

# *An Evening of Passion*

**Performed March 28, 2004**

**Mendelssohn Club's 130th Anniversary Concert**

*Fanfare Felix*

*Cantata Profana*

*Carmina Burana*

This evening's concert features two of the choral masterpieces of the 20th century: Carl Orff's *Carmina Burana* and Béla Bartók's *Cantata Profana*. This may seem an unusual pairing. The visceral, sensual *Carmina Burana* contains some of today's most frequently heard (if not recognized) music, not only in the concert hall but in movies, movie trailers, video games, and a host of commercials selling everything from beer to cars to the Marine Corps. Bartók's music is certainly considered more cerebral, and *Cantata Profana* is rarely performed due to its difficulty. Mendelssohn Club presented its Philadelphia premiere in 1982, and it has not been heard here since. Yet both the pieces and the composers do share some similarity. Both composers developed highly distinctive and individual musical styles which derived from their views on what constituted the essential and universal qualities of music. Both works were written about the same time and both feature ancient texts. And both pieces are highly rhythmic, highly percussive, and make use of the sounds of the language almost as much as the meaning of the words.

The concert opens with the world premiere of Jay Krush's *Fanfare Felix*, written for brass and percussion. Krush is a founding member of the Grammy Award-winning Chestnut Brass Company, serves on the faculty of Temple University's Esther Boyer School of Music, and is also tubist with the Pennsylvania Ballet Orchestra. He has written more than 70 works and his music has been performed by the CBC, Network for New Music and orchestras across the country. *Fanfare Felix* is Krush's second commission for Mendelssohn Club, having composed *A Fanfare for the Chorus* for the chorus's 125th Anniversary Concert at the Academy of Music in 1999.

## **Cantata Profana**

Béla Bartók (1881-1945) was born in the Austro-Hungarian Empire in what is present-day Romania, and his life and music are inextricably intertwined with his Hungarian homeland. He first came to prominence as a concert pianist and he had an extensive career as both a performer and as a professor of piano at the Academy of Music in Budapest, a post he held for twenty-five



years. It was hearing the Hungarian premiere of Strauss's *Also Sprach Zarathustra* which inspired him to complete his first major composition in 1903, the symphonic poem *Kossuth*, commemorating the hero of Hungary's short-lived 1848 revolution against the Hapsburg empire.

At about this same time Bartók became interested in traditional Hungarian folk songs, and began a long collaboration with Zoltan Kodály collecting, archiving, analyzing and arranging folk songs. They traveled to remote villages armed with an Edison wax cylinder phonograph to record authentic performances. Bartók's interests ranged widely and included not only the other ethnic groups within the Empire but also ethnic groups throughout the Balkans, in Turkey and even North Africa. He catalogued the music, finding similarities in construction and style. He was especially interested in the music of Romania, for he felt its relative isolation had preserved more of its purity and original character. This Rousseau-like belief in the purity of the natural state, uncontaminated by the often deleterious effects of modern civilization, influenced Bartók's religious and political beliefs as well, and played a major role in *Cantata Profana*.

Like other composers of the early 20th century, Bartók struggled to find an alternative to the classical harmonic approach to music. He was greatly influenced by Debussy, who adopted exotic whole tone scales, and Schoenberg, who developed atonal music, that is, music not based on any particular key relationship but rather one in which all twelve tones of the scale had equal weight. Bartók found his own unique solution by incorporating elements of the folk music he collected, especially employing the different modes or scales on which the folk music was based rather than the traditional diatonic scale, and often combining different modes within the same melodic phrase. Bartók often establishes a tonal center, usually by means of a pedal or held note, but the melodic line moves very freely around this center. His music is often complex and highly rhythmic, but can also be quite expressive, as in *Cantata Profana*.

*Cantata Profana* is based on a traditional Romanian *colinde*, or processional Christmas carol. Many of these are long, allegorical tales with secular characters, and Bartók was delighted to discover that these stories predate Christianity. Although raised a Catholic, Bartók had a strong distrust of organized religion. He eventually became a Unitarian, less from an excess of faith than because he believed it was the freest and most humanistic of religions.

