



London **Philharmonic** Orchestra

**ORFF**  
**CARMINA BURANA**

**HANS GRAF** *conductor*

**SARAH TYNAN** *soprano*

**ANDREW KENNEDY** *tenor*

**RODION POGOSOV** *baritone*

**LONDON PHILHARMONIC ORCHESTRA**

**LONDON PHILHARMONIC CHOIR**

**TRINITY BOYS CHOIR**

# ORFF

## CARMINA BURANA

### Fortuna Imperatrix Mundi

- 1 O Fortuna
- 2 Fortune piango vulnera

### Fortune, Empress of the World

- O fortune *chorus*  
I lament the wounds that Fortune deals *chorus*

### I – Primo vere

- 3 Veris leta facies
- 4 Omnia sol temperat
- 5 Ecce gratum

### Springtime

- The joyous face of spring *small chorus*  
All things are tempered by the sun *baritone*  
Behold the welcome *chorus*

### Uf dem Anger

- 6 Tanz
- 7 Floret silva
- 8 Chramer, gip die varwe mir
- 9 Reie  
Swaz hie gat umbe  
Chume, chum, geselle min  
Swaz hie gat umbe (*reprise*)
- 10 Were diu werlt alle min

### On the Green

- Dance *orchestra*  
The forest flowers *chorus and small chorus*  
Salesman, give me coloured paint *boys' chorus and chorus*  
Round Dance *orchestra*  
They who here go dancing round *chorus*  
Come, come, dear heart of mine *chorus*  
They who here go dancing round *chorus*  
If the whole world were but mine *chorus*

### II – In Taberna

- 11 Estuans interius
- 12 Olim lacus colueram
- 13 Ego sum abbas
- 14 In taberna quando sumus

### In the Tavern

- Seething inside *baritone*  
Once in lakes I made my home *tenor and male chorus*  
I am the abbot of Cockaigne *baritone and male chorus*  
When we are in the tavern *male chorus*

### **III – Cour d'amours**

- 15 Amor volat undique  
16 Dies, nox et omnia  
17 Stetit puella  
18 Circa mea pectora  
19 Si puer cum puellula  
20 Veni, veni, venias  
21 In trutina  
22 Tempus est iocundum
- 23 Dulcissime

### **Court of Love**

- Love flies everywhere  
Day, night and all the world  
There stood a young girl  
In my breast  
If a boy and a girl  
Come, come, pray come  
On the scales  
Pleasant is the season
- Sweetest boy

*soprano and boys' chorus*  
*baritone*  
*soprano*  
*baritone and chorus*  
*baritone and male chorus*  
*double chorus*  
*soprano*  
*soprano, baritone, chorus*  
*and boys' chorus*  
*soprano*

### **Blanziflor et Helena**

- 24 Ave formosissima

### **Blanchefleur and Helen**

- Hail to thee, most lovely

*chorus*

### **Fortuna Imperatrix Mundi**

- 25 O Fortuna (*reprise*)

### **Fortune, Empress of the World**

- O fortune

*chorus*

## ORFF CARMINA BURANA

Carl Orff was a somewhat plural figure within musical modernism. He embraced a wide range of musical styles, looked to the past for his models and fused them within a dramatic idiom. Sadly, Orff did not remain impervious to the political shifts of his time. Having been a vocal adherent of left-wing educational policies in the 1920s, he became entangled within the Nazi machine. At first, the Party was sceptical about his feral cantata *Carmina Burana* (1937). In the wake of its unbridled popularity, however, the Nazis found it convenient to embrace Orff's hit. He was unlikely (and unwilling) to object, making huge sums but forever tainting his music by association.

Orff was born in Munich in 1895. He studied there and worked as Kapellmeister at the city's esteemed Kammerspiele. Drafted into the army during World War I, he was later deemed unfit for service and returned home, splitting his time between studying the music of the 16th and 17th centuries – producing several realisations of works by Monteverdi – and developing new educational processes. He and Dorothee Günther founded the Güntherschule in Munich in 1924, which sought to bring together elements of dance and music, as well as verbal and physical expression. The focus

on community, as well as Orff's interest in the music and culture of the past (not least of Bavarian origin), provided the groundwork for what would become the composer's most popular work.

