

THE BOB COLE CONSERVATORY OF MUSIC AT  
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



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CELEBRATING MUSIC

CARL ORFF 'S

*CARMINA BURANA*

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JONATHAN TALBERG CONDUCTOR

THE CSULB UNIVERSITY CHOIR  
UNIVERSITY PERCUSSION ENSEMBLE

GEM ACABAL SOPRANO DARITA SETH TENOR TYLER ALESSI BARITONE

COLLABORATIVE KEYBOARD ARTISTS  
GUKHUI HAN AND JOSHUA CHAI

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SUNDAY, MAY 8, 2022 4:00PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

## *CARMINA BURANA: CARL ORFF*

### *Fortuna Imperatrix Mundi*

1. O Fortuna
2. Fortune Plango Vulnera

### *1. Primo Vere*

3. Veris Leta Facies
4. Omnia Sol Temperat
5. Ecce Gratum

### *Uf Dem Anger*

6. Tanz
7. Floret Silva
8. Chramer, Gip Die Varwe Mir
9. Reie  
Swaz hie gat umbe  
Chume, Chum, Geselle Min  
Swaz Hie Gat Umbe
10. Were Diu Werlt Alle Min

### *2. In Taberna*

11. Estuans Interius
12. Olim Lacus Colueram
13. Ego Sum Abbas
14. In Taberna Quando Sumus

### *3. Cour D'amours*

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 Trutina
22. Tempus Et Iocundum
23. Dulcissime

### *Blanziflor Et Helena*

24. Ave Formosissima

### *Fortuna Imperatrix Mundi*

25. O Fortuna

# TRANSLATIONS

## *Fortune, Empress of the World*

**1. 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  
mihi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

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

**2. Fortune plango vulnera**  
stillantibus ocellis,  
quod sua mihi munera  
subtrahit rebellis.  
verum est, quod legitur:  
fronte capillata,  
sed plerumque sequitur  
occasio calvata.

in Forune solio  
ederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid tamen florui  
felix et beatus,  
nunc a summo corruui  
gloria privatus.  
Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vercitate-  
caveat ruinam!  
nam sub axe legimus  
ecubam reginam.

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

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

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

**2. I lament Fortune's blows**  
with weeping eyes,  
for the gifts she made me  
she perversely takes away.  
It is written in truth,  
that she has a fine forelock,  
but, when it comes to seizing  
an opportunity, she is bald.

On Fortune's throne  
I used to sit raised up,  
crowned with many-colored  
flowers of prosperity;  
though I may have flourished  
happy and blessed,  
now I fall from the peak,  
deprived of glory.  
The wheel of Fortune turns:  
I go down, demeaned;  
another is raised up;  
far too high up  
sits the king at the summit  
let him fear ruin!  
for under the axis is written  
Queen Hecuba.

## *I. Primo Vere*

**3. 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, 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.

**4. Omnia sol temperat**  
ourus et subitism  
nova mundo reserat  
facies Aprilis,  
ad amorem properat  
animus herilis  
et iocundis imperat  
deus puerilis.

rerum tanta novitas  
in solemnitate 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**  
et optatum  
ver reducit gaudia,  
purpuratum  
flore pratum,  
sol serenat omnia,  
iam iam cedant tristitia!  
estas redit  
nunc recedit  
hyemis sevitia.

## *I. In Springtime*

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

Lying in Flora's lap  
Phoebus once more  
smiles, now covered  
in many-colored flowers,  
Zephyr breathes nectar-scented  
breezes.  
Let us rush to compete  
for love's prize.

In harp-like tones sings  
the sweet nightingale,  
with many flowers  
the joyous meadows laugh;  
a flock of birds rises up through  
the pleasant forests;  
the chorus of maidens  
brings a thousand joys.

**4. The sun warms everything**  
pure and gentle,  
once again it reveals to the world  
April's face,  
the soul of man  
is urged towards love  
and joys are governed  
by the boy-god.

All this rebirth in  
spring's festivity  
and spring's power  
bids us to rejoice;  
it shows us paths we know well,  
and in your springtime  
it is true and right  
to keep what is yours.

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

**5. Ecce gratum**  
and longed-for  
spring brings back joyfulness,  
violet flowers  
fill the meadows  
the sun brightens everything,  
sadness is now at an end!  
Summer returns,  
now withdraw  
the rigors of winter.

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

*Uf Dem Anger  
On the Green*

**6. Tanz (Dance)**  
**7. 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,  
wa ist min geselle alse lange?

der ist geritten hinnen,  
o wi, wer sol mich minnen?

**8. Chramer,**  
gip die varwe mir,  
diu min wengel roete,  
da mit ich die jungen man  
an ir fank der minnenliebe  
noete.