Bartók composed the *Cantata Profana* in 1930 to a Hungarian text of his own devising. The story line involves an old man who had nine sons. He did not teach them farming or husbandry or crafts so that they could live in harmony with the land, but only how to hunt. One day the sons go hunting, and as they wander deeper and deeper into the mountain forest, they come across magic deer tracks which lead over an enchanted bridge. They cross the bridge and are instantly turned into stags. The father, impatient for his sons' return, takes his rifle and sets out to find them. He comes to the enchanted bridge and sees nine magnificent stags on the other side. As he raises his rifle and takes aim at the largest stag, it begins to speak to him, revealing that the stags are his sons and warning him that they will gore him with their antlers and push him off the mountain

cliffs if he persists in hunting them. He begs them to come home where their mother is waiting and where hearth, food and drink are prepared. The stag replies that their antlers are too large to pass through doorways and that they are no longer suited for dwelling in houses and drinking from goblets, but instead must dwell in the forest and drink from clear mountain streams.

Like all good folk tales, this allegory is sufficiently flexible to admit many interpretations. There is the obvious poetic justice about the hunters becoming the hunted. It is also a story of coming of age, with the sons rejecting the life that their father offers in order to follow their own path. But in a larger sense, the father has squandered the lives of his sons by failing to teach them how to live in harmony with the land, and the sons achieve some measure of redemption when they are transformed and learn to live a more natural existence. This is an interpretation which for Bartók had clear political overtones as well.

The historic kingdom of Hungary had been part of the vast Hapsburg empire since 1526, but following its defeat in World War I, the Austro-Hungarian empire was carved up into a number of new countries, ostensibly along ethnic lines. Romania, Yugoslavia and parts of Czechoslovakia were created out of what had been the historic kingdom of Hungary, and when the borders were drawn some 4 million Hungarians, including Bartók's own mother, found themselves expatriates. Relations between Hungary and its new neighbors, especially Romania, were strained and ethnic tensions were exacerbated. Unable to cross borders freely, Bartók lost access to many of his primary sources for folk material and did no further field work after 1920. Moreover, he endured severe criticism for his interest in the folk music of other ethnic groups, which was viewed as unpatriotic in the light of worsening relations between Hungary and its neighbors. Hungary had established a short-lived republic in 1918 and Bartók had served in the national assembly. An even shorter-lived communist government took over, in which Bartók served in the music directorate, but it was in turn ousted in a bloody right-wing coup led by former admiral Miklos Horthy. Horthy's government was relentlessly anti-communist, systematically repressed liberals, intellectuals and Jews alike, and allied itself with the Nazi and Fascist regimes in Germany and Italy. Bartók was briefly suspended from his Academy post for political reasons, and though ultimately reinstated, found both the political and artistic climate uncongenial, to say the least. From 1930 onward he refused to have his music performed either in Italy or Germany, and even avoided having it performed in Budapest. *Cantata Profana* was finally premiered in 1934 in London.

The title *Cantata Profana* was meant to signify a secular cantata rather than a sacred one. Cantatas had been exclusively secular music up until the 17th century, when they became a mainstay of Lutheran sacred musical expression. In creating a secular cantata, and one based on pre-Christian myth-ology, Bartók in a sense "restored" the cantata to its natural form. And although it may be difficult to hear with Bartók's unique melodic idiom and the dense scoring, he constructs his cantata with the same musical elements that Bach used in his sacred cantatas: polyphonic texture, canons and imitation, inversion of melodic lines, modulatory sequences, and fugues.

*Cantata Profana* is set for double chorus with tenor and baritone solos. Its three sections follow one another without pause. The first section opens with a brief orchestral introduction which establishes the tonal center of D around which the piece is built, even as the orchestra moves away from it. This is echoed by the chorus. The first voice enters on a D pitch but each successive entrance moves away by whole steps until the entire octave is covered. The story unfolds with a beautiful melody introduced by the sopranos and passed from one voice to another. Bartók sets the sons' hunting as an angry fugue with a very angular melody, punctuated by the timpani and drum imitating the rifle shots. The music becomes more frenetic as the sons become lost in the forest, until it suddenly and briefly turns mysterious as they are transformed into stags.

