

Season 2016-2017

Thursday, December 8,
at 8:00

Friday, December 9,
at 8:00

Saturday, December 10,
at 8:00

The Philadelphia Orchestra

Cristian Măcelaru Conductor

Olga Pudova Soprano

Nicholas Phan Tenor

Stephen Powell Baritone

Philadelphia Symphonic Choir

Joe Miller Director

The American Boychoir

Fernando Malvar-Ruiz Music Director

Beethoven Symphony No. 2 in D major, Op. 36

I. Adagio molto—Allegro con brio

II. Larghetto

III. Scherzo (Allegro) and Trio

IV. Allegro molto

Intermission

Orff *Carmina burana* 

Fortuna Imperatrix Mundi:

1. O Fortuna (chorus)

2. Fortune plango vulnera (chorus)

I. Primo vere:

3. Veris leta facies (small chorus)

4. Omnia Sol temperat (baritone)

5. Ecce gratum (chorus)

Uf dem Anger:

6. Tanz (orchestra)

7. Floret silva (chorus)

8. Chramer, gip die varwe mir (soprano and chorus)

9. Reie:

(a) Swaz hie gat umbe (chorus)

(b) Chume, chum geselle min (small chorus)

(c) Swaz hie gat umbe (chorus)

10. Were diu werlt alle min (chorus)

(Program continued)

II. In Taberna:

11. Estuans interius (baritone)
12. Olim lacus colueram (tenor and male chorus)
13. Ego sum abbas (baritone and male chorus)
14. In taberna quando sumus (male chorus)

III. Cour d'amours:

15. Amor volat undique (soprano and boys chorus)
16. Dies, nox et omnia (baritone)
17. Stetit puella (soprano)
18. Circa mea pectora (baritone and chorus)
19. Si puer com puellula (male chorus)
20. Veni, veni, venias (double chorus)
21. In trutina (soprano)
22. Tempus est iocundum (soprano, baritone, chorus, boys chorus)
23. Dulcissime (soprano)

Blanziflor et Helena:

24. Ave formosissima (chorus)

Fortuna Imperatrix Mundi:

25. O Fortuna (chorus)

This program runs approximately 2 hours.

 LiveNote™, the Orchestra's interactive concert guide for mobile devices, will be enabled for these performances.

The December 8 concert is sponsored by
Leslie Miller and Richard Worley.

The December 9 concert is sponsored by
Allan Schimmel in honor of Reid Reames.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM. Visit WRTI.org to listen live or for more details.

The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **Health**, champions music **Education**, eliminates barriers to **Accessing** the orchestra, and maximizes

impact through **Research**. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as Play!Ns, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, The Philadelphia Orchestra is a global ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, the ensemble today boasts a new partnership with Beijing's National Centre for the Performing Arts and the Shanghai Oriental Art Centre, and in 2017 will be the first-ever Western orchestra to appear in Mongolia. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs, NY, and Vail, CO. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is now confirmed to lead The Philadelphia Orchestra through the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he becomes music director of the Metropolitan Opera beginning with the 2021-22 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of the Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fifth season include an exploration of American Sounds, with works by Leonard Bernstein, Christopher Rouse, Mason Bates, and Christopher Theofanidis; a Music of Paris Festival; and the continuation of a focus on opera and sacred vocal works, with Bartók’s *Bluebeard’s Castle* and Mozart’s C-minor Mass.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He was also principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world’s most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic for the LPO label; and the Orchestre Métropolitain for ATMA Classique. In Yannick’s inaugural season The Philadelphia Orchestra returned to the radio airwaves, with weekly Sunday afternoon broadcasts on WRTI-FM.

A native of Montreal, Yannick studied piano, conducting, composition, and chamber music at Montreal’s Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are an appointment as Companion of the Order of Canada, *Musical America’s* 2016 Artist of the Year, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec in Montreal, the Curtis Institute of Music in Philadelphia, and Westminster Choir College of Rider University in Princeton, NJ.

To read Yannick’s full bio, please visit www.philorch.org/conductor.

Conductor-in-Residence



Scott Popia

Winner of the 2014 Solti Conducting Award and newly appointed music director and conductor of the Cabrillo Festival of Contemporary Music (beginning in 2017), **Cristian Măcelaru** is conductor-in-residence of The Philadelphia Orchestra. He began his tenure as assistant conductor in September 2011 and became associate conductor in November 2012. He made his Orchestra subscription debut in April 2013 stepping in for Jaap van Zweden. Mr. Măcelaru came to public attention in February 2012 when he conducted the Chicago Symphony as a replacement for Pierre Boulez. In the current season Mr. Măcelaru returns to the National Symphony and the symphony orchestras of St. Louis, San Diego, Milwaukee, Colorado, Detroit, and Vancouver. Internationally he leads the Bavarian Radio, Gothenburg, and City of Birmingham symphonies; the Rotterdam, Royal Flemish, and New Japan philharmonics; the WDR Sinfonieorchester; the Weimar Staatskapelle; and the Halle and Royal Scottish National orchestras.