*Carmina Burana* is a collection of over 250 satirical medieval poems, created by an alcoholic group of clerical students. The texts poke fun at what they see as a hypocritical church, before indulging in erotic fantasy and pondering ideas of fate and fortune. The illustrated manuscript was found in 1803 in the Benedictine monastery of Benediktbeuern and became an important document in Bavarian history and culture. The discovery of these texts coincided with the *völkisch* movement within Romanticism, celebrating the origins of Germany – often aligned with patriotic and anti-urban principles – which were later to become part and parcel of Nazi ideology.

After the premiere of Orff's setting of 24 texts from the manuscript – selected by the composer in collaboration with the classicist Michel Hofmann – the Nazi-endorsed *Völkischer Beobachter* newspaper called the cantata 'Bavarian *Niggermusik*'. But Orff's popularity was unstoppable and

the Nazis quickly adopted the piece. Despite these unshakable associations and Orff's consequent, chilling opportunism, *Carmina Burana* remains an infectious and brilliantly orchestrated work.

Echoing the wheel of fortune that illustrates the original poems and Orff's score alike, the cantata is cyclical, bookended by a poem about the cruel hand of fate. Orff's D minor 'O Fortuna' makes a huge impact, full of chugging rhythms, building to a scorching climax. 'Fortune piango vulnera' can only offer a bruised chant in its wake.

Spring arrives, albeit cast in melancholic colours. The basses' and altos' mournful mantra could not be further from the 'joyous face of spring' described in the text. The tenors and sopranos likewise fail to provide cheer, and the baritone soloist's descriptions of April return to a brooding D minor. Suddenly, the mood breaks, shifting in F major with a jovial 'Ecce gratum'. Here, Orff's jangling orchestrations come to the fore with a five-person percussion section and two pianos.

The next part of the cantata – 'Uf dem Anger' – is more highly charged. The opening dance, tonally stable but Stravinsky-like in its

rhythmic inconsistencies, triggers a waltzing 'Floret silva'. The peasants are clearly on heat and in the sopranos' spry 'Chramer, gip die varwe mir' (moving from Latin into Middle High German) and the harmonically lush humming that follows, sex is never far away. Building to a fanfaric climax in 'Were diu wert alle min', members of the chorus imagine the Queen of England lying in their arms.

'In the Tavern', lustful ambitions have come to nothing and the men are bitter – the upper voices absent from this testosterone-charged section. After the baritone's braying introduction, we hear a swan roasting on the fire. Squealing bassoons and a gruellingly high tenor solo provide a picture of ironic emasculation. The abbot of Cockaigne is having none of it, however, and his 'gesturing and mocking' incantations provoke the riotous drinking song 'In taberna quando sumus'. After such muscularity, Orff moves to the 'Cour d'amours'. This is the domain of a boys' choir and the soprano soloist. The melancholic tone of 'Primo vere' returns; sexual frustration is palpable in the baritone's 'Dies, nox et omnia'. The soprano responds with her coquettish 'Stetit puella', which in turn triggers the virile 'Circa mea pectora'. The tavern brawlers reappear and chase the women in 'Veni, veni,

venias'. Caught, the soprano soloist acquiesces with an amorous but, according to the score, 'always veiled' solo 'In trutina'. With the women having conceded, the soloists, boys, chorus and orchestra join together in 'Tempus est iocundum', a wild carnival of sexual congress, out of which the soprano's leaping 'Dulcissime' appears in orgasmic submission. The chorus greets the virginal heroines Blanche fleur, Helen and Venus, wild bells ring out, but Fortune stamps her foot once more. The wheel has turned, the peasants are powerless and *Carmina Burana* ends just as it began.

