Carl Orff

Program

Carmina Burana

with Leading Notes Youth Choir, Warragul
Percussion Ensemble & Soloists

Saturday 25th August 2012
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West Gippsland Chorale and Heidelberg Choral Society present

Carmina Burana

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Soloists
Alexandra Flood — Soprano
Timothy Jaques — Tenor
Kristian Gregory — Baritone

West Gippsland Chorale
Heidelberg Choral Society
Leading Notes Youth Choir

With
Lisa Fraser ~ Piano
Kathryn Pisani ~ Piano
Edward Higgs ~ Timpani

Percussion Ensemble
Robert Allen, Lara Wilson,
Sam Johnstone, Madi Chwasta, Sol Dasika

Conductor ~ Peter Bandy
Simon Loveless - Musical Director, West Gippsland Chorale

Simon has long been active in choral music as a conductor, accompanist, singer, administrator and advocate. He joined West Gippsland Chorale as accompanist in 2011, and took on the role of musical director at the start of this year. He is also the musical director of the Casey Choir and the Da Capo Singers chamber choir, assistant artistic director and accompanist of Berwick Youth Choir, and a state committee member of the Australian National Choral Association. In addition to his choral involvements, Simon works extensively as a freelance accompanist.

Conductor ~ Peter Bandy

Australian Peter Bandy has earned conductor of considerable experience with such diverse genres as Choral, Orchestral, Opera and Ballet Music. Alongside his performing talents as Music Director, Music Arranger, Conductor ~ Peter Bandy

Peter studied at the University of Western Australia and in 1976 won a professional conducting audition. In 1979 he received a grant from the Western Australian Arts Council enabling him to study conducting at the Guildhall School of Music and Drama in London with Vilem Tausky.

Peter has held important positions as Music Director, Music Arranger, Chorus Master and Orchestra Manager.

Peter has worked with a diversity of artists such as James Galway, Dame Joan Sutherland, Richard Bonynge, Rolf Harris and Peter Schikele [PDQ Bach]. In 1994-95, he again visited New Zealand conducting concerts with the Auckland Philharmonia and the Christchurch Symphony plus seasons with the Royal New Zealand Ballet involving the New Zealand Symphony Orchestra.

From 1996-98, Peter was Music Director of the Royal Melbourne Philharmonic Society and also at Ivanhoe Girls' Grammar School. He was appointed Music Director and Chief Conductor of the Melbourne Youth Orchestra from 1993 until 1997 and directed his young players through successful performances of Mahler's 1st and 2nd Symphonies, Carmina Burana, Verdi's Requiem, Holst's Planets Suite, Pictures At An Exhibition (Moussorgsky/Ravel) and The Rite Of Spring.

Since 1987 Peter has undertaken engagements as Chorus Master with the Australian Opera and in 1989, made his debut as a conductor with that company. Prior to this he was Music Director of the West Australian Gilbert and Sullivan Society for 7 years.

As Associate and Resident Conductor of the Australian Ballet from 1987 he has conducted most ballets in the company's repertoire. In 1992 he toured with the company to New Zealand, conducting the Auckland Philharmonia in performances of Romeo and Juliet. He has also conducted for the Royal New Zealand, West Australian and Queensland Ballet Companies.

In 1976 Peter formed the 150 voice Perth Oratorio Choir which performed most of the major oratorios with professional symphony orchestras, including highly acclaimed engagements for the ABC of The Messiah, Alexander Nevsky, Gloria (Poulenc) and Stabat Mater (Rossini). He was Music Director of this choir for 10 years and his association with them continues.

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West Gippsland Chorale
An auditioned community choir based in Warragul, the Chorale consists approximately 50 of the district’s most talented singers. The Chorale was formed as a madrigal group 28 years ago. On several occasions it has combined with neighbouring choirs to present major works. In 2010 a collaboration with Camberwell Chorale presented Verdi’s Requiem. In 2011 the West Gippsland Chorale together with the Heidelberg Choral Society performed Handel’s Messiah to audiences in West Gippsland and Melbourne. Simon Loveless is Musical Director.