The second section opens with another fugue as the father sets out to find his sons. The music again becomes agitated as he raises his rifle and takes aim at the stags. The balance of the section consists of the dialog between the tenor solo as the stag and the baritone as the father. The third section opens with the same beautiful melody that was heard in the first part, now heard more plainly, as the chorus recapitulates the story. The music becomes very tranquil as the chorus repeats the text about the stags drinking only from clear mountain streams, symbolic of their return to a natural life. Bartók reasserts the D pedal and the piece ends softly, finally having settled in a quiet D major chord.

## Carmina Burana



There are many composers who are famous for a single work, but few of those works have achieved the iconic status of Carl Orff's *Carmina Burana*. It is one of the best known and most frequently performed choral works, and has even transitioned from the concert stage to movies, video games and television commercials. It is a rather unlikely fate for a man far better known as an innovative and influential educator than as a composer.

Orff (1895-1982) spent much of his life in his native Munich. He came from a musical family and began studies at the age of five. He briefly studied at the Academy of Musical Arts in Munich, but was dissatisfied with his teachers, and he was largely self-taught as a composer. While recovering from wounds sustained during World War I, he began to study the music of the 16th and 17th centuries, especially that of Monteverdi. This began a lifelong fascination with not only music of that period, but also with ancient texts.

He also developed a lifelong fascination with the theater. He served as assistant conductor at the Munich Chamber Theater and also spent time at the National Theater in Mannheim and the Imperial Theater in Darmstadt. His interest in early music and theater combined in his early works, realizations of Monteverdi scores, beginning with *Orpheus* in 1924, with a German text written by Dorothee Günther. His productions were also quite imaginative. He pioneered the multimedia concert when he presented a *St. Luke Passion*, then attributed to Bach, along with a slide show featuring Tyrolean woodcuts. Most of his subsequent music was theatrical in nature and intended to be staged.

In 1925 Orff and Günther founded the influential and innovative Güntherschule, whose curriculum was a synthesis of gymnastics, rhythmic movement, dance and music. Orff developed a theory that music was founded on rhythm and movement, and stressed improvisation based on fixed rhythmic patterns. He made extensive use of percussion instruments, many of which he developed himself and which are still used today as “Orff instruments.” His theories and exercises were published in a massive five-volume *Schulwerk* (curriculum) subtitled *Music for Children*. His ideas about music education were extraordinarily influential, giving rise to a world-wide educational movement, and are an integral part of musical programs in many primary schools today.

The text for *Carmina Burana* (Songs of the Beuren) is taken from a collection of medieval, secular Latin poetry that was discovered in 1803 at the monastery of Benediktbeuren near Munich and which dates to the 12th century. The poetry was written by the goliards, a diverse group of wandering scholars, students, clerics, poets, and performers who flourished from the 10th to 13th centuries. They are often erroneously supposed to have been a religious order, an idea which arises from their satiric order of St. Goliath, the fictitious patron saint of debauchery. The actual word goliard may derive from the old French and means “big mouth,” an apt description for a group which earned food, drink and lodging from their poetry. Although the goliards were initially tolerated and even protected, their multiplying numbers eventually turned into a plague of beggars, and their irreverence provoked an increasingly conservative church hierarchy, which began suppressing the movement. There is little reference to the goliards after the 13th century.

Their poetry was meant for immediate entertainment and deals with fate and fortune, love and sex, drinking and gambling, an indication that 12th century concerns were not that different from our own! Because the poetry was meant to be readily understood, it was written either in vernacular Latin (rather than church Latin) or in medieval French or German. The poetry is often satiric or humorous, and neither secular nor ecclesiastical authority is spared. There are many allusions to well-known classical tales as well as contemporary events. Some of the poetry is bawdy and filled with delicious double entendres. The overall thesis of the collection is that, in both life and love, man is the pawn of capricious fate. The frontispiece of the manuscript is illustrated with a Wheel of Fortune, a common medieval motif. Figures at the cardinal points of the wheel are labeled I reign, I have reigned, I have no reign, and I shall reign again.