*Programme notes* © Gavin Plumley

## **FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)**

### **1 O Fortuna** (*chorus*)

O fortuna,  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat

O fortune!  
Like the moon  
ever changing,  
rising first  
then declining;  
hateful life  
treats us badly  
then with kindness,

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!

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.

## 2 Fortune piango vulnera (*chorus*)

Fortune piango vulnera  
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 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 (Springtime)

## 3 Veris leta facies (*small chorus*)

Veris leta facies  
mundo propinatur,  
hiemalis acies

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;  
dishonoured 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 of his downfall!  
For 'neath the axle of fortune's wheel  
behold Queen Hecuba.

The joyous face of spring  
is presented to the world;  
winter's army

victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que canto celebratur.  
Flore fusus gremio  
Phobus novo more  
risum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore;  
certatim pro bravo  
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 (*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

is conquered and put to flight.  
In colourful 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-coloured 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.

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 vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.  
Ama me fideliter!  
Fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota.  
Quisquis amat taliter,  
volvitur in rota.

## 5 **Ecce gratum** (*chorus*)

Ecce gratum  
et optatum  
ver reducit gaudia,  
purpuratum  
florete pratum,  
sol serenat omnia.  
lamiam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.  
Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam surgit

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.

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

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 Paridis.

## UF DEM ANGER (On the Green)

### 6 Tanz (Dance) (*orchestra*)

### 7 Floret silva (*chorus and small chorus*)

Floret silva nobilis  
floribus et foliis.  
Ubi est antiquus  
meus amicus?  
Hinc equitavit,  
eia, quis me amabit?  
Floret silva undique,  
nach mime gesellen ist mir we.  
Gruonet der walt allenthalben,  
was ist min geselle also lange?  
Der ist geriten hinnen,  
owi, wer sol mich minnen?

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.

The noble forest  
Is decked with flowers and leaves.  
Where is my old,  
my long-lost lover?  
He rode away on his horse.  
Alas, who will love me now?  
The forest all around is in flower,  
I long for my lover.  
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 **Chramer, gip die varwe mir** (*boys' chorus and chorus*)

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 hohlen eren schauen.  
Seht mich an, etc.  
Wol dir, werit, das du bist  
also freudenriche!  
Ich wil dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an, etc.

## 9 **Reie (Round Dance)** (*orchestra*)

### **Swaz hie gat umbe** (*chorus*)

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

### **Chume, chum, geselle min** (*chorus*)

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

Salesman, give me coloured paint  
to paint my cheeks so crimson red,  
that I may make these bold young men,  
whether they will or not, 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, etc.  
Hail to thee, O world that art  
in joy so rich and plenteous!  
I will ever be in thy debt  
surely for thy goodness's sake!  
Look at me, etc.

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

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

Suzer rosenvarwer munt,  
chum un mache mich gesunt.

**Swaz hie gat umbe (reprise) (chorus)**

Swaz hie gat umbe, etc.

**10 Were diu werlt alle min (chorus)**

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

**II – IN TABERNA (In the Tavern)**

**11 Estuans interius (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,

Sweetest rosy coloured mouth,  
come and make me well again.

They who here go dancing round, etc.

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.

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,

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

## 12 **Olim lacus colueram** (*tenor and male chorus*)

Olim lacus colueram,  
olim pulcher extiteram —  
dum cignus ego fueram.  
Miser, miser!

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 joined 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.  
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.

Once in lakes I made my home,  
once I dwelt in beauty —  
that was when I was a swan.  
Alas, poor me!

Modo niger  
et ustus fortiter!  
Girat, regirat garcifer;  
me rogos urit fortiter:  
propinat me nunc dapifer.  
Miser, miser! *etc.*  
Nunc in saltella iaceo,  
et volitare nequeo,  
dentes frendentes video.  
Miser, miser! *etc.*

### 13 Ego sum abbas (*baritone and male chorus*)

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 feristi sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!  
Wafna, wafna!  
Ha, ha!