Mr. Măcelaru received the 2012 Sir Georg Solti Emerging Conductor Award, a prestigious honor only awarded once before in the Foundation's history. He has participated in the conducting programs of the Tanglewood Music Center and the Aspen Music Festival, studying under David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen, and Stefan Asbury. Mr. Măcelaru's main studies were with Larry Rachleff at Rice University, where he received master's degrees in conducting and violin performance. He completed undergraduate studies in violin performance at the University of Miami.

An accomplished violinist, Mr. Măcelaru was the youngest concertmaster in the history of the Miami Symphony and made his Carnegie Hall debut with that orchestra at age 19. He also played in the first violin section of the Houston Symphony for two seasons. Formerly he held the position of resident conductor at Rice University's Shepherd School of Music. Mr. Măcelaru was the founder and artistic director of the Crimalis Music Project, a program in which young musicians performed in a variety of settings, side-by-side with established artists. He also served as a conductor with the Houston Youth Symphony.

Soloists



Russian coloratura soprano **Olga Pudova** makes her Philadelphia Orchestra and U.S. debuts with these performances. This season she also makes debuts with the Bucharest Radio Orchestra with Orff's *Carmina burana* and at the Bavarian State Opera as the Queen of the Night in Mozart's *The Magic Flute*, a signature role she reprises at the Gran Teatre del Liceu in Barcelona, the Teatro La Fenice in Venice, the Teatro Regio Torino, the Komische Oper Berlin, and in Budapest. She began the season singing Gilda in Verdi's *Rigoletto* at the Soirées Lyriques de Sanxay in France. Other recent performance highlights include *The Magic Flute* in a new production at the Vienna State Opera and appearances at Paris Opera, the Edinburgh Festival, the Opernhaus Mannheim, the Aix-en-Provence Festival, Opéra Nice, the Opéra National de Bordeaux, and the Vlaamse Opera in Ghent and Antwerp. Ms. Pudova also continues to be a soloist of the Mariinsky Theatre in her native St. Petersburg. She graduated from the Rimsky-Korsakov St. Petersburg State Conservatory in 2006 and made her Mariinsky debut that same year as the Contessa di Folleville in Rossini's *Il viaggio a Reims*.



Henry Donohy

American tenor **Nicholas Phan** made his Philadelphia Orchestra debut in 2011 and appeared as soloist with the ensemble earlier this season in Mozart's Mass in C minor. Other 2016-17 highlights include returns to the Cleveland and Ottawa's National Arts Centre orchestras and the San Francisco, St. Louis, Baltimore, and North Carolina symphonies. He makes his debut in the title role of Stravinsky's *Oedipus Rex* with Esa-Pekka Salonen and the Philharmonia Orchestra at Cal Performances and his recital debut at Wigmore Hall in London. On the opera stage he has appeared with the Los Angeles, Houston Grand, Seattle, Glyndebourne Festival, and Frankfurt operas, and at the Maggio Musicale in Florence. He is also a founder and the artistic director of the Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire. Mr. Phan's most recent solo album, *A Painted Tale*, was released on Avie Records in February 2015. His previous solo album, *Still Falls the Rain* (Avie), was named one of the best classical recordings of 2012 by the *New York Times* and also features Philadelphia Orchestra Principal Horn Jennifer Montone.

Soloist/Choir



Christian Poland

Baritone **Stephen Powell** made his Philadelphia Orchestra debut in 1999 and his subscription debut in 2009. Last season he returned to Opera Philadelphia as Germont in Verdi's *La traviata*. Other recent performance highlights include Scarpia in Puccini's *Tosca* with Minnesota Opera and the Colorado Symphony; Count di Luna in Verdi's *Il trovatore* with Cincinnati Opera; the title role in Sondheim's *Sweeney Todd* with Virginia Opera; and his first performances of the title role in Verdi's *Macbeth* with Michigan Opera Theatre. On the concert stage he has appeared as soloist in Beethoven's Symphony No. 9 with the New Jersey and Atlanta symphonies; sung Mozart's Requiem with the San Antonio Symphony and Chicago's Music of the Baroque; and returned to the Cleveland Orchestra for Orff's *Carmina burana*. He created the role of Felipe Nuñez in the world premiere of Myron Fink's *The Conquistador* with San Diego Opera. In recital he has appeared with New York Festival of Song and at Weill Recital Hall singing Lee Hoiby's song cycle *I Was There: Five Poems of Walt Whitman*, with the composer accompanying. Mr. Powell is an alumnus of the Lyric Opera of Chicago Center for American Artists.