Heidelberg Choral Society
Formed in 1920, Heidelberg Choral Society performs classical sacred and secular choral works, as well as part songs, oratorios, operas and madrigals. Depending on music and available resources the choir sings both accompanied (piano, organ, orchestra) and unaccompanied. In November 2008, Heidelberg Choral Society, in conjunction with the Amadeus Chamber Orchestra, undertook an inaugural interstate tour to perform Handel’s Messiah in regional Victoria and South Australia. By (very) popular demand, the choir repeated this tour in 2009. Peter Bandy is Artistic Director.

Leading Notes Youth Choir
An active, vibrant choir community based in Warragul. Founded by Lynn Jones in 2006, now has 34 dedicated and enthusiastic singers who have learned to excel in vocal technique and perform diverse genres of music, including Medieval, Folk, Jazz, Classical, World, Pop and music from the Musicals. The choir has continuously delivered stirring performances, and receives regular invites to perform with other choirs, both in Gippsland and Melbourne. In May 2011 they performed two highly successful concerts at the West Gippsland Art Centre with Dr Jonathon Welch AM and the Choir of Hope and Inspiration. In September 2011 some of our choir members performed in Melbourne under the direction of George Torbay of "Battle of the Choirs" fame. Lynn Jones is Musical Director.

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Alexandra Flood ~ Soprano
Alexandra completed a Diploma in Music (Practical) at the Melbourne Conservatorium of Music, in the University of Melbourne, in 2010. Since graduating, Alexandra has travelled to Europe, where she sang for Horst Wander and was coached by Barbara Bonney. Since July 2007, Alexandra has been a scholar with Opera Scholars Australia and in March this year, Alexandra was jointly named Opera Scholars Australia “Scholar of the Year” for 2011/12. She currently studies with voice teacher Anna Connolly and music coach Alexander Murer.

Timothy Jaques ~ Tenor
A student of Roger Howell and graduate of Melbourne University’s Music Faculty, Tim has recently completed two years of study at The Opera Studio Melbourne, where he has been busy honing his craft as a performer. This course saw Tim perform the roles of Narrator (Coffee Cantata), Franz (Tales of Hoffman), Monostatos (Magic Flute), Witch (Hansel and Gretel), Damon (Acis and Galatea), as well taking lead, ensemble and cover roles in various other Opera Studio projects. Tim’s experience as a singer has seen him workshop and perform world premiere Opera and Musical Theatre, and has also seen him take character and chorus roles with OzOpera and Victorian Youth Opera, respectively. He has also amassed a strong level of experience on the concert platform, having performed as soloist for various choral organisations around Melbourne, taking tenor solos in works ranging from Handel to Saint-Saens. Now a member of the Melbourne Opera Chorus, this is Tim’s second appearance with Heidelberg Choral Society, having previously taken the tenor solos in their performances of Gounod’s St Cecilia Mass.

Kristian Gregory — Baritone
Kristian began his formal music training at age nine with the National Boys Choir of Australia. Having fostered a love of classical music he continued to train privately and completed a Bachelor of Music at Monash University. Since then he has continued his studies with the Opera Studio Melbourne where he was the inaugural recipient of the Hon. John Harber-Phillips Fellowship. Kristian has performed in opera roles such as "Father" in the Australian premiere of The Juniper Tree (2011), "Don Giovanni" in Don Giovanni (2010), "David" in A Hand of Bridge (2010), "Papageno" in The Magic Flute (2009) and "Peter" in Hansel and Gretel (2009). He is a recitalist for the Music Lovers Society of Victoria and performed at the Grainger Wind Symphony’s Night at the Proms concert this year. In addition to opera he enjoys performing twentieth century art song repertoire. Kristian aspires to be a world-class performer fostering a love of classical music within Australia.

Lisa Fraser ~ Piano
Lisa is a graduate of the University of Queensland, having studied piano with Pamela Page. She also completed Education Studies at Monash University and was based for a number of years at Ivanhoe Girls’ Grammar in Melbourne, participating in many areas of classroom music education including VCE, performing, accompanying, musical productions, choral education and piano tuition. In choral music, Lisa has previously enjoyed being a member of The Melbourne Chorale, participated in various conducting and vocal workshops and has studied voice with Kathryn Sadler in Melbourne. Lisa currently works in Warragul teaching piano, theory and voice, and enjoys freelance accompanying.