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

Minnet, tungentliche man,  
minnecliche frouwen!  
minne tuot iu hoch genuot  
unde lat iuch in hohen eren  
schouwen.

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

Wol dir werlt, das du bis  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer  
sicherliche.

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

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

*Uf Dem Anger  
On the Green*

**6. Dance**  
**7. The noble wood burgeons  
with flowers and leaves.**  
Where is the lover  
I knew?  
He has ridden off!  
Oh! Who will love me?

The wood burgeons all over,  
I am pining for my lover.  
The wood turns green all over,  
why is my lover away so long?

He has ridden off!  
Oh woe, who will love me?

**8. Shoemaker,**  
give me color,  
to make my cheeks red,  
so that I can make the young  
men love me, against their  
will.

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

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

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

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

**9. Reie**  
Swaz hie gat umbe,  
daz sint alles megede,  
die wllent an man  
alle disen sumer gan!

Chum, chum, geselle min,  
ih enbite harte din,  
ih enbite harte din,  
chum, chum, geselle min.

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

Swaz hie gat umbe, etc.

**10. 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.

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

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

feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

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

via lata gradior  
more iuventutis  
implicor et vitiis  
immemor virtutis,  
voluptatis avidus

**9. Round Dance**  
hose who go round and  
round are all maidens,  
they want to do without a  
man all summer long!

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

Sweet rose-red lips,  
come and heal me,  
come and heal me,  
Sweet rose-red lips.

Those who go round, etc.

**10. Were all the world mine,**  
from the sea to the Rhine,  
I would gladly forsake it  
if the Queen of England  
would lie in my arms.

*II. In Taberna*  
Burning inside  
with violent anger  
bitterly  
I speak to my heart  
created from matter,  
of the ashes of the elements,  
I am like leaf  
played with by the winds.

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

I am carried along  
like a pilotless ship,  
and in the paths of the air  
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,  
she never dwells  
in a lazy heart.

I travel the broad path,  
as is the way of youth,  
I give myself to vice,  
unmindful of virtue,  
I am greedy for lust,

magis quam salutis,  
mortuus in anima  
curam gero cutis.

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

miser, miser!  
modo niger  
et ustus fortiter!

girat, regirat garcifer;  
me rogos urit fortiter:  
propinat me nunc dapifer.

miser, miser!  
modo niger  
et ustus fortiter!

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

Miser, miser!  
modo niger  
et ustus fortiter!

**13. 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!

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

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

Primo pro nummata vini;  
ex hac bibunt libertini,

more than for salvation;  
my soul is dead,  
and I care only for the flesh.

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

Misery me!  
Now black  
and roasting fiercely!

The cook turns me on the spit;  
I burn fiercely over the pyre:  
the steward now serves me up.

Misery me!  
Now black  
and roasting fiercely!

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

Misery me!  
Now black  
and roasting fiercely!

**13. I am the abbot of Cockaigne**  
and my assembly  
is one of drinkers,  
and I wish to be  
in the order of Decius  
and he who seeks to play dice  
with me at the tavern  
after Vespers,  
he will leave naked,  
and thus stripped  
of his clothes he will call out:

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

**14. When we are in the tavern,**  
When we are in the tavern,  
unmindful of the grave,  
we hurry to gamble,  
over which we always sweat.  
What happens in the tavern,  
where money is host,  
you may well ask,  
and hear what I say.

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

First is to the wine-merchant  
the libertines drink,

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,  
duodecies pro discordantibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit 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,**  
captus est libidine,  
iuvenes, iuencule  
coniuguntur merito.  
Siqua sine socio,  
caret omni gaudio,  
tenet noctis infima  
sub intimo cordis in custodia:  
fit res amarissima.

**16. Dies, nox et omnia**  
mihi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

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

second for the prisoners,  
three for the living,  
four for all Christians,  
five for the faithful dead,  
six for the loose sisters,  
seven for the forest soldiers.

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

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

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

Six hundred coins are not  
enough for this aimless and  
intemperate drinking.  
Though we are cheerful,  
everyone scolds us,  
and thus we are destitute.  
May our slanderers be cursed  
not counted among the just.

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

**16. Day, night and everything**  
is against me,  
the chattering of maidens  
makes me weep,  
and often sigh,  
and, most of all, scares me.

O friends, you mock me,  
speaking as you please,  
spare me, sorrowful as I am,  
great is my grief,  
advise me at least,  
by your honor.

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

**17. Stetit puella**  
rufa tunica.  
siquis eam tetigit,  
tunica crepuit.  
Eia.

stetit puella  
tamquam rosula:  
facie splenduit  
et os eius floruit.  
Eia.

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

Mandaliet,  
mandaliet,  
min geselle  
chumet niet.

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

Mandaliet,  
mandaliet,  
min geselle  
chumet niet.