These are the inaugural concerts of the **Philadelphia Symphonic Choir**. Consisting of talented vocalists auditioned from throughout the greater Philadelphia region, this ensemble is uniquely created to marry the gifted voices of Philadelphia with the legendary Philadelphia Sound. The Choir will perform on two additional programs this season: Handel's *Messiah* and Mahler's Symphony No. 3. The Philadelphia Symphonic Choir is prepared and directed by Joe Miller, director of choral activities at Westminster Choir College of Rider University and artistic director for choral activities for the Spoleto Festival USA. He earned a master's degree and a doctorate in choral conducting from the College-Conservatory of Music, University of Cincinnati and holds a bachelor's degree in music education and voice from the University of Tennessee.

Choir



The American Boychoir made its Philadelphia Orchestra debut in 1952 and most recently performed with the ensemble in March 2016 in Mahler's "Symphony of a Thousand." Under the leadership of Fernando Malvar-Ruiz, Litton-Lodal Music Director, the choir performs regularly with world-class orchestras and collaborates with artists ranging from great classical singers such as Jessye Norman and Frederica von Stade to jazz legend Wynton Marsalis to pop icons Beyoncé and Paul McCartney. The Boychoir has also been invited to sing for every sitting U.S. president since John F. Kennedy. Recent performance highlights include four national tours and engagements at the Metropolitan Museum of Art and Carnegie Hall. The singers—boys in fourth through eighth grades—pursue a rigorous musical and academic curriculum at the American Boychoir School in Princeton, N.J., balancing schoolwork with an intense performance schedule. The legacy of the American Boychoir is preserved through an extensive recording catalogue, which boasts over 45 commercial recordings and its own label, Albemarle Records. Members of the choir are also featured in the 2014 film *Boychoir* starring Dustin Hoffman and Kathy Bates.

Framing the Program

Parallel Events

1801

Beethoven

Symphony
No. 2

Music

Haydn
The Seasons

Literature

Chateaubriand
Atala

Art

Goya
The Two Majas

History

Fulton produces
first submarine

1935

Orff

*Carmina
burana*

Music

Shostakovich
Symphony
No. 4

Literature

Auden
On this Island

Art

Epstein
Ecce Homo

History

Spanish Civil
War begins

In comparison to his Third Symphony, the monumental “Eroica,” Beethoven’s Second now seems much tamer and more traditionally Classical, looking back to the inspiring models of his hero Mozart and teacher Haydn. At the time the Second Symphony premiered in 1803, however, critics found the work enormously challenging. Beethoven wrote it at a time of enormous personal struggle as he confronted the reality of hearing loss and contemplated suicide. Yet the boundless humor and vitality of this Symphony, which French composer Hector Berlioz later remarked is “smiling throughout,” forces us to challenge making too easy connections between the circumstances in Beethoven’s life and the music he created at that time.

Carl Orff’s rousing *Carmina burana* is among a handful of 20th-century compositions both firmly established in the concert repertory and enthusiastically embraced by popular culture. This grand choral extravaganza, based on medieval poetry, encompasses a wide range of themes, from the bawdy to the elevated, beginning with the famous invocation: “O Fortune! Like the moon ever-changing.”

The Music

Symphony No. 2



Ludwig van Beethoven
Born in Bonn, probably
December 16, 1770
Died in Vienna, March 26,
1827

In the summer of 1801, while composing his Second Symphony, Beethoven disclosed the secret of his deteriorating hearing in a long letter to a childhood friend, Franz Wegeler. After recounting assorted professional successes, the 30-year-old composer went on to relate that “that jealous demon, my wretched health, has put a nasty spoke in my wheel; and it amounts to this, that for the past three years my hearing has become weaker and weaker.” To Wegeler, a physician who lived in the composer’s native Bonn, Beethoven provided a detailed account of symptoms and lamented the constraints placed on his personal life (“I have ceased to attend any social functions just because I find it impossible to say to people: I am deaf”) and professional situation (“... if my enemies, of whom I have a fair number, were to hear about it, what would they say?”).

A little more than a year later, just as he was completing the Second Symphony, Beethoven penned his “Heiligenstadt Testament,” the famous unsent letter to his brothers in which he expressed utter despair over his loss of hearing. In this revealing confession he stated that on account of his torments, “I would have ended my life. Only my art held me back. It seemed to me impossible to leave the world until I had produced all that I felt was within me.” What if Beethoven had killed himself in the fall of 1802, at age 31? What had he accomplished at this point in his career and how would he have been remembered? The question assumes a special poignancy when one considers that Schubert died at the same point in his life. Mozart had not lived much longer. Beethoven, fortunately, had another 25 years.

