

The Genesee Chorale presents

CARMINA
BURANA

April 22, 2016 7:00 PM

Kilbourn Hall, Eastman School of Music
Rochester, New York

Ric Jones, Musical Director
Emily Helenbrook, Soprano
John Clayton, Tenor
Joe Finetti, Baritone
Doug Hanson, Piano
Howard Spindler, Piano

Percussionists:
David Funston, Dan Gross,
Matthew Bevan-Perkins, Torrey Cobb,
Jamison Brooks

Carmina burana (1936)

Carl Orff (1895-1982)

FORTUNA IMPERATRIX MUNDI

(Fortune, Empress of the World)

O Fortuna

Fortune plango vulnera

PRIMO VERE (In Springtime)

Veris leta facies

Omnia Sol temperat

Ecce gratum

UF DEM ANGER (On the Green)

Tanz

Floret silva

Chramer, gip die varwe mir

Reic

Were diu werlt alle min

IN TABERNA (In the Tavern)

Estuans interius

Olim lacus colueram

Ego sum abbas

In taberna quando sumus

COUR D'AMOURS (The Court of Love)

Amor volat undique

Dies, nox et omnia

Stetit puella

Circa mea pectora

Si puer cum puellula

Veni, veni, venias

In trutina

Tempus est iocundum

Dulcissime

BLANZIFLOR ET HELENA (Blanziflor and Helena)

Ave formosissima

FORTUNA IMPERATRIX MUNDI

(Fortune, Empress of the World)

O Fortuna

SONGS OF LIFE AND LOVE In 1803, a remarkable manuscript was discovered in a medieval Benedictine monastery at Beuren, in southern Germany. This document was not a religious text but a collection of secular songs and poems written by wandering students and minstrels during the 12th and 13th centuries. The verses, in Latin, Old French, and Middle-High-German, touched a broad range of topics. They satirized the clergy and nobility, celebrated the passing seasons, complained of poverty, greed, and corruption, praised the pleasures of wine and song, and above all sang the joys and sorrows of love—all while expressing a fatalistic view of human destiny controlled by a “wheel of fortune.” By turns blatant and refined, the language of these poems reflected the varied backgrounds and social stations of their authors, and the verses revealed a freshness that is striking even today. They were published in 1847 under the title *Carmina burana* (“Beuren Songs”). In 1935 they came to the attention of an obscure German composer named Carl Orff.

A COMPOSER’S SEARCH Orff is one of the more curious figures of 20th-century music. He received a solid if unremarkable musical training and, like so many composers of his generation, absorbed the influence first of the German late-Romantics—particularly Strauss and the young Schoenberg—and later of Stravinsky. But his interests soon spread beyond the concerns of modern composition. During his 20s, he became involved with the theater and soon became fascinated with the possibility of combining the various arts to produce a spectacle whose total effect was greater than the sum of its parts, an idea similar to Wagner’s concept of the *Gesamtkunstwerk* (the “complete art work”).

At about the same time, Orff developed a strong interest in early music, particularly that of the medieval and Renaissance periods. Finally, in 1924, he began an association with the dancer Dorothee Gunther and with her established an educational method aimed at “reviving the natural unity of music and movement.” Orff’s work in this area, and in early music education generally, continued for decades, resulting in the famous Orff-Schulwerk teaching program, which employs simple percussion instruments and rhythmic movement, a practice now widely used throughout the world.

Far from remaining isolated, these interests came together in a fascinating synthesis in Orff’s creative work. He sought new ways to dramatize concert music, presenting staged versions of oratorios and other pieces. His own compositions relied increasingly on modal melodies derived from medieval plainchant, and on the percussion instruments and simplicity of utterance that characterize Orff-Schulwerk. Orff plainly was searching for a vehicle by which to bring these disparate elements together in a telling and original way. He found it in *Carmina burana*.

A NEW BEGINNING Orff composed his setting of Beuren monastery verses in 1935-36. Upon completing it, he wrote to his publisher: "Everything I have written to date ... can be destroyed. With *Carmina burana*, my collected works begin." Hearing the composition, one can understand how Orff might have been tempted to make this extreme declaration, for the sound of *Carmina burana* was virtually unprecedented. Its pounding and repetitive rhythms, simple motifs, elemental harmonies, and huge orchestral sound blocks convey a pagan and often quite orgiastic energy. In an audacious gambit, Orff deliberately abandoned Western music's traditional techniques of counterpoint and thematic development in favor of a deliberately primitive rhetoric. This aimed unapologetically for physical and emotional sensation rather than aesthetic response. "In all my work," Orff wrote later, "my final concern is not with musical but with spiritual exposition." *Carmina burana* may indeed turn its back on "musical exposition" as this is usually conceived, but its raw emotive power cannot be ignored.