For *Carmina Burana*, Orff selected 24 poems which he grouped into thematic categories. The piece opens with *Fortuna, Imperatrix Mundi* (Fortune, Empress of the World), which introduces images of the capriciousness of fate and the Wheel of Fortune. The next section, *Primo vere* (Springtime), contains poems dealing with the arrival of spring, when men’s (and women’s) fancies turn toward romance. A subsection, *Uf dem anger* (On the lawn) is a series of dances. The next section, *In taberna* (In the tavern) contains the most ribald poetry and includes one of the great drinking songs of all time. The final section, *Cours d’amour* (The Court of Love), represents a long and sometimes circuitous journey toward amorous bliss. It concludes with a reprise of the opening *O Fortuna* chorus, as the Wheel of Fortune continues to turn full circle.

Orff's music for *Carmina Burana* reflects much of the theory he developed in his Schulwerk. The music is highly rhythmic and features not only an extensive percussion section but also occasionally percussive use of the text. Harmonically, he pares his music down to its essential elements. The choral parts are all homophonic and largely consist of unison singing or lines harmonized in thirds. They are set above orchestral parts which feature rhythmic or harmonic ostinatos. Orff composes in short musical phrases, and each section may have several distinctive phrases which repeat with each subsequent verse. While the overwhelming feeling is one of rhythmic energy, there is considerable variation in the treatment of the different poems, and Orff also displays a wonderful melodic inventiveness. *Carmina Burana* was premiered in Frankfurt in 1937 to great success. It was originally staged, with dancing and mime accompanying the music. But Orff's music is so powerful and evocative that it easily stands on its own and now is usually performed in a concert setting.

## *Carmina Burana*

### 1. O Fortuna

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

O Fortuna, velut luna, statu variabilis, semper crescis, aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem, dissolvit ut glaciem.	O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power, it melts them like ice.
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Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum	Fate, monstrous and empty, you turning wheel, you are malevolent, your favor is idle and always fades, shadowed, veiled, you plague me too. I bare my back
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dorsum nudum            for the sport  
fero tui sceleris.        of your wickedness.

Sors salutis                In prosperity  
et virtutis                or in virtue  
michi nunc contraria,    fate is against me,  
est affectus                Both in passion  
et defectus                and in weakness  
semper in angaria.      fate always enslaves us.  
Hac in hora                So at this hour  
sine mora                 pluck the vibrating strings;  
corde pulsum tangite;    because fate  
sternit fortem,            brings down even the  
mecum omnes              strong,  
plangite!                  everyone weep with me.

## 2. Fortune plango vulnera

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

Fortune plango            I bemoan Fortune's wounds  
vulnera                    with weeping eyes,  
stillantibus ocellis,    for the gifts she gave me  
quod sua michi            she perversely takes away.  
minera                    It is true, what is written,  
subtrahit rebellis.      Opportunity has hair on her  
Verum est, quod         brow,  
legitur,                    but from behind  
fronte capillata,        she is bald.  
sed plerumque            On fortune's throne  
sequitur                  I once sat, raised up  
Occasio calvata.        and crowned  
  
In Fortune solio         with the blossoms of

sederam elatus, prosperitas vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corru gloria privatus.	prosperity; though I once flourished, happy and blessed, now I fall from the peak, deprived of glory.
Fortune rota volvitur: descendo minoratus; alter in altum tollitur; nimis exaltatus rex sedet in vertice caveat ruinam: nam sub axe legimus Hecubam reginam.	The wheel of fortune turns and I descend, debased; another rises in turn; raised too high the king sits at the top, let him fear ruin: for below the axle we read Queen Hecuba.

### 3. Veris leta facies

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

Veris leta facies mundo propinatur, hiemalis acies victo iam fugatur; in vestitu vario Flora principatur, nemorum dulcisono que cantu celebrantur.	The merry face of spring turns toward the world, sharp winter now flees, vanquished; clothed in diverse garb Flora reigns, the sweet sounds of the woods praise her in song.
Flore fusus gremio Phebus novo more risum dat, hoc vario iam stipate flore. Zephyrus nectareo spirans in odore. Certatim pro bravio curramus in amore.	Reclining in Flora's lap Phoebus once again smiles, now covered with many-colored flowers. Zephyr breathes nectar-scented breezes. Let us rush to compete

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

in the race of love.

With harp-like tones  
the sweet nightingale sings,  
the meadows now laugh  
covered with many flowers,  
a flock of birds takes flight  
through the pleasant forests,  
a chorus of virgins  
promises a thousand joys.