A “Smiling” Symphony in Difficult Times The Beethoven who thought of killing himself at 31 is very different from the mythic figure who eventually came to redefine music and whose life in so many ways epitomizes that of the Romantic artist. During his 20s he was better known as a performer—a brilliant pianist and improviser—than as a composer. He had written a good many works in various genres, but nowhere near what Mozart, Schubert, and other masters accomplished by the age of 30. And indeed Beethoven was about to embark on a “new path,” as he told his student Carl Czerny.

The genre of the symphony, of which his idol Mozart had written some 50, and his teacher Haydn more than twice that, offered new challenges. Beethoven had ventured to write one during his teenage years in Bonn, but did not get very far. A later attempt in Vienna, during the mid-1790s, likewise proved unsuccessful, although some of the musical ideas in it eventually made their way into his First Symphony. He began sketching the Second Symphony as early as 1800, but most of the work took place during the summer and early fall of 1802—exactly at the time he confronted the crisis explained in the “Heiligenstadt Testament.”

The boundless humor and vitality of the Second Symphony—French composer Hector Berlioz later remarked that “this Symphony is smiling throughout”—challenge the simplistic connections so often made between the immediate events at a given time in Beethoven’s life and the music he then created. Indeed, as with his witty Eighth Symphony (1812), also written during a period of considerable personal distress (in the aftermath of his affair with the “Immortal Beloved”), Beethoven may have sought refuge in musical “comedy” at times of personal “tragedy.”

First Reactions Despite its good humor, the Second Symphony initially challenged listeners. One critic remarked in 1804: “It is a noteworthy, colossal work, of a depth, power, and artistic knowledge like *very few*. It has a level of difficulty, both from the point of view of the composer and in regard to its performance by a large orchestra (which it certainly demands), quite certainly unlike *any* symphony that has ever been made known. It demands to be played again and yet again by even the most accomplished orchestra, until the astonishing number of original and sometimes very strangely arranged ideas becomes closely enough connected, rounded out, and emerges like a great unity, just as the composer had in mind.” Today we might assume such an observation would be about Beethoven’s monumental Third Symphony, or perhaps his Fifth or Ninth—almost any of his symphonies but the Second. Yet this early reaction is echoed by other contemporaries, who also initially found the piece difficult, imposing, and puzzling.

Early-19th-century listeners, of course, were hearing it in the context of the symphonies of Haydn and Mozart, and of Beethoven’s own initial one. In fact Beethoven premiered the Second Symphony at a concert in Vienna on April 5, 1803, that also featured the First Symphony, as

well as the premieres of the Third Piano Concerto and the oratorio *Christ on the Mount of Olives*. Comparisons were therefore inevitable—and the First won, in part because “it was performed with unforced ease, while in the Second a striving for novel and striking effects is more visible.” The “striking effects” begin with the slow introduction to the first movement, which is far more imposing than what Beethoven had provided for the First Symphony. Other sections that follow, especially in the third-movement scherzo and in the extraordinarily witty finale, elicited the word perhaps used most often to describe Beethoven’s music at the time: “bizarre.”

A Closer Look: Berlioz on Beethoven Berlioz, who penned some of the greatest music criticism of the century, wrote extensively about Beethoven, especially about the symphonies. It is interesting to consider what he valued in Beethoven and how he heard the symphonies, especially as they so inspired his own orchestral music, such as the *Symphonie fantastique*. Here is his discussion of the Second Symphony:

In this Symphony everything is noble, energetic, proud. The Introduction [**Adagio molto**] is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An **Allegro con brio** of enchanting dash is joined to this admirable introduction. The fast motif which begins the theme, given at first to the violas and cellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by the clarinets, horns, and bassoons. It is completed by the full orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

[The second-movement **Larghetto**] is not treated after the manner of that of the First Symphony: It is not composed of a theme worked out in canonic imitations, but it is a pure and simple song, which is first stated sweetly by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never

Beethoven's Symphony No. 2 was composed from 1801 to 1802.

The Second Symphony was first performed by The Philadelphia Orchestra in March 1903, with Fritz Scheel on the podium, as part of the Orchestra's first Beethoven symphony cycle. It was most recently performed on subscription concerts in November 2013 with Itzhak Perlman conducting.

The Philadelphians have recorded Beethoven's Second Symphony twice: in 1962 for CBS with Eugene Ormandy, and in 1987 for EMI with Riccardo Muti. A live recording from 2005 with Christoph Eschenbach is available as a digital download.

Beethoven scored the work for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The Second Symphony runs approximately 35 minutes in performance.

far removed from the sentiment of tenderness that forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure, which is scarcely shadowed by a few melancholy accents.

The **Scherzo** is as frankly gay in its fantastic capriciousness as the previous movement has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first Allegro are entirely free from violence; there is only the youthful ardor of the noble heart in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gaiety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme, which no one of them plays in its entirety, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

The finale [**Allegro molto**] is of like genius. It is a second scherzo in duple meter, and its playfulness has perhaps something still more delicate, more piquant.