### 14 In taberna quando sumus (*male chorus*)

In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.

Now I am black  
and roasted to a turn!  
On the spit I turn and turn,  
the fire roasts me through;  
now I am presented at the feast.  
Alas, poor me! *etc.*  
Now in a serving dish I lie  
and can no longer fly;  
gnashing teeth confront me.  
Alas, poor me! *etc.*

I am the abbot of Cockaigne,  
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:  
Wafna, wafna!  
What hast thou done, oh, wicked fate?  
All the pleasures of this life  
thus to take away!  
Wafna, wafna!  
Ha, ha!

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.

Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.  
Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudante,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Bacho mittunt sortem.  
Primo pro nummata vini;  
ex hac bibunt libertini,  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinq̄ies 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 angentibus.  
Tarn 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,

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.  
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 the delinquent brothers,  
nine to the dispersed monks,  
ten times to the navigators,  
eleven to those at war,  
twelve to the penitent,  
thirteen to travellers.  
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 with the serving maid,  
the quick man drinks, the sluggard drinks,  
the white man and the black man drink,

bibit constans, bibit vagus,  
bibit rudus, bibit magus.  
Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater;  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.  
Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes,  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

the steady man drinks, the wanderer drinks,  
the simpleton drinks, the wise man 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 cries be confounded  
and never be numbered among the just.

### III — COUR D'AMOURS (Court of Love)

#### 15 Amor volat undique (*soprano and boys' chorus*)

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

Love flies everywhere  
and is seized by desire.  
Young men and women  
are matched together.  
If a girl lacks a partner,  
she misses all the fun;  
in the depths  
of her heart  
is darkest night:  
it is a bitter fate.

**16 Dies, nox et omnia** (*baritone*)

Dies, nox et omnia  
mihi sunt contraria,  
virginum, colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.  
O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolur,  
attamen consulite  
per voster honor.  
Tua pulchra facies,  
me fey planszer milies,  
pectus habet glacies,  
a remender  
statim vivus fierem  
per un baser.

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 honour.  
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 Stetit puella** (*soprano*)

Stetit puella  
rufa tunica;  
si quis earn tetigit,  
tunica crepuit.  
Eia, eia.  
Stetit puella,  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia, eia.

There stood a young girl  
in a red tunic;  
if anyone touched her,  
the tunic rustled.  
Heigho, heigho.  
There stood a girl  
fair as a rose;  
her face was radiant,  
her mouth like a flower.  
Heigho, heigho.

**18 Circa mea pectora** (*baritone and chorus*)

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, *etc.*  
Vellut deus, vellent dii  
quod mente proposui:  
ut eius virginea  
reserassem vincula.  
Manda liet, *etc.*

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 splendour of lightning  
in the night.  
Manda liet, *etc.*  
May God grant, may the gods permit  
the plan I have in mind:  
to undo the bonds  
of her virginity.  
Manda liet, *etc.*

**19 Si puer cum puellula** (*baritone and male chorus*)

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

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 Veni, veni, venias (*double chorus*)

Veni, veni, venias,  
ne me mori facias,  
hyrcā, hyrcā, nazaza  
trillirivos ...  
Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
oh, quam clara species!  
Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

Come, come, pray come,  
do not let me die,  
hyrcā, hyrcā, 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 In trutina (*soprano*)

In trutina mentis dubi  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo:  
ad iugum tarnen suave transeo.

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

## 22 Tempus est iocundum (*soprano, baritone, chorus and boys' chorus*)

Tempus est iocundum,  
O virgines;  
modo conguadete,  
vos iuvenes.  
Oh, oh, oh,  
totus floreo,  
iam amore virginali

Pleasant is the season,  
O maidens;  
now rejoice together,  
young men.  
Oh, oh, oh,  
I blossom,  
now with pure love

totus ardeo,  
novus, novus amor  
est, quo pereo.  
Mea me confortat  
promissio,  
mea me deportat  
negatio.  
Oh, oh, *etc.*  
Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.  
Oh, oh, *etc.*  
Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.  
Oh, oh, *etc.*  
Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam, pereo.  
Oh, oh, *etc.*

### 23 **Dulcissime** (*soprano*)

Dulcissime,  
ah, totam tibi subdo me!

