

entrée



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orff | carmina burana
wiener philharmoniker | previn

entrée

carl orff (1895–1982)

carmina burana

cantiones profanae | secular songs
weltliche gesänge | chants profanes

fortuna imperatrix mundi

- | | | |
|---|---------------------------|------|
| 1 | 1. o fortuna | 2'46 |
| 2 | 2. fortune plango vulnera | 3'01 |

I. primo vere

- | | | |
|---|-----------------------|------|
| 3 | 3. veris leta facies | 4'15 |
| 4 | 4. omnia sol temperat | 2'24 |
| 5 | 5. ecce gratum | 2'47 |

uf dem anger

- | | | |
|----|---|------|
| 6 | 6. tanz | 1'45 |
| 7 | 7. floret silva nobilis | 3'27 |
| 8 | 8. chramer, gip die varwe mir | 3'28 |
| 9 | 9. reie
swaz hie gat umbe
chume, chum, geselle min
swaz hie gat umbe | 4'53 |
| 10 | 10. were diu werlt alle min | 0'55 |

II. in taberna

- | | | |
|----|-----------------------------|------|
| 11 | 11. estuans interius | 2'23 |
| 12 | 12. olim lacus colueram | 3'40 |
| 13 | 13. ego sum abbas | 1'25 |
| 14 | 14. in taberna quando sumus | 3'14 |

III. cour d'amours

- | | | |
|----|--------------------------|------|
| 15 | 15. amor volat undique | 3'33 |
| 16 | 16. dies, nox et omnia | 2'26 |
| 17 | 17. stetit puella | 2'09 |
| 18 | 18. circa mea pectora | 2'11 |
| 19 | 19. si puer cum puellula | 1'05 |
| 20 | 20. veni, veni, venias | 1'03 |
| 21 | 21. in trutina | 2'28 |
| 22 | 22. tempus est iocundum | 2'22 |
| 23 | 23. dulcissime | 0'39 |

blanziflor et helena

- | | | |
|----|-----------------------|------|
| 24 | 24. ave, formosissima | 1'59 |
|----|-----------------------|------|

fortuna imperatrix mundi

- | | | |
|----|---------------|------|
| 25 | 25. o fortuna | 2'41 |
|----|---------------|------|

barbara bonney, *soprano*

frank lopardo, *tenor*

anthony michael-moore, *baritone*

arnold schoenberg chor

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medieval song in the new look

Where has this music not been used? Beyond the concert hall, it has served as an effective intrada to boxing matches, the Knights of the Round Table tore through the greenwood to its stirring sounds in the film *Excalibur* and a few years ago it was used to sell chocolate in a television commercial.

Did Carl Orff ever dream that his *Carmina Burana* would be so successful? Hardly. He was not in the least interested in supporting advertising, popular sport or popular cinema. Though he lived to see his work conquer the concert halls of the world, he was not able to experience more than the beginnings of its incorporation – particularly that of the opening chorus “O Fortuna” – into the media culture.

What is so fascinating about this music is unquestionably the more or less subliminal impression it makes of being strangely modern and at the same time

age-old, the feeling it provides of having to do with ancient folk tunes which nevertheless seem to be “purpose-made”, composed. This ambivalence has underlain audience responses to *Carmina Burana* ever since its première in 1937. There is the famous anecdote of a Chinese concert-goer who enthused about it with the words: “Splendid! Sounds just like in Peking five thousand years ago!”

The history of the work begins on Maundy Thursday in the year 1934. On that day Orff came across an edition of the now famous early 13th-century collection of medieval poems – drinking and love songs – known as *Carmina Burana* (Songs from Beuren), after the Benedictine monastery of Benediktbeuern near Munich where the manuscript was found. The original melodies had been lost in the course of the centuries and the collection had thus far only interested literary specialists. Orff studied the texts and set

them to music of his own. The ideas came to him in a flash of inspiration while he read them: “Immediately a new work, a stage work with singing and dancing choruses, took shape in my mind as I perused the illustrations and texts”, the composer recalled.