—Christopher H. Gibbs

The Music

Carmina burana



Carl Orff
Born in Munich, July 10,
1895
Died there, March 29, 1982

During the mid-1930s, Carl Orff's position in German culture was, like so many other artists and musicians, decidedly precarious. In 1933 he had been singled out by the culture *Kampfbund* as a Bolshevik because of the foreign influence (especially that of Stravinsky) in his music. Under the Third Reich, Orff spent much of his time pursuing "safe" musical activities that appeased the Party without necessarily supporting it. And after the war he lied about his associations in order to avoid a career-ending classification by the Allies. If, however, he felt guilt that his career had survived, if not exactly thrived, under Nazi rule, it was primarily guilt by association.

A Profane Cantata When Orff's "profane cantata" *Carmina burana* was premiered in 1937, some officials within the Nazi Party were very critical of the work and its vivid eroticism. But, though never a member of the Nazi Party himself, Orff had high-ranking connections within the government, including some who spoke glowingly of the new cantata as typifying a "radiant, strength-filled life-joy." And it was a popular success with German audiences right away.

Still, Orff was never really able to escape the fascist associations of *Carmina burana*. It remained his one popular composition, and the only significant musical work to emerge from Nazi Germany that is still in the performing repertory. From its fully-staged Frankfurt premiere in 1937 until the 1950s, *Carmina burana* was performed only in the formerly Axis countries of Germany, Austria, and Italy. Its United States premiere was delayed precisely because it had been widely regarded as the fascist product of Hitler's Germany. But once it was heard in the U.S., it was an instantaneous success, and *Carmina burana*—or at least its opening chorus—has become one of the most popular pieces of choral/orchestral music of all time.

The title refers to a collection of medieval poems uncovered in 1803 at the Benedictine monastery in the Bavarian village of Benediktbeuern, Germany; *Carmina burana* is Latin for "Songs of Beuern." The poems, mostly in Latin with some medieval German and French/Provençal texts included, were written by 11th- and 12th-century monks and students. But instead of producing

Carmina burana was composed from 1935 to 1936.

Thor Johnson conducted the first Philadelphia Orchestra performances of Carmina burana, in Ann Arbor, Michigan, in May 1955; the piece was then presented on a regular subscription program in April 1960, under Eugene Ormandy's baton. Most recently on subscription, Rafael Frühbeck de Burgos conducted it in February 2013.

The Orchestra recorded the work for CBS in 1960 with Ormandy, soprano Janice Harsanyi, tenor Rudolf Petrak, baritone Harve Presnell, and the Rutgers University Choir.

The score calls for three flutes (II and III doubling piccolo), three oboes (III doubling English horn), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (antique cymbals, bass drum, castanets, chimes, cymbals, glockenspiel, ratchet, sleigh bells, snare drum, suspended cymbal, tam-tam, tambourine, triangle), celesta, two pianos, strings, soprano, tenor, bass, mixed chorus, and boys chorus.

Running time is approximately one hour.

Program notes © 2016. All rights reserved. Program notes may not be reprinted without written permission from The Philadelphia Orchestra Association.

devotional poems, these monks—"Goliards" who had largely abandoned their holy responsibilities—penned irreverent, satirical, bawdy verses in praise of women and alcohol, and humorous satires of the papacy and the Church. Orff selected two dozen poems from the 1847 published edition of *Carmina burana* and organized them into a loose libretto on themes of love, lust, and springtime, framed by the ubiquitous "O Fortuna" chorus.

A Closer Look The visceral immediacy of Orff's musical language in *Carmina burana* is laid out in this powerful opening chorus, which combines pulsating rhythmic ostinatos with chanted choral melodies that parallel the text's medieval roots. The emphasis on percussion and the vivid orchestration throughout the cantata reflect Orff's focus on percussion instruments in his *Schulwerke* (school works) and his esteem for Stravinsky's ballet *Les Noces*.

After the opening chorus, the piece lingers briefly on the painful wounds inflicted by Fate before subtly shifting to the emerging joys of Spring. The April sun begins to warm and soften the cold heartlessness of Fortune, and a baritone solo ("Omnia Sol temperat") turns to thoughts of love, which the chorus enthusiastically affirms ("Ecce gratum").

In "Uf dem Anger" (On the Green), the lyrics and instrumental interludes paint images of pastoral joy. As the chorus sings of the hope that love will bloom with a fecundity to rival the freshly-renewed forest, the overt flirting in these verses suggests that it is not so much "worthy love" but earthly pleasure being sought. Royal brass fanfares ("Were diu werlt alle min") then announce that no worldly wealth could surpass the pleasure of sleeping with the Queen of England.