Kathryn Pisani — Piano
After studies with Robert Chamberlain, Mack Jost and Roger Heagney, Kathryn graduated from the Australian Catholic University with a Bachelor of Music with Honours, majoring in piano performance and specialising in accompaniment and ensemble playing. Since that time, Kathryn has had considerable experience accompanying singers and instrumentalists in a repertoire ranging from medieval to contemporary, has performed for the University of Melbourne, the V.C.A. and A.C.U, worked as a repetiteur in opera and musical theatre productions and taught at a number of leading Melbourne schools. Kathryn has a long history of working with choirs, most notably with the Australian Youth Choir, with whom she toured overseas three times, performed at Carnegie Hall and for HRH Prince Edward. As a singer, she has sung with Melbourne’s leading early music choir Ensemble Gombert since 2004.

Alexandra Flood ~ Soprano
Alexandra completed a Diploma in Music (Practical) at the Melbourne Conservatorium of Music, in the University of Melbourne, in 2010. Since graduating, Alexandra has travelled to Europe, where she sang for Horst Wander and was coached by Barbara Bonney. Since July 2007, Alexandra has been a scholar with Opera Scholars Australia and in March this year, Alexandra was jointly named Opera Scholars Australia “Scholar of the Year” for 2011/12. She currently studies with voice teacher Anna Connolly and music coach Alexander Murer.
Program

Act 1

Leading Notes Youth Choir

My Country ~ music by Jackie Trent and Tony Hatch, words by Dorothea MacKellar, arranged by David Lawrence

South African National Anthem ~ T: Enoch Mankayi Sontonga (1860 – 1904), Cornelis Jacob Langenhoven (1873 – 1932)

Shackleton ~ Words and Music by Paul Jarman

Heidelberg Choral Society

Locus Iste (This is God’s House) ~ Anton Bruckner (1824-96)

Les Djinns ~ Gabriel Faure (1845-1924)

Bogoroditsye Dyevo (Ave Maria) ~ Sergei Rachmaninov (1873-1943)

West Gippsland Chorale

Flora Gave Me Fairest Flowers ~ John Wilbye

Weep O Mine Eyes ~ John Bennet

Si ch’io vorrei morire ~ Claudio Monteverdi

Interval

Act 11

Carl Orff

Carmina Burana
**Carmina Burana**

Latin for "Songs from Beuern" (short for: Benediktbeuern), is the name given to a manuscript of 254 poems and dramatic texts mostly from the 11th or 12th century, although some are from the 13th century. The pieces were written principally in Medieval Latin; a few in Middle High German, and some with traces of Old French or Provençal. Some are macaronic, a mixture of Latin and German or French vernacular.

They were written by students and clergy when the Latin idiom was the lingua across Italy and western Europe for travelling scholars, universities and theologians. Most of the poems and songs appear to be the work of Goliards, clergy (mostly students) who set up and satirized the Catholic Church. The collection preserves the works of a number of poets, including Peter of Blois, Walter of Chatillon and an anonymous poet, referred to as the Archpoet.

The collection was found in 1803 in the Benedictine monastery of Benediktbeuern, Bavaria, and is now housed in the Bavarian State Library in Munich. Along with the *Carmina Cantabrigiensia*, the *Carmina Burana* is the most important collection of Goliard and vagabond songs.

The manuscripts reflect an "international" European movement, with songs originating from Occitania, France, England, Scotland, Aragon, Castile and the Holy Roman Empire.

Twenty-four poems in *Carmina Burana* were set to music by Carl Orff in 1936; Orff's composition quickly became a staple piece of the classical music repertoire. The opening and closing movement, "O Fortuna", has been used in countless films and has become a symbol of the "epic" song in popular culture. *Carmina Burana* remains one of the most popular pieces of music ever written.