Vellet deus, vellent dii,  
quod mente proposui,  
ut eius virginea  
reserassem vincula. Ah !

Mandaliet,  
mandaliet,  
min geselle  
chumet niet.

**19. Si puer cum puellula**  
moraretur in cellula,  
felix coniunctio.  
Amore succrescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

**20. Veni, veni, venias**  
Veni, veni, venias  
ne me mori facias,  
hyrce, hyrce, nazaza,  
trillirivos!

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!  
**21. In trutina mentis dubia**

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

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

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

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

Mandaliet,  
mandaliet,  
my lover  
does not come.

Your eyes shine  
like the rays of the sun,  
like the flashing of lightning  
which brightens the darkness.

Mandaliet,  
mandaliet,  
my lover  
does not come.

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

Mandaliet,  
mandaliet,  
my lover  
does not come.

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

**20. Come, come, O come,**  
Come, come, O come,  
do not let me die,  
hyrce, hyrce, nazaza  
trillirivos!

Beautiful is your face,  
the gleam of your eye  
your braided hair,  
what a glorious creature!  
**21. I am held in doubt,**

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

**22. Tempus est iocundum**  
Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.

Oh - oh, totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Mea me confortat  
promissio,  
mea me deportat  
negatio.

Oh - oh, totus floreo,  
iam amore virginali  
totus ardeo, novus, novus  
amor est,  
quo pereo.

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.

Oh - oh, totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

Oh - oh, totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor est,  
quo pereo.

**23. Dulcissime**  
Dulcissime! Ah!  
Totam tibi subdo me

**Blanziflor Et Helena**  
**24. Ave Formosissima**

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

**Fortuna Imperatrix Mundi**  
**25. O Fortuna**  
O Fortune, etc.

I am held in doubt  
my mind wavering between  
lascivious love and modesty.  
But I choose what I see,  
and submit my neck to the yoke;  
I yield to the sweet yoke.

**22. This is the joyful time,**  
This is the joyful time,  
O maidens,  
rejoice with them,  
young men!

Oh! Oh! Oh!  
I am bursting out all over!  
with first love!  
New, new love  
is what I am dying of!

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

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

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

Oh! Oh! Oh! etc.

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

Oh! Oh! Oh! etc.

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

**23. Dulcissime**  
Sweetest one!  
I give myself to you totally!

**Blanziflor Et Helena**  
**24. Ave Formosissima**

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

**Fortuna Imperatrix Mundi**  
**25. O Fortuna** (same as #1)

# SOLOIST BIOGRAPHIES

## ABOUT GEM ACABAL

**Gem Stacy Acabal's** vocal journey formally began at Orange County School of the Arts. She studied within the Classical Voice Conservatory. During her time there, she sang in the ensemble for Ravel's *L'enfant et les sortilèges*. Gem also performed as a soloist in Ticheli's *Angels in the Architecture*. Now a graduating senior at California State University of Long Beach (CSULB), she will complete her undergrad with a B.M. in Voice Performance and B.M. in Choral Education. She is part of the refined Chamber Choir at Bob Cole Conservatory of Music (BCCM). Gem is the current president of the American Choral Director's Association student chapter at CSULB. Additionally, she performs with the Opera Institute at BCCM. Her recent roles include Papagena in Mozart's *Die Zauberflöte*, Goddess in Offenbach's *Orpheus in the Underworld*, and Susanna in Mozart's *Le Nozze di Figaro*. As for partial roles, she has sung as Rosina in Paisiello's *Il barbiere di Siviglia*, Despina in Mozart's *Così fan tutte*, and Barbarina in Mozart's *Le Nozze di Figaro*. Her captivating voice has been featured in the short film *Monarch Beach* and in an upcoming major film production. She has sung in multiple masterclasses with critically acclaimed musicians including but limited to: Susan Graham, George Shirley, Sara Jakubiak, and Barbara Bonney. Gem is a recipient of both the Dramatic Allied Arts Guild Scholarship and the L. Patrick Pritchard Endowment. She currently studies with the fabulous Marian Bodnar and previously with the spectacular Adriana Manfredi. Gem was recently accepted into Opera Viva, so she will continue to develop her artistry this June in Verona, Italy.

## ABOUT DARITA SETH

**Darita Seth** is a contemporary haute-contre tenor praised for his "technical deliciousness; power and precision of the connection between the colors of the voice; and beauty of delivery," (Aspen Music Festival) He holds a Bachelor of Music in Vocal Performance from Capital University's Conservatory of Music and is currently pursuing his Masters of Music in Choral Conducting at Bob Cole Conservatory of Music. He studied voice with Sharon Bennett, Karen Lykes, and George Hernandez. Darita has been featured in performances of choral masterworks including *Bernstein's Chichester Psalms*, *Durufle's Requiem*, and Handel's *Messiah*. A proudly versatile vocal artist, Darita has recorded with AireBorn Studios, featuring his voice on premiere recordings for various new music publications. With Chanticleer, he has performed in many notable international concert venues including Musikverein in Vienna, Austria; The Liszt Grand Concert Hall in Budapest, Hungary; Endler Hall in Stellenbosch, South Africa; The National Concert Hall in Taipei, Taiwan; and The Esplanade in Singapore.