I am on fire!  
This love is new, new,  
of which I perish.  
My love brings me comfort  
when she promises,  
but makes me distraught  
with her refusal.  
Oh, oh, *etc.*  
In winter time  
the man is lazy,  
in the spring he will turn  
amorous.  
Oh, oh, *etc.*  
My chastity  
teases me,  
but my innocence  
holds me back!  
Oh, oh, *etc.*  
Come, my darling,  
come with joy,  
come, my beauty,  
for already I die!  
Oh, oh, *etc.*

Sweetest boy,  
ah, I give my all to you!

## **BLANZIFLOR ET HELENA (Blanchefleur and Helen)**

### **24 Ave formosissima** (*chorus*)

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

Hail to thee, most lovely,  
most precious jewel  
hail pride of virgins,  
most glorious virgin!  
Hail, light of the world,  
hail, rose of the world!  
Blanchefleur and Helen,  
noble Venus, hail!

## **FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)**

### **25 O Fortuna** (*chorus*)

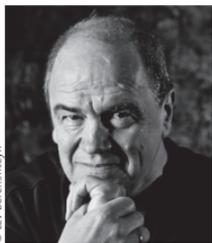
O fortuna!  
velut luna, etc.

O fortune!  
Like the moon, etc.

© 1937 SCHOTT MUSIC, Mainz – Germany. © Renewed 1965. Reproduced by permission. All rights reserved.

## HANS GRAF *conductor*

© Lev Berenshteyn



Hans Graf was Music Director of the Houston Symphony from 2001–13 and is currently the Orchestra's Conductor Laureate. He has also served as Music Director of the Mozarteum Orchester

Salzburg (1984–94), the Calgary Philharmonic Orchestra (1994–2002) and the Orchestre National Bordeaux Aquitaine (1998–2004).

He has conducted most of the leading American orchestras (Cleveland, Philadelphia, New York, Los Angeles, San Francisco and Pittsburgh, among others), and over the past two decades has developed a close relationship with the Boston Symphony Orchestra.

In Europe he has conducted the London Philharmonic, London Symphony, Royal Philharmonic, Hallé, Vienna Philharmonic, Vienna Symphony, Royal Concertgebouw, Budapest Festival and Bavarian Radio Symphony orchestras, and works regularly with the Radio Filharmonisch Orkest Hilversum and the Deutsches Symphonie-Orchester Berlin.

He appears frequently at the major European festivals including Salzburg, Aix-en-Provence and Maggio Musicale, and has conducted at the Vienna State Opera and the opera houses of Paris, Rome, Zurich and Munich.

Hans Graf's discography includes the complete symphonies of Mozart and Schubert; the complete orchestral works of Henri Dutilleux; and the premiere recording of Zemlinsky's opera *Es war einmal*. With the Houston Symphony he has recorded Bartók's *The Wooden Prince*, Zemlinsky's *Lyric Symphony* and Mahler's *Das Lied von der Erde*. His most recent CD was the complete works for viola and orchestra by Paul Hindemith, with Tabea Zimmermann and the Deutsches Symphonie-Orchester Berlin.

Hans Graf studied piano and conducting in Graz, in Siena with Franco Ferrara, in Bologna with Sergiu Celibidache and in Leningrad with Arvids Jansons. He is currently Professor of Orchestral Conducting at the Universität Mozarteum Salzburg.