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**Carl Orff**

(1895 - 1982)

German composer, widely known for his work in music education, particularly in exploration of the connections between music and movement. In his compositions he found a similar connection between the dramatic and the musical, couched in his very personal style of writing, with its insistent, repeated patterns of notes. The best known of all Orff's works is the *Carmina Burana*. The work has become even more familiar to unmusical audiences by use of elements from it in advertising and in films. *Carmina Burana* is generally performed only as a form of secular oratorio, in the concert-hall, rather than on the stage, as is *Catulli Carmina* (Songs of Catullus), again intended for theatrical use.
Carmina Burana

Fortuna Imperatrix Mundi (*Fortune, Empress of the World*)
1 O Fortuna 2 Fortune plango vulnera

I. Primo vere (*Of Spring*)
3 Veris leta facies
4 Omnia sol temperat
5 Ecce gratum

Uf dem anger (*On the Meadow*)
6 Tanz
7 Floret silva nobilis
8 Chramer, gip die varwe mir
9 Reie
10 Were diu werlt alle min

II. In Taberna (*At the Tavern*)
11 Estuans interius
12 Olim lacus colueram
13 Ego sum abbas
14 In taberna quando sumus

III. Cour d’amours (*Songs of Love*)
15 Amor volat undique
16 Dies, nox et omnia
17 Stetit puella
18 Circa mea pectora
19 Si puer cum puellula
20 Veni, veni, venias
21 In truitina
22 Tempus est iocundum
23 Dulcissime

Blanziflor et Helena (*Blanziflor and Helena*)
24 Ave formosissima

Fortuna Imperatrix Mundi (*Fortune, Empress of the World*)
25 O Fortuna
1. O FORTUNA

O Fortuna,
velut Luna
statu variabilis,
sempere crescis
aut decrescis;
vita detestabilis
nunc obscurat
et tum curat
ludo mentis aciem,
nunc obdurat
et tunc curat
ludo mentis aciem.

Vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem.

1. O FORTUNE

You are changeable,
ever waxing
and waning.
Hateful life,
first oppresses,
and then soothes
as fancy takes it;
poverty,
and power
it melts them like ice.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
sempere dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
I bring my bare back
fero tui sceleris.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
sempere dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
I bring my bare back
fero tui sceleris.

2. FORTUNE PLANGO VULNERA

2. I BEMOAN THE WOUNDS OF FORTUNE

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
o p p o r t u n i t y ,
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
florem coronatus; 
Occasio calvata.

Omnia Sol temperat
purus et subtilis,
novero mundo reserat
facies Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

Quisquis amat taliter,
volvitur in rota.

3. VERIS LETA FACIES

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

Hecubam reginam.
5. BEHOLD, THE PLEASANT SPRING

Behold the pleasant spring returns, now withdraw the rigors of winter. Ah!

Ver reducit gaudia, spring brings back joyfulness,

purpuratum violet flowers

floret pratum, fill the meadows,

Sol serenat omnia, the sun brightens everything,

iamiam cedant tristia! sadness is now at an end!

Estas redit, Summer returns,
nunc recedit now withdraw Hyemis sevitia. the rigors of winter. Ah!

Hyemis sevitia. the rigors of winter. Ah!

Sol serenat omnia, the sun brightens everything,

iamiam cedant tristia! sadness is now at an end!

Estas redit, Summer returns,
nunc recedit now withdraw Hyemis sevitia. the rigors of winter. Ah!

Iam liquescit Now melts

et decrescit and disappears

grando, nix et cetera, ice, snow, and the rest,

bruma fugit, winter flees,

et iam sugit, and now

Ver Estatis ubera; spring sucks at summer's breast:

illi mens est misera, A wretched soul is he

qui nec vivit, who does not live

nec lascivit or lust

sub Estatis dextera. under summer's rule. Ah!

Gloriantur They glory

et letantur and rejoice

in melle dulcedinis in honeyed sweetness

qui conantur, who strive

ut utantur to make use of

premio Cupidinis; Cupid's prize;

simus jussu Cypridis At Venus' command

gloriantes let us glory

et letantes and rejoice

pares esse Paridis. in being Paris' equals. Ah!