#### 4. **Omnia sol temperat**

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

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

Rerum tanta novitas  
in solemnibus vere  
et veris auctoritas  
jubet nos gaudere;  
vias prebet solitas  
et in tuo vere  
fides est et probitas  
tuum retinere.

The renewal of all things  
in spring's festivity  
and spring's power  
bid us all rejoice;  
it shows us the familiar way,  
and in your springtime  
it is right and true  
to keep what is yours.

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

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

## 5. Ecce gratum

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

Ecce gratum et optatum ver reducit gaudia, purpuratum floret pratium, sol serenat omnia. Iam iam cedant tristia! Estas redit, nunc recedit Hyemis servitia.	Behold the pleasant and long-sought Spring brings back joy, purple flowers fill the meadows, and the sun brightens everything. Sadness is now at an end! Summer returns and the harshness of winter now recedes.
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Iam liquescit et decrescit grando, nix et cetera; Bruma fugit, et iam sugit Ver Estatis ubera; illi mens est misera qui nec vivit, nec lascivit sub Estatis dextera.	Now melting and disappearing is snow, ice and the rest, Winter flees, and Spring sucks at Summer's breast; it is a wretched soul who neither lives nor loves under Summer's rule.
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Gloriantur et letantur in melle dulcedinis, qui conantur ut utantur premio Cupidinis: simus jussi Cypridis gloriantes et letantes pares esse Paradis.	They glory and rejoice in the honeyed sweetness who strive to enjoy Cupid's reward: at Venus' command let us glory and rejoice in being the equals of Paris.
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## 6. Tanz

An instrumental number, this is a vigorous dance propelled forward by alternating duple and triple meters.

## 7. Floret silva nobilis

This is a charming vignette of flirtation, written in Latin and then repeated in German. The women idly wonder where their former lover has gone. The men are quick to reply that he has ridden away. The women somewhat archly respond “I wonder who will love me now?” Orff takes advantage of the opportunity for some musical tone painting, with the timpani providing the horse’s hoofbeats and a gradual diminuendo in the chorus as the lover rides away.

Floret silva nobilis floribus et foliis.	The noble forest blooms with flowers and leaves.
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Ubi est antiquus meus amicus? Hinc equitavit! Eia, quis me amabit?	Where is my lover of old? He has ridden away! Alas, who will love me?
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Floret silva undique nah mime gesellen ist mir wê.	The woods are blooming all around, but I am pining for my love.
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Gruonet der walt allenthalben, wâ ist min geselle also lange? Der ist geritten hinnen! O wî, wer sol mich minnen?	The woods are greening all around, why is my lover away so long? He has ridden off! Alas, who will love me?
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## 8. Chramer, gip die varwe mir

Women of somewhat dubious virtue are advertising their charms to the young men, who provide a wordless response as they consider the offer.

Chramer, gip die varwe mir, die min wengel roete, damit ich die jungen man an ir dank der minnenliebe	Merchant, give me rouge to make my cheeks red, so that I can make the young men
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noete.	love me whether they
Seht mich an,	will or not.
jungen man!	Look at me,
Lat mich iu gevallen!	young men!
	Let me please you!
Minnet, tugentlich man,	
minnecliche frouwen!	Virtuous men, give
minne tuot iu hoch gemout	your love
unde lat iuch in hohen	to lovely women!
eren schouwen.	Love ennobles your
Seht mich an,	spirit
jungen man!	and lets you shine in
Lat mich iu gevallen!	high honor.
	Look at me,
Wol dir, werlt, daz du bist	young men!
also freudenriche!	Let me please you!
Ich wil dir sin untertän	
durch din liebe immer	Hail, o world
sicherliche.	so rich in joys!
Seht mich an,	I will be obedient to
jungen man!	you
Lat mich iu gevallen!	because of the
	pleasures you afford.
	Look at me,
	young men!
	Let me please you!

## 9. Reie

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

Swaz hie gat umbe	Those who dance around
daz sint allez megede	are all maidens
die wellent ân man	who want to do without a
allen diesen sumer gan!	man
	the whole summer long!
Chume, chum, geselle	
min,	Come, come, my love,
ih enbite harte din,	I long for you,
ih enbite harte din,	I long for you,

chume, chum, geselle min.	come, come, my love.
Suzer rosenvarwer munt, chum un mache mich gesund chum un mache mich gesund suzer rosenvarwer munt.	Sweet rose-red lips, come and make me better, come and make me better, sweet rose-red lips.