## ABOUT TYLER ALESSI

**Tyler Alessi**, baritone, has been praised by Opera News for his "persuasive acting" and "attractive voice." He has been seen in opera houses and concert halls throughout the United States as well as in Europe. His solo concert work includes appearances with the Cincinnati Symphony Orchestra, Dayton Philharmonic, Des Moines Metropolitan Opera Festival Orchestra, the Asheville Symphony and the Los Angeles Bach Festival Orchestra. In 2009, he made his European debut performing the baritone solo in Carl Orff's *Carmina Burana* with the Udmertian Symphony Orchestra. Tyler currently teaches as an adjunct professor of voice at Fullerton College.

## ABOUT JOSHUA CHAI

**Joshua Chai** ('07 MM) is a freelance conductor, composer, tenor, organist, and pianist (and software engineer). He holds a DMA in choral conducting from the University of Kentucky, an MM in choral conducting from CSULB, and a bachelor's degree from St. Olaf College in music and mathematics.

Over the last two decades of working with many voices, Joshua has conducted large choral masterworks and chamber choirs, youth choruses and collegiate men's, women's, and mixed ensembles, community choirs, and professional choruses; he specializes in conducting the sacred choral/orchestral repertoire as well as modern challenging and experimental new music. His compositions have been premiered by ensembles around the country, including recently as a directing member of Inversion Ensemble, a C4 network choir based in Austin, TX specializing in timely new works by living composers.

As a collaborative pianist, he has served ACDA at regional, divisional, and national conventions as an honor choir accompanist, and continues to serve professional ensembles and conductors around the country at the keyboard.

## PERSONNEL

Dr. Jonathan Talberg: Frank Pooler Professor of Choral Music and Director of Choral Activities  
Dr. Gukhui Han: Collaborative Keyboard Artist  
Brad Allen: Assistant Conductor  
Michael McKenzie: Assistant Conductor  
Darita Seth: Assistant Conductor  
Jake Hesse: Choral Studies Assistant

## CSULB UNIVERSITY PERCUSSION

Ted Atkatz—director

Nick Bonnano	Anna Dunford
Martin Bui	Michael McKenzie
Joseph Chang	Adam Vera

## CSULB UNIVERSITY CHOIR

Dr. Jonathan Talberg—conductor  
Dr. Gukhui Han and Dr. Joshua Chai—collaborative keyboard artists

### SOPRANO

Madelyne Alorro  
Alice Avery  
Marit Buffington  
Olivia Carini  
Sabrina Dominguez  
Carolina Garcia  
Dina Garcia  
Racquel Gee  
Julia Joch  
Amanda Koobatian+  
Ashley Likins  
Ellen Moody  
Hope Ormonde  
Stephanie Smith  
Elisabeth Solis  
Sarah Totty  
Fernanda Valdivia  
Lurdes Zapata

### ALTO

Miriam Adhanom  
Trinity Alwood  
Alyssa Curiel  
Morgan Delaney  
Lucy Edwards  
Aldi Garcia  
Tatiana Harris  
Jennifer King  
Karlee Kirk  
Alison Mendrella  
Zuleyma Oropeza  
Jess Whitten  
Lauren Wright+

### TENOR

Brandon Abarca  
Brad Allen~  
Jacob Boland  
Dorrian Estrada  
Jake Gutierrez  
Nathan Jimenez  
Davon DeBerry Martin  
Sam Miller+  
Darita Seth~  
Christopher Truong

### BASS

Akoni Bacungan  
Ariel Banuelos  
Kris Fabian  
Nathan Fitzgibbons  
Jonathan Hebel  
Calvin Hsu  
Gabriel Jones  
Emmanuel Lezameta  
David Limón+  
Michael McKenzie~  
Cyrus Payne  
Kainoa Rees  
Alan Rodriguez  
Jake Roman  
Tim Widner  
Efraín Zúñiga

+ section leader  
~ assistant conductor

## A NOTE FROM THE CONSERVATORY

We appreciate you joining us this afternoon in celebration! We would love for you to support our programs if you are able by opening this QR code and giving to CSULB Choral Studies and/ or University Percussion Studies at the Bob Cole Conservatory of Music. Your donations directly benefit our students and help us to continue providing great music to you and other communities. Thank you for your appreciation for the BCCM students and of our programs.



Tickets and info 562-985-7000 or:  
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