The full title of the work is “Cantiones profanae cantoribus et choris cantandae comitandibus instrumentis atque imaginibus magicis” – “secular songs for solo singers and choirs to be sung to accompanying instruments and magical pictures”. The magical aspect resides chiefly in the pre-Christian heathen symbolism. The main graphic image is the wheel of Fortuna, the goddess of chance, symbolizing the circular movement of fate. It gives rise in the course of the work to three main themes around which the world seems to revolve as in a ritual: the onset of spring (and the awakening of love), the unbridled indulgence in the pleasures of eating and drinking, and the glorification of love. The latter culminates in a hymn-like invocation of Venus, the goddess of love, before the wheel comes full

circle textually and musically with a repetition of the opening chorus, which now brings the work to a close.

The fact that the original *Carmina Burana* manuscript was found in a monastery is very simply explained. In the Middle Ages the clergy were the only people who could write, so that the archiving and preservation of texts was the exclusive domain of the monks. Their activities were not confined to monastic writings: as custodians of culture in general, they collected whatever literary material that came their way – whether ecclesiastical or not. Umberto Eco paid homage to this tradition in his highly popular novel *The Name of the Rose*.

The poets who wrote the *Carmina Burana* were wandering minstrels, itinerants of dubious morals who lived by stealing and the presentation of shows of buffoonery and tumbling feats. As outlaws they were literally in constant mortal danger, liable to be arrested at any time and thrown into a dungeon or even worse. Their songs present a colourful panorama of the age.

Orff was born into a Bavarian family of military officers and scholars. At the time he encountered the *Carmina Burana*, he had just made his name as a music teacher. No German institution involved with elementary music education can today do without the "Orff'sches Schulwerk", which uses playful methods to introduce even very young children to music. The composer had always been fascinated by the primitive, elemental aspects of music; he involved himself intensively with early music, and reconstructed early compositions, among them Monteverdi's *Orfeo*, one of the very first operas in history. His *Carmina Burana*, too, was originally intended for the stage, the première in Frankfurt having taken the form of a ballet. The work has aroused experimental zeal in a long line of stage directors ever since and some interesting attempts have been made to stage it as an opera, but the concert version has prevailed.

After *Carmina Burana*, Orff went on exploring ways of renewing the timeless

truths of theatre. He wrote two fairy-tale operas, *The Wise Woman* and *The Moon*, and created *Trionfi*, a comprehensive triptych of "triumphs" combining *Carmina Burana* with *Catulli carmina* and *Trionfo di Afrodite*, which are based on classical texts. Finally he resorted exclusively to great poets of ancient Greece and in *Antigone*, *Oedipus the Tyrant* and *Prometheus* created musical versions of classical dramas by Sophocles and Aeschylus.

However, none of his other works ever became as popular as *Carmina Burana*. In the mid-1930s Orff himself could not yet know just how much acclaim it would receive, yet it was clear to him that the work signalled the beginning of a new creative phase. In a letter to his publisher he therefore wrote: "You can pulp whatever I have so far written and whatever you have unfortunately printed. *Carmina Burana* marks the beginning of my collected works!"

Oliver Buslau

(Translation: Janet & Michael Berridge)

mittelalterliche gesänge im neuen gewand

Wo ist diese Musik schon überall erklungen: Nicht nur im Konzertsaal war sie zu hören, nein, auch im Boxring diente sie als wirkungsvolle Einzugsfanfare, im Fantasy-Film *Excalibur* preschten die Ritter der Tafelrunde zu ihren aufpeitschenden Klängen durch grüne Wälder, und in einem Werbespot sollte mit ihrer Hilfe vor einigen Jahren Schokolade an den Mann gebracht werden.