### 10. Were diu werlt alle min

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

Were diu werlt alle min von dem mere unze an den Rin, des wolt ih mih darben, daz diu chünegin von Engellant lege an minen armen.	Were all the world mine from the sea to the Rhine, I would give it all up to have the queen of England lie in my arms.
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### 11. Estuans interius

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

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

Burning inwardly  
with strong anger  
in my bitterness  
I speak to my soul:  
created from matter,  
from the ashes of the earth  
I am like a leaf  
with which the winds play.

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

If it is proper  
for the wise man  
to build his foundations  
upon stone,  
then I am a fool,  
like a flowing river  
whose course  
is always changing.

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

I am carried along  
like a ship without a  
steersman,  
as a wandering bird  
is carried along paths of air;  
chains cannot hold me,  
nor locks imprison me,  
I seek out men like myself  
and join with the depraved.

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

To me a serious heart  
seems too grave a thing;  
a joke is pleasant  
and sweeter than  
honeycomb;  
whatever Venus commands  
is a sweet duty,  
for she never dwells  
in faint hearts.

Via lata gradior  
more iuventutis  
inplicor et vitiis  
immemor virtutis,  
voluptas avidus  
magis quam salutis,  
mortuus in anima

I travel the broad path  
as is the way of youth,  
I give myself up to vice,  
heedless of virtue,  
more greedy for pleasure  
than for salvation,  
my soul is dead

curam gero cutis.            so I look after the flesh.

### 12. **Olim lacus colueram**

Rather inebriated and out of focus music accompanies this tenor solo, sung from the point of view of the unfortunate main course at dinner.

Olim lacus colueram,    Once I lived on lakes,  
olim pulcher extiteram,    Once I was beautiful  
dum cignus ego            when I was a swan.  
fueram.

Miser, miser!            Miserable me!  
Modo niger                Now black  
et ustus fortiter!        and roasting fiercely!

Girat, regirat garcifer;    The servant turns me on a  
me rogos urit fortiter;    spit,  
propinat me nunc            I burn fiercely upon the  
dapifer.                      pyre,  
                                    the waiter now serves me  
                                    up.

Miser, miser!            Miserable me!  
Modo niger                Now black  
et ustus fortiter!        and roasting fiercely!

Nunc in scutella iaceo,  
et volitare nequeo        Now I lie upon a plate,  
dentes fredentes video.    and can fly no more,  
                                    I see gnashing teeth.

Miser, miser!            Miserable me!  
Modo niger                Now black  
et ustus fortiter!        and roasting fiercely!

### 13. **Ego sum abbas Cucaniensis**

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

Ego sum abbas Cucaniensis    I am the abbot of Cockaigne  
et consilium meum est cum    and my congregation is of drinkers,  
bibulis,                        and my desire is to be in the order of  
et in secta Decii voluntas    gamblers,

mea est,	and whoever seeks me out in the tavern
et qui mane me quesierit in	by morning
taberna,	will depart naked by Vespers,
post vesperam nudus	and thus stripped of his clothes, will cry
egredietur,	out:
et sic denudatus veste	Wafna, wafna!
clamabit:	What have you done, most vile fortune?
Wafna, wafna!	You have taken away
Quid fecisti sors turpissima?	all the joys of my life!
Nostre vite gaudia	
abstulisti omnia!	

#### 14. In taberna quando sumus

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

In taberna quando	When we are in the tavern
sumus	we do not consider our
non curamus quid sit	mortality,
humus,	but we hurry to gamble
sed ad ludum	which always makes us
properamus,	sweat.
cui semper insudamus.	What happens in the tavern
Quid agatur in taberna	where money is host,
ubi nummus est	is something you may well
pincerna,	ask,
hoc est opus ut	so listen to what I say.
queratur,	
si quid loquar,	Some gamble, some drink,
audiatur.	some behave loosely.
	But of those who gamble,
Quidam ludunt,	some are stripped bare,
quidam bibunt,	while others win new
Quidam indiscrete	clothes,
vivunt.	and others are dressed in
Sed in ludo qui	sacks.
morantur,	Here no one fears death
ex his quidam	but throws the dice in the