With a twist of Fate's wheel, that elevated aspiration comes crashing down as the scene shifts to the tavern, and the painful laments ("Estuans interius") of a lowlife vagrant who has given himself over entirely to vice. A roasting swan—turning on a spit in symbolic imitation of the turning of Fortune's wheel—similarly laments its miserable fate in mostly falsetto tenor solos ("Olim lacus colueram"). But this roast bird will soon become a gluttonous feast for the tavern's other patrons. They collectively sing a tribute to the endless rounds of drinking and gambling ("In taberna quando sumus") in a chorus that parodies the "oom-pah" accompaniment of a traditional Bavarian drinking song.

Another sudden shift moves the action to the perfumed "Court of Love" where a chorus of cupids ("Amor volat

unique”) encourage the amorous coupling. But the baritone continues to lament his fate (“Dies, nox et omnia”), resorting, as did the roast swan, to a falsetto voice to express the anguish of his pain. The appearance of a young maiden at first exacerbates his misery, but then develops into a real opportunity to fulfill his desires (“Veni, veni, venias”). In a gentle, pastoral serenade by the soprano soloist (“In trutina”), the maiden decides, too, to give in to pleasure. The joyful chorus that follows (“Tempus est iocundum”) confirms that, as hoped, love has indeed flowered into rapturous bliss, complete with an ecstatic high-D from the soprano. But the hymn to Venus that follows (“Ave formosissima”) is callously interrupted by a verbatim reprise of “O Fortuna,” a pitiless reminder that when one feels at the pinnacle of joy, Fate decrees that the only way is down.

—Luke Howard

FORTUNA IMPERATRIX MUNDI

1. Chorus

*O Fortuna, velut Luna
statu variabilis,
semper crescis aut decrescis;
vita detestabilis
nunc obdurat et tunc curat
ludo mentis aciem,
egestatem, potestatem
dissolvit ut glaciem.*

*Sors immanis et inanis,
rota tu volubilis,
status malus, vana salus
semper dissolubilis,
obumbrata et velata
michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.*

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

FORTUNE EMPRESS OF THE WORLD

1. Chorus

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

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

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

Please turn the page quietly.

2. Chorus

*Fortune plango vulnere
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
occasio calvata.*

*In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim flori
felix et beatus,
nunc a summo corru
gloria privatus.*

*Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur
nimis exaltatus
rex sedet in vertice
caveat ruinam!
Nam sub axe legimus
Hecubam reginam.*

I. PRIMO VERE

3. Small Chorus

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

*Flore fusus gremio
Phebus novo more
risum dat, hac vario
iam stipate flore.
Zephyrus nectareo
spirans it 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.*

2. Chorus

I lament the wounds that Fortune deals
with tear-filled eyes
for returning to the attack
she takes her gifts from me.
It is true
as they say,
the well-thatched pate
may soonest lose its hair.

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

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

I. SPRINGTIME

3. Small Chorus

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

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

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

4. Baritone

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

*Rerum tanta novitas
 in solemnii 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. Chorus

*Ecce gratum et optatum
 ver reducit gaudia,
 purpuratum floret partum.
 Sol serenat omnia.
 iam iam cedant tristia!
 Estas redit, nunc recedit
 Hyemis sevitia.*

*iam liquescit et decrescit
 grando, nix etcetera;
 bruma fugit, et iam sugit
 ver estatis ubera;
 illi mens est misera,
 qui nec vivit, nec lascivit
 sub estatis dextera.*

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

UF DEM ANGER**6. Tanz: Orchestra****4. Baritone**

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

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

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

5. Chorus

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

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

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

ON THE GREEN**6. Dance: Orchestra**

7. Chorus

*Floret silva nobilis
floribus et foliis.*

Small Chorus

*Ubi est antiquus
meus amicus?
Hinc equitavit,
eia quis me amabit?*

Chorus

*Floret silva undique,
nah mime gesellen ist mir wê.*

Small Chorus

*Gruonet der walt allenthalben,
wâ ist min geselle also lange?
Der ist geriten hinnen,
o wî, wer sol mich minnen?*

8. Soprano and Chorus

*Chrumer, gip die varwe mir,
die min wengel roete,
da mit ich die jungen man
an ir dank der minnenliebe noete.*

*Seht mich an, jungen man!
Lat mich iu gevallen!*

*Minnest, tugentliche man,
minneclike vrouwen!
Minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen.*

*Seht mich an, jungen man!
Lat mich iu gevallen!*

*Wol dir, Werlt, daz du bist
also freudenriche!
Ich wil dir sin undertan
durch din liebe immer sicherliche.*

*Seht mich an, jungen man!
Lat mich iu gevallen!*

9. Reie

(a.) Chorus

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

(b.) Small Chorus

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

7. Chorus

The noble forest
is decked with flowers and leaves.

Small Chorus

Where is my old
long-lost lover?
He rode away on his horse.
Alas, who will love me now?

Chorus

The forest all around is in flower.
I long for my lover.

