihi sunt contraria,
virginum, colloquia
me fay planszer,
oy suvenz suspire,
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 fey planszer milies,
pectus habet glacies,
a remender
statim vivus fierem
per un baser.*

17. Stetit puella

Soprano

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

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

18. Circa mea pectora

Baritone and Chorus

*Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
manda liet,
min geselle
chumet niet.*

*Tui lucent oculi
sicut solis radii,
sicut splendor fulgoris
lucem donat tenebris.
Manda liet, etc.*

*Vellut deus, vellent dii
quod mente proposui:
ut eius virginea
reserassem vincula.
Manda liet, etc.*

Day, night, and all the world

Day, night, and all the world
are against me,
the sound of maidens' voices
makes me weep.
I often hear sighing,
and it makes me more afraid.

O friends, be merry,
say what you will,
but have mercy on me, a sad man,
for great is my sorrow,
yet give me counsel
for the sake of your honor.

Your lovely face
makes me weep a thousand tears
because your heart is of ice,
but I would be restored
at once to life
by one single kiss.

There stood a young girl

There stood a young girl
in a red tunic;
if anyone touched her,
the tunic rustled.
Heigho, heigho.

There stood a girl
fair as a rose;
her face was radiant,
her mouth like a flower.
Heigho, heigho.

My breast

My breast
is filled with sighing
for your loveliness,
and I suffer grievously.
Manda liet,
manda liet,
my sweetheart
comes not.

Your eyes shine
like sunlight,
like the splendor of lightning
in the night.
Manda liet, etc.

May God grant, may the gods permit
the plan I have in mind:
to undo the bonds
of her virginity.
Manda liet, etc.

19. Si puer cum puellula**Male Chorus and Baritone***Si puer cum puellula
moraretur in cellula,
felix coniunctio.**Amore sucrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.***20. Veni, veni, venias****Double Chorus***Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza
trillirivos ...**Pulchra tibi facies,
oculorum acies,
capillorum series,
oh, quam clara species!
Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glori!***21. In trutina****Soprano***In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.**Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.***If a boy and a girl**

If a boy and a girl
linger together,
happy is their union.
Increasing love
leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.

Come, come, pray come

Come, come, pray come,
do not let me die,
hyrca, hyrca, nazaza,
trillirivos ...

Lovely is your face,
the glance of your eyes,
the braids of your hair,
oh, how beautiful you are!
redder than the rose,
whiter than the lily,
comelier than all the rest;
always I shall glory in you.

In the scales

In the scales
of my wavering indecision
physical love and chastity
are weighed.
But I choose what I see,
I bow my head in submission
and take on the yoke which is
after all sweet.

22. Tempus est iocundum**Soprano, Baritone and Chorus***Tempus est iocundum,
O virgines;
modo conguadete,
vos iuvenes.
Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.**Mea me confortat
promissio,
mea me deportat
negatio.
Oh, oh, etc.**Tempore brumali
vir patiens,
animo vernali
lascivius.
Oh, oh, etc.**Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, etc.**Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam, pereo.
Oh, oh, etc.***23. Dulcissime****Soprano***Dulcissime,
ah, totam tibi subdo me!***Blanziflor et Helena****24. Ave formosissima****Chorus***Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi lumar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa.***Fortuna imperatrix mundi****25. O fortuna****Chorus***O fortuna,
velut luna, etc.*

My chastity
teases me,
but my innocence
holds me back!
Oh, oh, etc.

Come, my darling,
come with joy,
come, my beauty,
for already I die!
Oh, oh, etc.

Sweetest boy

Sweetest boy,
ah, I give my all to you!

Blanziflor and Helena**Hail to thee, most lovely**

Hail to thee, most lovely,
most precious jewel,
hail pride of virgins,
most glorious virgin!
Hail, light of the world,
hail, rose of the world!
Blanziflor and Helena,
noble Venus, hail!

Fortune, Empress of the World**O fortune**

O fortune!
Like the moon, etc.

NORTH CAROLINA MASTER CHORALE

SOPRANOS

Katie Andress	Kathryn Ferro	Sarah Locke	Emily Sheffield
Emily Arbour	Janel Gates	Elizabeth Marks	Martha Stallmann
Danielle Assessor	Alexis Giannattasio	Sarah Marks	Catherine Ta Stamey
Amy Athavale	Leanne Glasgow	Lindsay Anne McCall	Katherine Sweeney
Nicole Baller	Kristen Gobetz	Amanda McCollough	Vickie Ta
Tiffany Bartholomew	Erin Kate Grady	Tarron McCord	Lauren Takitch
Allison Baumgartner	Olivia Haley	Susan Meador	Sullivan Tant
Denise Berry	Abigale Hawkins	Myra Michot	Mariah Tarry
Alyson Boswell	Leslie Heal	Jung Eun Moon	Leona Taylor
Rebecca Brock	Sara Hepler	Meredith Mormann	Cynthia Thomas
Sarah Brooks	Amber Hitchcock	Svetlana Mungalov	Sally Thomas
Hannah Burchard	Rachel Holmes	Tricia Neff	Fran Tracy-Walls
Jen Coyle	Gail Jackson	Danielle Owen	Taylor Troyer
Claire Diefenderfer	Stephanie Johnson	Lesley Page	Jeanine Wagner
Amy Dowis	Katy Kaltenbrun	Payton Parker	Caroline Webster
Erin Edgar	Zumanah Kamal	Veronica Passarelli	Rachel Wilson
Allie Eidson	Mallory Kinczyk	Cathy Poole	Elizabeth Winsor
Margaret Escobar	Alicia Kirwan	Sara Richard	Jessica Woodbury
Debra Lynn Etheridge	Ayn-Monique Klahre	Angela Santucci	Merranie Zellweger
Katherine Eves	Briana Lamet	Gates Schneider	Tonya Zucker