denudantur,	name of Bacchus.
quidam ibi vestiuntur,	
quidam saccis	First, it is to the wine
induuntur.	merchant
Ibi nullus timet	that the libertines drink;
mortem	next they drink to prisoners,
sed pro Baccho	third, they drink to the
mittunt sortem.	living,
	fourth, they drink to all
Primo pro nummata	Christians,
vini	fifth, they drink to the
ex hac bibunt libertini;	faithful departed,
semel bibunt pro	sixth, they drink to the
captivis,	wayward sisters,
post hec bibunt ter pro	seventh, they drink to the
vivis,	soldiers in the forest,
quater pro Christianis	
cunctis,	Eighth, they drink to the
quinquies pro	errant brothers,
fidelibus defunctis,	Ninth, they drink to the
sexies pro soroibus	dispersed monks,
vanis,	Tenth, they drink to sailors,
septies pro militibus	Eleventh, they drink to
silvanis,	squabblers,
	Twelfth, they drink to the
Octies pro fratribus	penitent,
perversis,	Thirteenth, they drink to
nonies pro monachis	travelers.
dispersis,	They drink without restraint
decies pro	to the pope as well as to the
navigantibus,	king.
undecies pro	
discordantibus,	The mistress drinks, the
duodecies pro	master drinks,
penitentibus,	the soldier drinks, the priest
tredecies pro iter	drinks,
argentibus.	the man drinks, the woman
Tam pro papa quam	drinks,
pro rege	the servant drinks with the
bibunt omnes sine	maid,
lege.	the quick man drinks, the
	slow man drinks,
Bibit hera, bibit herus,	the white man drinks, the
bibit miles, bibit	black man drinks,
clerus,	the faithful man drinks, the
bibit ille, bibit illa,	aimless man drinks,

bibit servis cum ancilla, bibit velox, bibit piger, bibit albus, bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magus,	the bumpkin drinks, the sage drinks,  The pauper and the sick man drink, the exile and the stranger drink, the boy drinks, the old man drinks, the bishop and the deacon drink, the sister drinks, the brother drinks, the old woman drinks, the mother drinks, this one drinks and that one drinks, a hundred drink, a thousand drink.
Bibit pauper et egrotus, bibit exsul 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.	Six hundred coins scarcely suffice, for everyone drinks immoderately and without measure. Although they cheerfully drink, they all slander us, and thus we become poor. May those who slander us be confounded and not be written in the book of the just.
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.	

### 15. Amor volat undique

Amor volat undique, captus est libidine. Iuvenes, iuencule coniunguntur merito.	Cupid flies everywhere, seized by desire. Young men and young women couple together, as is
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Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia: fit res amarissima.	right.  The girl without a lover misses out on all joys; she holds the dark night hidden in her inmost heart: it is a most bitter thing.
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### 16. **Dies, nox et omnia**

This is a rather affected and foppish love song complete with coloratura passages set for the baritone in a mixture of Latin and French, a parody of the chivalrous style.

Dies, nox et omnia michi sunt contraria; virginum colloquia me fay planszer, oy suvenz suspirer, plu me fay temer.	Day, night and everything is against me; the chattering of maidens makes me weep, and often sigh, and makes me more afraid.
O sodales, ludite, vos qui scitis dicite michi mesto parcite, grand ey dolor, attamen consulite per voster honor.	O friends, you are toying with me, you do not know what you are saying, spare me in my misery, great is my sorrow, advise me, at least, for your honor.
Tua pulchra facies, me fay planszer milies, pectus habet glacies. A remender statim vivus fierem per un baser.	Your beautiful face makes me weep a thousand times, you have a heart of ice. To restore me, I would be revived by a single kiss.

### 17. **Stetit puella**

Stetit puella rufa tunica; si quis eam tetigit, tunica crepuit.	A girl stood in a red dress; if anyone touched it, it rustled.
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Eia.

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

Eia.

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

### 18. Circa mea pectora

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

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

Manda liet, manda  
liet  
min geselle chumet  
niet.