6. DANCE

UF DEM ANGER ON THE GREEN

6. TANZ

7. THE NOBLE WOODS ARE BURGEONING

Floret silva nobilis The noble woods are burgeoning

floribus et foliis. with flowers and leaves,

Ubi est antiquus Where is the lover

meus amicus? Ah! I knew? Ah!

hinc equitavit, He has ridden off!

eia, quis me amabit? Oh! Who will love me? Ah!

Floret silva undique, The woods are burgeoning all over,

nah mime gesellen I am pining

ist mir wê. for my lover,

Gruonet der walt allenthalben, wâ ist why is my lover

der ist geriten hinnen, away so long? Ah!

owî, wer soll mich minnen? Oh woe, who will love me?  Ah!

8. SHOPKEEPER, GIVE ME COLOUR

Chramer, gip die varwe mir, die min wengel roete, damit ich die jungens man an ir dank der minnenliebe noete. I am carrying along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches. The heaviness of my heart seems a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty,
Nunc in scutella iaceo, Now I lie on a plate,
miser, miser! etc. Misery me! etc.
propinat me nunc dapifer, the steward now serves me up.
me rogus urit fortiter: I am burning fiercely on the pyre;
Girat, regirat garcifer; The servant is turning me on spit;
et ustus fortiter! and roasting fiercely!
modo niger Now black
dum cignus ego fueram. when I was a swan
olim pulcher extiteram, once I looked beautiful
Olim lacus colueram, Once I lived on lakes,
Cignus ustus cantat:

12. ONCE I LIVED ON LAKES

Cignus ustus lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser! modo niger
et ustus fortiter!
Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer,
Miser, miser! etc.
Nunc in scutella iaceo,
et volitare nequeo,
terribilis cignus:
Wafna, wafna! Woe! Woe!
clamabit: and thus stripped of his cloth
et sic erimus egentes.

13. EGO SUM ABBAS

Ego sum abbas Cucaniensis I am the abbot of Cockaigne
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna
post vesperam nudus egredientur,
et sic denudatus veste clamabit:
Wafna, wafna! what have you done, vilest Fate?
Nostrre vite gaudia abstulisti omnia?
Haha!

14. IN TABERNA QUANDO SUMUS

In taberna quando sumus, non curamus quid sit humus,
sed ad ludum properamus, cui semper insudamus.
Quid agatur in taberna, ubi nummus est piscerna,
hoc est opus ut queratur, sic quid loquar, audiatur.
Quidam ludunt, quidam bibunt, quidam indiscrete vivunt.
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis,
iplicor et vitis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. OLIM LACUS COLUERAM

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser!
Now black
and roasting fiercely!
The servant is turning me on spit;
I am burning fiercely on the pyre;
the steward now serves me up.

14. WHEN WE ARE IN THE TAVERN

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

some are dressed in sacks.
Here no-one fears death,
but they throw the dice in
the name of Bacchus.

they all drink without restraint.
The mistress drinks,
the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant & the maid drink,
the swift man drinks,
the lazy man drinks,
the white man drinks,
the black man drinks,
the settled man drinks,
the wanderer drinks,
the stupid man drinks,
the wise man drinks,
The poor man drinks,
The rich man drinks,
The exile drinks,
and the stranger,
the boy drinks,
The old man drinks,
The bishop drinks, and the deacon,
The sister drinks, the brother drinks,
The old lady drinks,
The mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.
Six hundred pennies would hardly suffice, if everyone
drinks immoderately and immeasurably.
However much the cheerfully drink
we are the ones who everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in
the book of the righteous.

Io, io, io! ...
III. COUR D’AMOURS III. THE COURT OF LOVE

15. AMOR VOLAT UNDIQUE

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

16. DIES, NOX ET OMNIA

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

17. STETIT PUELLA

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

18. CIRCA MEA PECTORA

In my heart there are many sighs for your beauty, Ah! which wound me sorely. Ah! Mandaliet, my lover does not come.