ALTOS

Pam Alachi	Frances Foner	Paula Hostetter	Vanessa Patrick
Jennifer Alkove	Jennifer Fredette	Stacie Howard	Kayla Pierce
Alison Anderson	Nadine Gershman	Laura Jones	Deborah Radisch
Jenny Anderson	Veronica Gibson	Karen Kletter	Olivia Schwager
Kay Birdwhistell	Olivia Gilbert	Abby Kolb	Sarai Schweers
Cathy Brawner	Josenny Gonzalez	Barbara Lehenbauer	Melissa Shaheen
Ruth Bromer	Megan Gray	Olga Lobastova	Joy Snipes
Ginger Calloway	Rebekah Haithcock	Jacquelyne Lorson	Jen Summers
Randi Chalfant	Jessica Hanson	Natalia Luckyanova	Elizabeth Vandergriff
Mairead Colby	Leslie Heavey	Judith Lyon-Mitchell	Barbara Wanamaker
Catie DeLiso	Claire Heins	Heather Minchew	Katharine Woomer-Deters
Gina Difino	Nancy Herje	Winsome O'Neill	Alexa Young
Jane Dunbar	Jenna Higgs	Kimberly Palgrave	
Emily Eisenlohr	Kathy Hopkins	Johanna Parker	

TENORS

John Adams	Philip Guadagno	Eduardo Magistrado
Richmond Agyapong	Joseph Guarascio	Steven Martin
Steven Brooks	Jeff Hensley	Jack Neely
Dan Gaugert	Taylor Hoyt	Randy Neighbarger
Anil Gehi	Christopher Hunter	Wesley Shearer
Jerrod Godwin	Antonio Jordan	Mike Taylor
Kenneth Griffo	Michael Kilbridge	Caleb Waters

BASSES

Chris Anderson	Phil Hanna	Jack Krupicka	Samuel Pearce
Colin Anderson	Dan Harrell	Michael Lawrence	Adrian Powers
Samuel Belgique	Lee Harrison	Bradley Layton	Adam Schreiner
Paul Berry	Philip Hartfiel	Scott MacCracken	Jamie Taylor
Richard Best	David Hasenauer	Brian McFeaters	Joseph Walls
Ben Byrom	Hal Haygood	Phil Menzies	Jack Ward
Tim Champion	Eric Heidepriem	Luke Meyer	Curtis Weispfenning
Francis Cianfrocca	Bill Isler	Joshua Mizesko	
Ryan Downey	Jeff Johnson	DeMar Neal	
Michael Glasgow	Chris King	Bob Nelson	

About the Music



Carmina Burana

CARL ORFF (1895-1982)

The goddess Fortuna is addressed directly in the movement that begins and ends *Carmina Burana*, making an arresting entrance with pounding timpani and spine-chilling choral harmonies. This movement, *O Fortuna*, has become one of those rare specimens of classical music that has fully permeated the broader culture, with a Wikipedia page citing more than 70 appearances in movies, TV shows, commercials and even college football games. A second high-energy chorus on the theme of fortune rounds out the opening section titled “Fortune, Empress of the World.”

A small subset of the choir and a baritone soloist bring out different textures and moods in portions of the next section, titled *In Spring*. One constant throughout the piece is a preference for simple modes and scales that evoke ancient church music and mystical rituals, and a style of vocal writing that keeps the multiple lines in rhythmic lockstep, without any of the counterpoint that decorated (and complicated) the delivery of lyrics in the 1700s and beyond.

The section *On the Green* begins with an instrumental dance number that ushers in a series of rustic and frisky love songs, these set in the Middle High German language of everyday people. Returning to Latin, the next section groups together songs set *In the Tavern*. We hear from a baritone soloist who is “burning inside with anger,” a weepy tenor who is simply roasting (as he sings from the perspective of a swan on a spit that will soon be supper), a cantankerous abbot, and a male chorus that tipples through a breathless drinking song.