Framing *Carmina burana* is a massive chorus, "O Fortuna," whose allusion to both happiness and woe, "power and poverty alike," sets out a broad canvas of human experience to be filled by the intervening numbers. These are divided into three large sections. The first, "In Springtime," is a hymn to reawakening nature and love. "In the Tavern" treats the pains and pleasures of hedonistic abandon. "The Court of Love," the work's final section, celebrates love and sensuality. A reprise of the opening chorus brings the work full circle to conclude as it began.

Carmina burana was first heard in 1937, and it immediately brought Orff international attention. It has since become one of the most frequently performed of modern choral works, its impact undiminished in the decades since Orff composed it.

Program notes by Paul Schiavo, St. Louis Symphony

Emily Hellenbrook, soprano, is a senior at the Eastman School of Music, studying with Carol Webber. Emily Hellenbrook has performed several times as a featured soloist with the Buffalo Philharmonic and in several appearances with Ars Nova Musicians in the Viva Vivaldi Festival. Emily also appeared twice on the nationally acclaimed show, *From the Top*, recorded at the Chautauqua Amphitheatre and Kodak Hall at Eastman. She has won first place in the Barry Alexander International Voice Competition resulting in a debut at Weill Recital Hall, Carnegie Hall. Emily recently studied at the



Oxford Lieder Festival and worked with Roger Vignoles, Imogen Cooper, Ann Murray, and Robert Holl. She has performed with the Eastman Opera Theatre as Suor Genovieffa and Suor Cristina in *Suor Angelica* and *Mese Mariano* and will perform Barbarina in *Le Nozze di Figaro* in April. Emily will be performing with the Livermore-Amador Symphony in California as the featured soloist in December 2016 in Mahler's *Symphony No. 4* and Mozart's *Exultate Jubilate*.

John Clayton is a tenor based in Buffalo, NY. He has been described as “One of Buffalo’s top vocalists” who performs “gallantly.” John studied music and voice at SUNY College at Buffalo and has worked with vocal coaches from across America and Europe. John is a frequent soloist with choral ensembles in Western New York. He has also been featured in concert with the Buffalo Philharmonic Orchestra and Nickel City Opera. John has sung the National Anthem for Buffalo Bills home games and is a current member of the Harmonia Chamber Singers. Recent roles include King Kaspar in *Amahl and the Night Visitors* (Nickel City Opera) and Prince Hilarion in *Princess Ida* (Operalytes)



John has also worked with Opera Sacra and Buffalo Opera Unlimited. This summer John will travel to Italy to perform as the tenor soloist in Rossini's *Stabat Mater* and as Don Ottavio in Mozart's *Don Giovanni*, as part of the International Young Artist's Project.

Joe Finetti, bass – baritone, enjoys various performing opportunities in the Rochester area. He recently appeared as the beleaguered Herr Schlendrian in Bach's *Coffee Cantata* at Nazareth College. Joe appeared in various roles for Brighton Light Opera, Rochester Opera Factory, and Rochester Lyric Opera; made appearances as soloist with the Finger Lakes Chorale, Lyric



Chorale, and the Irondequoit Chorale; as well as performing as guest soloist with various groups at Nazareth College and SUNY Geneseo. As a member of the baroque ensemble The Publick Musick, he sang bass solos in dozens of Bach Cantatas, Oratorios and Masses as well as period performances of Handel's *Messiah*. In recent years, Joe has also sung with two professional chamber choirs: Vox Lumine and Voices. An original member of the Renaissance group Musica Spei, he appears in its 20th anniversary concert series this spring. Joe is also a long-time member of the well-known local chamber choir Madrigalia which celebrates its 40th anniversary with various performances in 2016. He enjoys collaborating with other local musicians to present concerts of art song, especially 20th and 21st century American repertoire, as well as Italian, German, and Russian works from the classical, romantic and early 20th century periods. Maintaining ties over many years and miles with the San Francisco Bay area Russian chorus Slavyanka, he travels with them this October in a concert tour of Moscow, Novgorod and St. Petersburg. He has a practice of family medicine in Greece, NY, and lives with his wife Maria Mastrosimone, also a family physician, in the Highland Park neighborhood of Rochester.