Ob sich Carl Orff diesen Siegeszug seiner *Carmina Burana* hätte träumen lassen? Wohl kaum. Ihm lag nichts daran, Werbung, Massensport oder populäres Kino zu unterstützen. Als sein Werk die Konzertsäle der Welt zu erobern begann, hat er selbst nur in Anfängen miterlebt, welchen Boom das Stück und vor allem der Eingangschor »O Fortuna« einmal auslösen sollten.

Was die Menschen so fasziniert, ist ohne Frage der mehr oder weniger unterschwellige Eindruck, dass diese Musik auf

seitsame Weise modern und zugleich uralte klingt, das Gefühl, man habe es mit alten Volksweisen zu tun, die aber trotzdem wirken, als seien sie »gemacht«, also komponiert: Dieses schwer einzuordnende Gemisch von Empfindungen prägt das Bild des Publikums von den *Carmina Burana* seit deren Uraufführung im Jahr 1937. Berühmt ist die Anekdote von einem chinesischen Gast, der eine Aufführung mit den Worten kommentiert haben soll: »Herrlich! Das klingt wie in Peking vor fünftausend Jahren!«

Die Entstehungsgeschichte des Werks beginnt am Gründonnerstag des Jahres 1934: An diesem Tag fiel Orff eine Ausgabe der berühmten Sammlung mittelalterlicher Gedichte und Trink- und Liebeslieder in die Hände, die als *Carmina Burana* (»Lieder aus Beuren« nach dem Aufbewahrungsort der Handschrift im Kloster Benediktbeuern) bis dahin nur Kennern alter literarischer Quellen be-

des chants du moyen-âge revus par le XX^e siècle

Où n'a-t-on pas entendu cette musique: elle a quitté la salle de concert pour servir de fanfare exaltante saluant l'entrée des boxeurs sur le ring, accompagner, dans le film féerique *Excalibur*, de ses accents haletants les folles chevauchées des chevaliers de la Table ronde à travers des forêts verdoyantes et, voici quelques années, soutenir un spot publicitaire pour une marque de chocolat.

Carl Orff eût-il jamais rêvé d'un tel triomphe pour ses *Carmina Burana*? Il est permis d'en douter. Il se souciait peu de servir de soutien musical à la publicité, à un sport de masse ou à un film grand public. Lorsque son œuvre entama la conquête des salles de concert du monde entier, il ne vécut que les tout premiers signes de l'énorme engouement que les *Carmina Burana* et le chœur introductif «O Fortuna», surtout, allaient susciter.

Cette fascination du public naît, à vrai dire, de l'impression plus ou moins con-

sciente que cette musique présente, bizarrement, des accents tout à la fois modernes et archaïques, ainsi que du sentiment que l'on entend là d'anciennes mélodies populaires qui font toutefois l'effet d'être «fabriquées», autrement dit composées. Cet écheveau d'impressions où il est difficile de mettre de l'ordre caractérise l'image que se fait le public des *Carmina Burana* depuis leur création en 1937. On connaît cette anecdote à propos d'une personnalité chinoise qui, à l'issue d'un concert, aurait dit: «Magnifique! C'est la musique que l'on entendait à Pékin il y a cinq mille ans!»

C'est le jeudi saint de l'année 1934 que germa l'idée de cette œuvre: ce jour-là, Orff tomba sur une édition du célèbre recueil de poèmes, de chants d'amour et chansons à boire du Moyen-Age, jusqu'alors connu uniquement des spécialistes de la littérature médiévale sous le nom de *Carmina Burana* («Chants de Beuren», d'après le nom du lieu où était conservé

le manuscrit: le monastère de Benedikt-beuern). Orff étudia les textes dont les mélodies originales s'étaient perdues au fil des siècles et en réécrivit la musique. L'idée s'imposa à lui, à la lecture des textes, comme une vision: «J'eus tout de suite devant moi l'idée d'une œuvre nouvelle, rapporte-t-il plus tard, une œuvre scénique avec des chœurs de chanteurs et de danseurs, inspirée uniquement des tableaux et des textes».