The wonderstruck boys choir is featured at the start of *Court of Love*, a sequence of nine short movements celebrating all manner of loves and lusts. In the penultimate section, the choir sings of Blanchefleur and Helena, a couple found in old folk stories from around Europe who defied fate to be reunited in love, leading directly into the closing reprise of *O Fortuna* that sends *Carmina Burana* off with the fateful wheel of fortune still spinning as recklessly as ever.

The Musicians of the North Carolina Symphony

Carlos Miguel Prieto,
Music Director

**The Maxine and Benjamin
Swalin Chair**

Grant Llewellyn,
Music Director Laureate

Sophie Sze-Ki Mok,
Assistant Conductor
The Lucy Moore Ruffin Chair

Violin I

Justin Bruns, Concertmaster
*The Annabelle Lundy Fetterman
Chair*

Anna Black*,
Associate Concertmaster
*The Assad Meymandi and Family
Chair*

Karen Strittmatter Galvin,
Assistant Concertmaster

Rotating,
Assistant Concertmaster
The Anne Heartt Gregory Chair

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

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Principal
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Tiffany Kang, Associate Principal

The Blanche Martin Shaw Chair

David Kilbride, Assistant Principal

Qi Cao

Janet Gayer Hall

Chris Jusell

Oskar Ozolinch

Subin Shin

Jeanine Wynton

Viola

Samuel Gold, Principal
*The Florence Spinks and Charles
Jacob Cate and Alma Yondorf and
Sylvan Hirschberg Chair*

Kurt Tseng, Associate Principal
The Betty Ellen Madry Chair

Brian Sherwood, Assistant Principal

Petra Berényi

Amy Mason
The J. Sidney Kirk Chair

Daniel Moore

Sandra Schwarcz
*The Samuel H. and Anne Latham
Johnson Chair*

To Be Filled

Cello

Bonnie Thron, Principal
The June and Tom Roberg Chair

Elizabeth Beilman,
Associate Principal
*The Sarah Carlyle Herbert Dorroh
Chair*

Peng Li, Assistant Principal
Anonymously Endowed

Yewon Ahn
Anonymously Endowed

Emma Cary

The Sara Wilson Hodgkins Chair

David Meyer

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Leonid Finkelshteyn, Principal
*The Martha and Peyton Woodson
Chair*

Joshua DePoint, Associate Principal
*The Dr. and Mrs. Preston H. Gada
Chair*

Jakob Gerritsen

Omar Haffar
*The Harilee H. and Pauline G. Jobe
Chair*

Bruce Ridge
*The John C. and Margaret P. Parker
Chair*

Flute

Megan Torti, Principal
*The Mr. and Mrs. George M. Stephens
Chair*

Mary E. Boone, Assistant Principal
*The Dr. and Mrs. Shaler Stidham, Jr.
Chair*

Vaynu Kadiyali
The Jack and Sing Boddie Chair

Piccolo

Vaynu Kadiyali

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair
Joseph Peters, Associate Principal
The Lizette T. Dunham Chair
Hoon Chang
The Clarence and Alice Aycock Poe Chair

English Horn

Joseph Peters
The Bruce and Margaret King Chair

Clarinet

Samuel Almaguer, Principal
The Mr. and Mrs. J. Christopher Walker, II Chair
Sammy Lesnick, Assistant Principal
The Kathryn Powell and Green Flavie Cooper Chair

Bassoon

Aaron Apaza, Principal
The Mr. and Mrs. Fitzgerald S. Hudson Chair
Wenmin Zhang, Assistant Principal,
The Beethoven Chair

French Horn

Rebekah Daley, Principal
The Mary T. McCurdy Chair
Kimberly Van Pelt,
Associate Principal
The Paul R. Villard and Gabriel Wolf Chair
Gabriel Mairson
The James Marion Poyner Chair
Russell Rybicki
The Mary Susan Kirk Fulghum Chair

The North Carolina Symphony gratefully acknowledges financial support from the State of North Carolina, the honorable Josh Stein, Governor; Wake County; and the City of Raleigh.



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The George Smedes Poyner Chair
Benjamin Hauser,
Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

Devin Drinan, Principal
The Thomas Warwick Steed, Jr. Family Chair
John Ilka,
Assistant Principal
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
The Governor and Mrs. James G. Martin, Jr. Chair

Timpani

Colin Hartnett, Principal
The Patricia R., Steven T. and George F. Hackney III Chair

Percussion

Richard Motylinski, Principal
The Margery and Earl Johnson, Jr. Chair
Rajesh Prasad, Assistant Principal
The Abram and Frances Pascher Kanof Chair

Organ

To Be Filled
The Albert and Susan Jenkins and Family Organ Chair

Library

Stephanie Wilson,
Principal Orchestra Librarian
The Mary Colvert and Banks C. Talley Chair
Taylor Troyer,
Assistant Orchestra Librarian
**Acting position*
***Leave of absence*

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*The North Carolina Symphony Foundation gratefully acknowledges the generous gift of the Lupot violin from Arnold and Zenat Lerman.
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