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

Manda liet, manda  
liet  
min geselle chumet  
niet.

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

In my breast  
are many sighs  
for your beauty  
which distress me sorely.

Manda liet, manda liet  
my lover is not coming.

Your eyes shine  
like the sun's rays,  
like a flash of lightning  
which brightens the darkness.

Manda liet, manda liet  
my lover is not coming.

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

Manda liet, manda liet  
my lover is not coming.

Manda liet, manda  
liet  
min geselle chumet  
niet.

### 19. **Si puer cum puellula**

This is a slightly risqué song with some obvious double meanings, set for three-part men's chorus.

Si puer cum puellula moraretur in cellula, felix coniunctio. Amore suscescente parieter in medio avulso procul tedio fit ludus ineffabilis membris, lacertis, labiis.	If a boy and a girl linger together in a little room, their union is a happy one. Love rises up equally between them, boredom is driven away and the age-old game begins with their limbs, arms and lips.
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### 20. **Veni, veni, venias**

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

Veni, veni, venias, ne me mori facias, hyrca, hyrce, nazaza, trillirivos!	Come, come, oh, come, don't make me die, he-goat, she-goat, nazaza, trillirivos!
Pulchra tibi facies, oculorum acies, capillorum series, o quam clara species!	Beautiful is your face, the gleam of your eyes, the tresses of your hair, how beautiful your appearance!
Rosa rubicundior, lilio candidior, omnibus formosior, semper in te glorior!	Redder than the rose, whiter than the lily, lovelier than all others, I shall always glory in you!

### 21. In trutina mentis dubia

Set for soprano solo, In trutina mentis dubia contains a melody of simple but exquisite beauty.

In trutina mentis dubia, fluctuant contraria, lascivus amor et pudicitia. Sed eligo quod video, collum iugo prebeo: ad iugum tamen suave transeo.	In my hesitating feelings, wanton love and chastity oppose each other on the scales. But I choose what I see, and bend my neck to the yoke: such a sweet yoke to which I submit.
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### 22. Tempus est iocundum

The baritone solo, soprano solo, chorus and children's choir all stammer in anticipation of amorous bliss.

Tempus est iocundum, o virgines, modo congaudete, vos iuvenes.	This is the time of joy, O maidens, Rejoice with them, young men.
O, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.	O, I am all aflower, I am burning all over with my first love, it is new love of which I am dying!
Mea me confortat promissio, mea me deportat negatio.	I am elated by my promise, I am downcast by my refusal.
O, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.	O, I am all aflower, I am burning all over with my first love, it is new love of which I am dying!
Tempore brumali	In wintertime a man is patient, but with the breath of

vir patiens,  
animo vernali  
lasciviens.

O, totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est,  
quo pereo.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

O, totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est,  
quo pereo.

Veni domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

O, totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est,  
quo pereo.

spring  
he is amorous.

O, I am all aflower,  
I am burning all over  
with my first love,  
it is new love  
of which I am dying!

My virginity  
leads me on,  
my innocence  
holds me back.

O, I am all aflower,  
I am burning all over  
with my first love,  
it is new love  
of which I am dying!

Come, my mistress,  
with joy,  
come, come, my pretty,  
I am already dying.

O, I am all aflower,  
I am burning all over  
with my first love,  
it is new love  
of which I am dying!

### 23. **Dulcissime**

The soprano solo finally surrenders to her passion in an impossibly high coloratura line that reaches D above high C.

Dulcissime,  
totam tibi subdo me!

Sweetest one,  
I give myself to you wholly.

#### 24. **Ave formosissima**

This grandiose song is a parody of the Ave Maria, using similar titles to honor his beloved rather than the Virgin Mary. The final lines compare her to Blanche fleur (the heroine of a popular 12th century romance), Helen of Troy, and even Venus herself.

Ave formosissima,	Hail, most beautiful one,
gemma pretiosa,	precious jewel,
ave decus virginum,	hail, pride among virgins,
virgo gloriosa,	most glorious virgin,
ave mundi luminar,	hail, light of the world,
ave mundi rosa,	hail, rose of the world,
Blanzifor et Helena,	Blanche fleur, Helen,
Venus generosa!	noble Venus!

#### 25. **O Fortuna**

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

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