## SARAH TYNAN *soprano*

British soprano Sarah Tynan is much sought-after on both the opera and concert platforms. Operatic highlights include Manon Lescaut in Henze's *Boulevard Solitude* at Welsh National Opera, Cleopatra in *Giulio Cesare* at Opera North, Sharon Disney in Philip Glass's *The Perfect American* at Teatro Real, Madrid, and English National Opera, Adina in *The Elixir of Love* at Opera Holland Park and Iris in *Semele* at La Monnaie. At ENO she has also sung Marzelline in *Fidelio*, Adina, Sophie in *Der Rosenkavalier*, Ilia in *Idomeneo*, Zerlina in *Don Giovanni*, Susanna in *The Marriage of Figaro* and Tytania in *A Midsummer Night's Dream*.

On the concert platform, Sarah Tynan has sung Mendelssohn's *A Midsummer Night's Dream* at Glyndebourne, Valencienne in *The Merry Widow* with the Philharmonia Orchestra, Campra's *Le carnaval de Venise* with Le Concert Spirituel, Vaughan Williams's *Dona nobis pacem* with the Bergen Philharmonic Orchestra, and *Messiah* with the Bournemouth Symphony Orchestra and Early Opera Company.

In great demand in contemporary repertoire, Tynan has sung Dallapiccola's *Partita* with the BBC Philharmonic, Unsuk Chin's *Kala* with the BBC Symphony Orchestra, and Megan in James MacMillan's *The Sacrifice* at WNO.

## ANDREW KENNEDY *tenor*

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden and a BBC Radio 3 New Generation Artist.

Opera highlights have included Tom Rakewell in *The Rake's Progress* (La Scala, La Monnaie, Opéra de Lyon); Tamino in *The Magic Flute* (English National Opera, Opéra Toulon); Jacquino in *Fidelio* (Glyndebourne Festival); Vere in *Billy Budd* and Peter Quint in *The Turn of the Screw* (Houston Grand Opera); Tito in *La clemenza di Tito* (Opéra de Lyon, Oper Frankfurt); Count Almaviva in *The Barber of Seville* (ENO, Welsh National Opera) Oedipus in *Oedipus Rex* (Den Norske Opera) and Ferrando in *Così fan tutte* (Teatro Reggìo di Torino, Glyndebourne on Tour).

Andrew appears regularly at the BBC Proms and with all the major BBC orchestras, as well as the London Philharmonic, London Symphony, Philharmonia, Royal Liverpool Philharmonic, Hallé, Tonhalle Zürich, St Louis Symphony, Bamberg Symphony, Lucerne Festival, Helsinki Philharmonic, Swedish Radio and Monteverdi orchestras. Equally passionate about song repertoire, he enjoys successful partnerships with pianists Julius Drake, Roger Vignoles, Iain Burnside and Malcolm Martineau.

## RODION POGOSSOV *baritone*

Born in Moscow, Rodion Pogossoff was a member of the Lindemann Young Artist Programme at the Metropolitan Opera in New York, and made his Carnegie Hall debut singing Stravinsky's *Renard* conducted by James Levine.

Now at the peak of his career, he performs regularly at prestigious venues including the Metropolitan Opera, where he has sung Guglielmo in *Così fan tutte*, Figaro in *The Barber of Seville* and Papageno in *The Magic Flute*. Other roles in his repertoire include the title roles in *Eugene Onegin* and *Don Giovanni*, Belcore in *The Elixir of Love* and Blansac in *La scala di seta*. In Europe he maintains a special relationship with the Hamburgische Staatsoper and has also performed in Frankfurt, Toulouse, Bilbao, Oviedo and Bologna.

In the UK he has performed at the Glyndebourne Festival, and as a recitalist has sung in a concert dedicated to Tchaikovsky at Covent Garden conducted by Antonio Pappano. He has also given recitals at the Amsterdam Concertgebouw, Suntory Hall in Tokyo and the Vancouver Recital Society.

Rodion has recorded a solo recital disc featuring songs by Rachmaninov, Mahler, Tchaikovsky and Grieg, released by EMI.

## TRINITY BOYS CHOIR

Trinity Boys Choir is the school choir of Trinity School, Croydon, an independent day school for boys and sixth form girls, and has been directed by David Swinson since 2001.