THE GENESEE CHORALE

Soprano

Eithne Amos
Marian Amos
Jennifer Bradley
Rachel Chrostowski
Marsha Coy
Phyllis Draycott
Joan Ellison
Alice Fedrigon
Carla Feller
Yvonne Freeman
Barb Galliford
Merry Lou Holley
Chloe Krouse
Sharon Larsen
Heather Lovelace
Lois Nicholson
Barbara Pierce
Pamm Seifert
Sharon Stanley
Peggy Thomas

Tenor

Alan Barcomb
Beth Boyce
Tom Cox
Lynn Lomanto
Anne Ortwein

Alto

Marie Barcomb
Jane Christensen
Deborah Davis
Patty Drew
Janine Fagnan
Linda Fry
Pat Fussell
Alannah Gross
Nancy Hoag
Karen Jones
Elizabeth Kerwin
Amy Perl
Lilo Townsend

Bass

John Allen
Mark Christensen
Mark Eckstein
Jim Ellison
Charles Gould
Richard Heye

FORTUNA IMPERATRIX MUNDI

1. O FORTUNA

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. O FORTUNE

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.

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

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

2. FORTUNE PLANGO VULNERA

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 florui
felix et beatus,
nunc a summo corruui
gloria privatus.

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

I. PRIMO VERE 3. VERIS LETA FACIES

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

2. I BEMOAN THE WOUNDS OF FORTUNE

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an
opportunity,
she is bald.

On Fortune's throne
I used to sit raised up,
crowned with
the many-colored flowers of
prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.

The wheel of Fortune turns:
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit –
let him fear ruin!
for under the axis is written
Queen Hecuba.

I. SPRING 3. THE MERRY FACE OF SPRING

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

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

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

4. OMNIA SOL TEMPERAT

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

Rerum tanta novitas
in solemnibus 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.

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

In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah.

4. THE SUN WARMS EVERYTHING

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

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

Love me faithfully!
See how I am faithful:
With all my heart
and with all my soul,
I am with you
Even when I am far away.

5. ECCE GRATUM

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
florete pratum,
Sol serenat omnia,
iam iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia.

Iam liquescit
et decrescit
grando, nix et cetera,
bruma fugit,
et iam sugit,
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

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

UF DEM ANGER 6. TANZ

7. FLORET SILVA

Florete silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus? Ah!

5. BEHOLD, THE PLEASANT SPRING

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

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

They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
At Venus' command
let us glory
and rejoice
in being Paris' equals. Ah!

ON THE GREEN 6. DANCE

7. THE NOBLE WOODS ARE BURGEONING

The noble woods are burgeoning
with flowers and leaves,
Where is the lover
I knew? Ah!

hinc equitavit,
eia, quis me amabit?
Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle also lange?
der ist geriten hinnen,
owî, wer soll mich minnen?

8. CHRAMER, GIP DIE VARWE MIR

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

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

Minnet, tugentliche man,
minnecliche vrouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohen eren
schouwen.
Seht mich an...

Wol dir werlt, das du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an...

9. REIE

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

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

Suzer rosenvarwer munt,
chum unde mache mich gesunt.
Swaz hie gat umbe,

He has ridden off!
Oh! Who will love me? Ah!
The woods are burgeoning all over,
I am pining for my lover,
The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. SHOPKEEPER, GIVE ME COLOR

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

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

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

Look at me, *etc.*

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

9. ROUND DANCE

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

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

Sweet rose-red lips,
come and make me better.
Those who go round, *etc.*

10. WERE DIU WERLT ALLE MIN

Were diu werlt alle min
von dem mere unze an den Rin,
des wolt ih mih darben,
daz diu chüenegin von Engellant
lege an minen armen. Heil!

II. IN TABERNA

11. ESTUANS INTERIUS

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.
Fero 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.

10. IF ALL THE WORLD WERE MINE

If all the world were mine
from the sea to the Rhine,
I would do without it
if the Queen of England
would lie in my arms. Hey!

II. IN THE TAVERN

11. BURNING INSIDE

Burning inside
with violent anger,
bitterly
I speak my heart:
Created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.
If it is the way
of the wise man
to build
foundations on stone,
then I am a fool, like
a flowing stream,
which in its course
never changes.
I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.
The heaviness of my heart
seems a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
she never dwells
in a lazy heart.