«Cantiones profanae cantoribus et choris cantandae comitandibus instrumentis atque imaginibus magicis», dit le titre complet de l'œuvre, soit «Chants profanes pour solistes et chœurs avec accompagnement d'instruments et d'images magiques». Cet élément magique fait référence à la culture païenne, antérieure au christianisme: le signe le plus marquant en est la roue de Fortuna, déesse de la chance symbolisant le cours cyclique du Destin. Il en découle, dans l'œuvre, trois grands groupes de thèmes autour desquels semble graviter l'univers, à l'image d'un jeu rituel: le réveil du printemps (et avec lui de l'amour), l'abandon aux plaisirs du vin et

de la bonne chère, et la glorification de l'amour qui culmine dans l'invocation hymnique à Vénus, déesse de l'amour, avant que le cycle ne se conclue, sur le plan thématique et musical, par la reprise du chœur introductif.

Le fait que les *Carmina Burana*, dont le manuscrit date du XIII^e siècle, aient été conservées dans un couvent s'explique par une raison historique simple: au Moyen-Age, les moines étaient les seuls à savoir écrire et les seuls à se préoccuper de la conservation des textes. Leur intérêt ne se cantonnait pas au petit univers circonscrit par les murs du monastère. En véritables gardiens de la culture, ils se préoccupaient de tout ce qui pouvait, de quelque manière que ce soit, être noté – qu'il s'agisse de spiritualité ou non. Le roman d'Umberto Eco, *Le Nom de la rose*, est un hommage à ces aspirations humanistes, qui a connu un immense succès.

Les auteurs des *Carmina Burana* étaient des musiciens ambulants, vagabonds, gens de sac et de corde qui vivaient de larcins, de bouffonneries et de tours de passe-passe, exposés à un péril constant car, hors-la-loi,

ils pouvaient à tout moment être arrêtés, jetés dans un cachot et subir d'autres châtements plus sévères encore. Leurs chants offrent un tableau bigarré de leur époque.

Lorsque Orff, né au sein d'une famille bavaroise d'officiers et de savants, découvrit les *Carmina Burana*, il venait de se faire un nom comme pédagogue musical. Aucune école de musique allemande ne saurait, aujourd'hui, se passer de la «méthode Orff» qui permet, par le jeu, d'initier les enfants à la musique dès leur plus jeune âge. Les aspects originels, élémentaires de la musique ont toujours intéressé le compositeur: il a étudié de manière intensive la musique ancienne, reconstitué des compositions des débuts de la musique occidentale, dont l'*Orfeo* de Monteverdi, l'un des tout premiers opéras. Les *Carmina Burana* furent elles aussi, à l'origine, conçues pour la scène, et données sous forme de ballet lors de la création à Francfort-sur-le-Main. L'œuvre demeure pour les metteurs en scène un défi constant. Toutefois, malgré quelques tentatives intéressantes de la présenter sous forme d'opéra, elle est le plus souvent donnée dans sa version de concert.

Après les *Carmina Burana*, Orff explora d'autres possibilités de rénover la présentation des vérités éternelles du théâtre: il composa deux opéras féeriques, *Die Kluge* et *Der Mond*, et intégra les *Carmina Burana*, en leur adjoignant les *Catulli carmina* et *Trionfo di Afrodite*, d'après des textes d'auteurs de l'Antiquité, à un vaste triptyque. Il se saisit enfin des grands auteurs de la Grèce antique et, dans *Antigonae*, *Œdipe le Tyran* et *Prométhée*, traita à l'opéra les drames classiques de Sophocle et d'Eschyle.

Mais aucune de ses autres œuvres ne devait atteindre la popularité des *Carmina*. Orff lui-même ne pouvait, au milieu des années trente, que la pressentir, mais il savait alors parfaitement qu'avec les *Carmina* s'ouvrait une nouvelle période de sa carrière musicale. Aussi écrit-il, dans une lettre à son éditeur demeurée célèbre: «Tout ce que j'ai écrit jusqu'ici et que, malheureusement, vous avez imprimé, vous pouvez le mettre au pilon. C'est avec les *Carmina Burana* que s'ouvre le recueil de mes œuvres!»