The boys frequently appear on such prestigious stages as the Royal Opera House, Covent Garden; Glyndebourne Festival Opera; English National Opera; and at various opera houses abroad including the Opéra-Comique, Paris; La Fenice, Venice; and at the Aix-en-Provence Festival. The Choir is especially well-known for its role in Britten's *A Midsummer Night's Dream*, in which it has appeared in over 150 professional performances and on a Warner DVD, a Virgin Classics CD and a Glyndebourne own-label CD.

On the concert platform, the Choir is regularly invited to perform at the BBC Proms, and was honoured to take part in Her Majesty the Queen's 80th Birthday Prom at the Royal Albert Hall in 2006. The boys have performed with all the major London orchestras, and with Sir John Eliot Gardiner and his Monteverdi Choir in Spain, Germany, Italy and the UK. Trinity Boys Choir has also been invited to perform in Vienna with the Vienna Boys Choir, as well as throughout Europe and Asia.

## LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is known as one of the world's great orchestras with a reputation secured by its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Distinguished conductors who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham include Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003 and became Principal Conductor in September 2007. The London Philharmonic Orchestra has been Resident Symphony Orchestra at Southbank Centre's Royal Festival Hall since 1992 and there it presents its main series of concerts between September and

May each year. In summer, the Orchestra moves to Sussex where it has been Resident at Glyndebourne Festival Opera for 50 years. The Orchestra also performs at venues around the UK and has made numerous tours to America, Europe and Japan, and visited India, Hong Kong, China, South Korea, Australia, South Africa and Abu Dhabi.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski. [lpo.org.uk](http://lpo.org.uk)



## LONDON PHILHARMONIC CHOIR

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms. It has performed under some of the world's most eminent conductors – among them Pierre

Boulez, Sir Mark Elder, Sir John Eliot Gardiner, Bernard Haitink, Vladimir Jurowski, Kurt Masur, Sir Roger Norrington, Sir Simon Rattle, Klaus Tennstedt and Sir Georg Solti.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.

[lpc.org.uk](http://lpc.org.uk)



## CARL ORFF (1895–1982)

### 60:09 Carmina Burana

#### Fortuna Imperatrix Mundi

- 01 2:40 O Fortuna  
02 2:47 Fortune piango vulnera

#### I – Primo vere

- 03 3:37 Veris leta facies  
04 2:21 Omnia sol temperat  
05 2:47 Ecce gratum

#### Uf dem Anger

- 06 1:52 Tanz  
07 3:18 Floret silva  
08 3:33 Chramer, gip die varwe mir  
09 4:41 Reie  
Swaz hie gat umbe  
Chume, chum, geselle min  
Swaz hie gat umbe (*reprise*)  
10 0:54 Were diu werlt alle min

#### II – In Taberna

- 11 2:22 Estuans interius  
12 3:19 Olim lacus colueram  
13 1:32 Ego sum abbas  
14 3:10 In taberna quando sumus

#### III – Cour d'amours

- 15 3:18 Amor volat undique  
16 2:23 Dies, nox et omnia

- 17 1:52 Stetit puella  
18 2:10 Circa mea pectora  
19 0:54 Si puer cum puellula  
20 1:00 Veni, veni, venias  
21 2:09 In trutina  
22 2:19 Tempus est iocundum  
23 0:44 Dulcissime

#### Blanziflor et Helena

- 24 1:52 Ave formosissima

#### Fortuna Imperatrix Mundi

- 25 2:35 O Fortuna (*reprise*)

**HANS GRAF** *conductor*

**SARAH TYNAN** *soprano*

**ANDREW KENNEDY** *tenor*

**RODION POGOSSOV** *baritone*

**LONDON PHILHARMONIC ORCHESTRA & CHOIR**

**TRINITY BOYS CHOIR**

**Neville Creed, Gillian Plummer** *chorus masters*

**Pieter Schoeman** *leader*

*Recorded live at Southbank Centre's*

**ROYAL FESTIVAL HALL, London**