Small Chorus

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

8. Soprano and Chorus

Salesman! Give me colored paint,
to paint my cheeks so crimson red,
that I may make these bold young men,
whether they will or no, to love me.

Look at me, young men all!
Am I not well pleasing?

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

Look at me, young men all!
Am I not well pleasing?

Hail to thee, o world that are
in joy so rich and plenteous!
I will ever be in thy debt
surely for thy goodness' sake!

Look at me, young men all!
Am I not well pleasing?

9. Round Dance

(a.) Chorus

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

(b.) Small Chorus

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

Suzer roservarwer munt,
 chum uñ mache mich gesunt,
 chum uñ mache mich gesunt,
 suzer roservarwer munt.

(c.) Chorus

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

10. Chorus

Were diu werlt alle min
 von deme mere unze an den Rin,
 des wolt ih mih darben,
 daz diu chûnegin von Engellant
 lege an minen armen.

II. IN TABERNA

11. Baritone

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;
 iocus est amabilis
 dulciorque favis;
 quicquid Venus imperat,
 labor est suavis,
 que nunquam in cordibus
 habitat ignavis.

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

(c.) Chorus

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

10. Chorus

If the whole world were but mine
 from the sea right to the Rhine
 gladly I'd pass it by
 if the Queen of England fair
 in my arms did lie.

II. IN THE TAVERN

11. Baritone

Seething inside
 with boiling rage
 in bitterness
 I talk to myself.
 Made of matter
 risen from dust
 I am like a leaf
 tossed in play by the winds.

But whereas it befits
 a wise man
 to build his house
 on a rock,
 I, poor fool,
 am like a meandering river
 never keeping
 to the same path.

I drift along
 like a pilotless ship
 or like an aimless bird.
 Carried at random through the air
 no chains hold me captive,
 no lock holds me fast,
 I am looking for those like me
 and I join the depraved.

The burdens of the heart
 seem to weigh me down;
 jesting is pleasant
 and sweeter than the honeycomb.
 Whatever Venus commands
 is pleasant toil
 she never dwells
 in craven hearts.

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

12. Tenor

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

Male Chorus

*Miser, miser!
Modo niger et ustus fortiter!*

Tenor

*Girat, regirat garcifer;
me rogiis urit fortiter:
propinat me nunc dapifer.*

Male Chorus

*Miser, miser!
Modo niger et ustus fortiter!*

Tenor

*Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:*

Male Chorus

*Miser, miser!
Modo niger et ustus fortiter!*

13. Baritone

*Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea'st
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:*

Baritone and Male Chorus

*Wafna! Wafna!
Quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!*

14. Male Chorus

*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,
sic quid loquar, audiatur.*

On the broad path I wend my way
as is youth's wont,
I am caught up in vice
and forgetful of virtue,
caring more for voluptuous pleasure
than for my health,
dead in spirit,
I think only of my skin.

12. Tenor

Once in lakes I made my home
once I dwelt in beauty
that was when I was a swan.

Male Chorus

Alas, poor me!
Now I am black and roasted to a turn!

Tenor

On the spit I turn and turn;
the fire roasts me through
now I am presented at the feast.

Male Chorus

Alas poor me!
Now I am black and roasted to a turn!

Tenor

Now in a serving dish I lie
and can no longer fly,
gnashing teeth confront me.

Male Chorus

Alas poor me!
Now I am black and roasted to a turn!

13. Baritone

I am the abbot of Cucany
and I like to drink with my friends.
I belong from choice to the sect of Decius,
and whoever meets me in the morning at the tavern
by evening has lost his clothes,
and thus stripped of his clothes cries out:

Baritone and Male Chorus

Wafna! Wafna!
What has thou done, oh wicked fate?
All the pleasures of this life
thus to take away!

14. Male Chorus

When we are in the tavern
we spare no thought for the grave
but rush to the gaming tables
where we always sweat and strain.
What goes on in the tavern
where a coin gets you a drink
if this is what you would know
then listen to what I say.

*Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus ti met mortem,
sed pro Baccho mittunt sortem:*

*Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.*

*Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.*

*Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servis cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.*

*Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit iste, bibit ille,
bibunt centum, bibunt mille.*

*Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta,
quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.*

III. COUR D'AMOURS

15. Boys Chorus

*Amor volat undique; captus est libidine.
Juvenes, iuencule coniunguntur merito.*

Some men gamble, some men drink
some indulge in indiscretions,
but of those who stay to gamble
some lose their clothes,
some win new clothes,
while others put on sack cloth,
there no one is afraid of death
but for Bacchus plays at games of chance.

First the dice are thrown for wine:
this the libertines drink.
Once they drink to prisoners,
then three times to the living,
four times to all Christians,
five to the faithful departed,
six times to the dissolute sisters,
seven to the bush-rangers.