Oliver Buslau

(Traduction: Christian Hinzelin)

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.

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.

the soul of man
is urged towards love
and joys are governed
by the boy-god.

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

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

5. 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 rigours of winter. Ah!

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.
Quisquis amat taliter,
volvitur in rota.

5. Ecce gratum

5 Ecce gratum
et optatum
Ver reduct gaudia:
purpuratum
florete pratum,
Sol serenat omnia.
Iam iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia. 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!
He has ridden off!
Oh! Who will love me? Ah!

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. Ah!

Gloriantur
et letantur
in melle dulcedinis
qui conantur,
ut intantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis. Ah!

UF DEM ANGER

6 6. Tanz

7. Floret silva nobilis

7 Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus? Ah!
Hinc equitavit!
Eia, quis me amabit? 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 colour

Shopkeeper, give me colour
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 honour.

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!

Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle also lange? Ah!
Der ist geriten hinnen,
o wî, wer sol mich minnen? Ah!

8. Chramer, gip die varwe mir

8 Chramer, 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!

Minnet, tugentliche man,
minnecliche vrouwen!
Minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.

Seht mich an, etc.

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

Seht mich an, etc.

9. Reie

9 Swaz hie gat umbe,
daz sint alles megede,
die wellent ân man
alle disen sumer gan. Ah! Sla!

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

Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round etc.

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 to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.

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

Suzer rosenvarwer munt,
chum und mache mich gesunt,
chum und mache mich gesunt,
suzer rosenvarwer munt.

Swaz hie gat umbe, etc.

10. Were diu werlt alle min

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

II. IN TABERNA

11. Estuans interius

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

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.

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.

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 fertus 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
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

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!
Haha!

* Decius: the invented Saint of dice-throwers

12. Olim lacus colueram

Cignus ustus cantat:

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

Miser, miser!
Modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogas 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

13 Ego sum abbas Cucaniensis,
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna

post vesperam nudus egredietur,
et sic nudatus veste clamabit:

Wafna! Wafna!
quid fecisti sors turpissima?
nostre vite gaudia
abstulisti omnia!
Haha!

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.

14. In taberna quando sumus

14 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,
quinque 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.

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,
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 they 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 io io io io io!

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit 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.

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

III. COUR D'AMOURS

15. Amor volat undique

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

16. Dies, nox et omnia

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

17. A girl stood

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

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

18. In my heart

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.

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

Mandaliet, etc.

17. Stetit puella

17 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

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

Mandaliet,
mandaliet,
min geselle
chômet niet.

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

Mandaliet, etc.

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

19. Si puer cum puellula

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

20. Veni, veni, venias

20 Veni, veni, venias,
ne me mori facias,
hyrca, hyrce, 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

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

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.

22. Tempus est iocundum

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

Mea me confortat
promissio,
mea me deportat
negatio.
Oh, oh, 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. Sweetest one

Sweetest one! Ah!
I give myself to you totally!

BLANCHEFLEUR* AND HELEN

* Heroine of a popular medieval saga

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

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.

23. Dulcissime

²³ Dulcissime! Ah!
Totam tibi subdo me!

BLANZIFLOR ET HELENA

24. Ave, formosissima

²⁴ 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

²⁵ 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.

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!

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
cordum pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!



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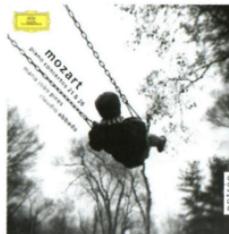
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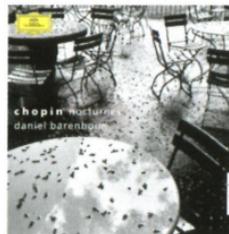
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