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

12. OLIM LACUS COLUERAM

Cignus ustus cantat:

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

Miser, miser!
modo niger
et ustus fortiter!

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

Miser, miser! *etc.*

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

Miser, miser! *etc.*

13. EGO SUM ABBAS

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

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia, abstulisti omnia!
Haha!

I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. ONCE I LIVED ON LAKES

The roasted swan sings:

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

Misery me!
Now black
and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre;
the steward now serves me up.

Misery me! *etc.*

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

Misery me! *etc.*

13. I AM THE ABBOT

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the
tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call
out:
Woe! Woe!
what have you done, vilest Fate?
The joys of my life
you have taken all away!

14. IN TABERNA QUANDO SUMUS

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

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

Primo pro nummata vini
ex hac bibunt libertini:
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 servus cum ancilla,
bibit velox, bibit piger,

bibit albus, bibit niger,

14. WHEN WE ARE IN THE TAVERN

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

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

First of all it is to the wine-merchant
that the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead.
six for the loose sisters,
seven for the footpads in the wood.

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

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man
drinks,
the white man drinks, the black man
drinks,

bibit constans, bibit vagus,

bibit rudis, bibit magus.

Bibit pauper et egrotus,

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

Parum sexcente nummate
durant cum immoderate

bibunt omnes sine meta,
quamvis bibant men te leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

Io, io, io! ...

III. COUR D'AMOURS 15. AMOR VOLAT UNDIQUE

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

16. DIES, NOX ET OMNIA

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

the settled man drinks, the wanderer
drinks,
the stupid man drinks, the wise man
drinks,
The poor man drinks, the sick man
drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much the cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in
the
book of the righteous.
Io, io, io!

III. THE COURT OF LOVE 15. CUPID FLIES EVERYWHERE

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

16. DAY, NIGHT, AND EVERYTHING

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

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

Tua pulchra facies,
me fey planszer milies,
pectus habens glacies,
a remender
statim vivus fierem
per un baser.

17. STETIT PUELLA

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

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

18. CIRCA MEA PECTORA

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

Mandaliet,
mandaliet,
min geselle
chumet niet.

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

Mandaliet, *etc.*

O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,
great is my grief,
advise me at least,
by your honor.

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

17. A GIRL STOOD

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

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

18. IN MY HEART

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

Mandaliet,
mandaliet,
my lover
does not come.

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

Mandaliet, *etc.*

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

Mandaliet, *etc.*

19. SIE PUER CUM PUELLULA

Sie puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore sucrescente,
pariter e medio
propulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. VENI, VENI, VENIAS

Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza,
trillirivos!

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

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

21. IN TRUTINA

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

May God grant, may the gods grant
what I have in my mind
that I may loose
the chains of her virginity, Ah!

Mandaliet, *etc.*

19. IF A BOY WITH A GIRL

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

20. COME, COME, O COME

Come, come, O come,
do not let me die,
hyrca, hyrce, nazaza,
trillirivos!

Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!

Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. IN THE BALANCE

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

22. TEMPUS EST IOCUNDUM

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

Mea me confortat
promissio,
mea me deportant
negatio.
Oh, oh, oh! etc.

Tempore brumali
vir patiens,
animo vernali
lasciviens.
Oh, oh, oh! etc.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.
Oh, oh, oh! etc.

Veni domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.
Oh, oh, oh! etc.

23. DULCISSIME

Dulcissime, Ah!
totam tibi subdo me!

22. THIS IS THE JOYFUL TIME

This is the joyful time,
O maidens,
rejoice with them,
young men!
Oh, oh, oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

I am heartened
by my promise,
I am downcast
by my refusal.
Oh! oh! oh! etc.

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

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

Come, my mistress,
with joy,
come, come, my pretty,
I am dying!
Oh! oh! oh! etc.

23. SWEETEST ONE

Sweetest one! Ah!
I give myself to you totally

BLANZIFLOR ET HELENA
24. AVE FORMOSISSIMA

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

FORTUNA IMPERATRIX MUNDI

25. O FORTUNA

No. 1 repeated

BLANCHEFLEUR2 AND HELEL
24. HAIL, MOST BEAUTIFUL
ONE

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

FORTUNE, EMPRESS OF THE
WORLD

25. O FORTUNE

No. 1 repeated

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