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

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

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

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

III. THE COURTS OF LOVE

15. Boys Chorus

Love flies everywhere and is seized by desire,
young men and women are matched together.

Please turn the page quietly.

Soprano

*Siqua sine socio, caret omni gaudio;
tenet noctis infima
sub intimo cordis in custodia:*

Boys Chorus

fit res amarissima.

16. Baritone

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

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

*Tua pulchra facies,
me fay planszer milies,
pectus habet glacies,
a remender
statim vivus fierem
per un baser.*

17. Soprano

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

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

18. Baritone and Chorus

*Circa mea pectora multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet, manda liet,
min geselle chomet niet!
Tui lucent oculi sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet, manda liet,
min geselle chomet niet.
Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea reserasset vincula.
Manda liet, manda liet,
min geselle chomet niet.*

Soprano

If a girl lacks a partner she misses all the fun;
in the depths of her heart
all alone is darkest night;

Boys Chorus

it is a bitter fate.

16. Baritone

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

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

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

17. Soprano

There stood a young girl in a red tunic;
if anyone touched her
the tunic rustled. Heigh-ho.

There stood a girl fair as a rose,
her face was radiant,
her mouth like a flower. Heigh-ho.

18. Baritone and Chorus

My breast is filled with sighing
for your loveliness
and I suffer grievously.
Manda liet, manda liet,
my sweetheart comes not.
Your eyes shine like sunlight,
like the splendor of lightning
in the night.
Manda liet, manda liet,
my sweetheart comes not.
May God grant, may the Gods permit
the plan I have in mind
to undo the bonds of her virginity.
Manda liet, manda liet,
my sweetheart comes not.

19. Male Chorus

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

20. Double Chorus

*Veni, veni, venias, ne me mori facias,
hyrcra, hyrcra, nazaza, trillirivos!*

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

*Rosa rubicundior, lilio candidior,
omnibus formosior, semper in te glorior!*

21. Soprano

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

22. Chorus

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

Baritone

*Oh—oh, totus floreo!
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.*

Female Chorus

*Mea me confortat promissio,
mea me deportat negatio.*

Soprano and Boys Chorus

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

Male Chorus

*Tempore brumali vir patiens,
animo vernali lasciviens.*

Baritone

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

Female Chorus

*Mea mecum ludit virginitas,
mea me detrudit simplicitas.*

19. Male Chorus

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

20. Double Chorus

Come, come pray come, do not let me die,
hyrcra, hyrcra, nazaza, trillirivos!

Lovely is your face, the glance of your eyes,
the braids of your hair, oh how beautiful you are!

Redder than the rose, whiter than the lily,
comelier than all the rest; always I shall glory in you.

21. Soprano

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

22. Chorus

Pleasant is the season O maidens,
now rejoice together young men.

Baritone

Oh, oh, I blossom
now with pure love I am on fire!
This love is new, is new, of which I perish.

Female Chorus

My love brings me comfort, when she promises,
but makes me distraught with her refusal.

Soprano and Boys Chorus

Oh, oh I blossom,
now with pure young love I am on fire!
This love is new, is new, of which I perish.

Male Chorus

In winter time the man is lazy
in spring he will become merry.

Baritone

Oh, oh, I blossom,
now with pure young love I am on fire!
This love is new, is new, of which I perish.

Female Chorus

My chastity teases me
but my innocence holds me back.

Please turn the page quietly.

Soprano and Boys Chorus

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

Chorus

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

Baritone, Boys Chorus, and Chorus

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

23. Soprano

Dulcissime, totam tibi subdo me!

BLANZIFLOR ET HELENA

24. Chorus

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

FORTUNA IMPERATRIX MUNDI

25. Chorus

*O Fortuna, velut Luna
statu variabilis,
semper crescis aut decrescis;
vita detestabilis
nunc obdurat et tunc curat
ludo mentis aciem,
egestatem, potestatem
dissolvit ut glaciem.*

*Sors immanis et inanis,
rota tu volubilis,
status malus, vana salus
semper dissolubilis,
obumbrata et velata
michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.*

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

Soprano and Boys Chorus

*Oh, oh, I blossom,
now with pure young love I am on fire!
This love is new, is new, of which I perish.*

Chorus

*Come my darling, come with joy,
come my beauty, for already I die!*

Baritone, Boys Chorus, and Chorus

*Oh, oh, I blossom,
now with pure young love I am on fire!
This love is new, is new, of which I perish.*

23. Soprano

Sweetest boy I give my all to you!

BLANZIFLOR AND HELENA

24. Chorus

*Hail to thee most love
most precious jewel,
hail pride of virgins!
Most glorious virgin!
Hail light of the world!
Hail rose of the world!
Blanziflor and Helena!
Noble Venus, Hail.*

FORTUNE EMPRESS OF THE WORLD

25. Chorus

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

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

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