19. SIE PUER CUM PUELLULA

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

20. VENI, VENI, VENIAS

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

21. IN TRUTINA

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

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

Mea me confortat
promissio,
mea me deportant
negatio.
Oh, oh, oh! etc.
Tempore brunali
vir patiens,
animo vernali
lasciviens.
Oh, oh, oh! etc.
Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, oh! etc.
Veni domicella,
cum gaudio,
veni, veni, pulchra,
tiam pereo.
Oh, oh, oh! etc.

23. DULCISSIME

Dulcissime, Ah!
totam tibi subdo me!

BLANZIFLOR ET HELENA
BLANCHEFLEUR AND HELEN

24. AVE FORMOSISSIMA

Ave formossima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi lumar
ave mundi rosa,
Blanziflor et Helena,
Venus genera!

24. HAIL, MOST BEAUTIFUL ONE

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

FORTUNA IMPERATRIX MUNDI
FORTUNE EMPRESS OF THE WORLD

1. O FORTUNA
O Fortuna,
velut Luna
statu variabilis,
semper crescis
aut decrescis;
vita detectabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
povertatem
et potestatem
dissolvit ut glaciem.
Sors immans
et inanis,
rota tu volubilis,
status malus,
Venus generosa!

23. SWEETEST ONE

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

Sors salutis
et virtutis
michi quoque niteris;
now through the game
I bring my bare back
To your villainy.
Fate is against me
in health
and virtue,
driven on
and weighted down,
ever enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!
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West Gippsland Chorale
Glenn Barry, Leonie Broeren, Bev Brown, Sue Carson, Helen Chambers, Janette Clark, Marion Cohen, Lynne Davine, Simon Fraser, Pauline Hastings, Judy Hopkins, Lynn Jones, Sue Lester, Geoff Leunig, Jan MacLean, Elizabeth McCaffery, John McCaffery, Elizabeth Medling, Peter Medling, Jacque Newman, Rosemary Nicholson, Anne Outhred, Fiona Powell, Karin Ryan, Michael Sayer, Joy Sim, Venetia Somerset, Reg Staple, Sam Stephens, David Tanner, Tori van der Hoeven, Diane Wilkie, Walter Willems, Alan Wright, Alice Youlden.

Heideberg Choral Society
SOPRANOS: Anne Gration, Anne Smithies, Diana Harrison, Jacqueline Brockbank, Judith O'Shea, Lucy Angelico, Margaret Reimer, Mary-Rose Morgan, Maxine Marks, Meryl Lowenstein, Monika Pianezze, Myf van de Meene, Pam Telford, Patricia Tyler, Penelope Billette, Rita Hach, Ruth Villani, Trish Phillips, Trudy Collinson, Yolande Suffern.
ALTOS: Ann Andrews, Cath Andrew, Claire Elso, Daphne Hards, Edna Nelva, Fiona Peden, Gael Shearer, Gerry Barney, Heather Turner, Helen McKinnon, Helen McNab, Irene Hayes, Jenny Graves, Jenny Jackson, Jenny Redman, Joy Snow, Katharine Burroughs, Lena Lindkvist, Leonie Morgan, Louise Lunn, Maggie Roberts, Marguerite Luy, Michelle Kennedy, Pam Scott, Robyn Reynolds, Rosemary Cotter, Sue Finlay, Sue Harris, Valerie Reilly.
TENORS: David Standen, John Graves, John Lemcke, Martin Hodgson, Mary Joan O'Connell, Peter Lowenstein.

Leading Notes Youth Choir

Lynn Jones - Musical Director - Leading Notes Youth Choir
Lynn has been passionate about performing arts since a young age. In 1976 she joined Natal Performing Arts Company in Durban, South Africa and sang in opera and oratorio as a part of the Chorus until she immigrated to Australia in 1994. Lynn studied Speech and Drama at Natal University, and continues to study singing pedagogy, regularly attending workshops in Melbourne as part of her professional development. She is a full member of Australian National Association of Teachers of Singing. Lynn formed Leading Notes Youth Choir Inc. in 2006 to provide an opportunity for our local youth to sing in a community choir. She continues to seek exciting artistic experiences for the choristers and is thrilled to have been invited to join Carmina Burana with Leading Notes Youth Choir performing the Regazzi.
West Gippsland Chorale

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