

Carl Orff
CARMINA BURANA
 Robert Shaw
 Atlanta Symphony Orchestra & Chorus

- Orff: O Fortuna from Carmina burana 5:18
- Orff: Carmina Burana: Fortune plango vulnere 2:42
- Orff: Carmina Burana: Veris leta facies 4:06
- Orff: Carmina Burana: Omnia sol temperat 2:27
- Orff: Carmina Burana: Ecce gratum 2:48
- Orff: Carmina Burana: Tanz 1:44
- Orff: Carmina Burana: Floret silva nobilis 3:24
- Orff: Carmina Burana: Chramer, gip die varwe mir 3:20
- Orff: Carmina Burana: Reie (Orchestra) and Songs 4:15
- Orff: Carmina Burana: Were diu werit alle min
- Orff: Carmina Burana: Estuans interius 2:30
- Orff: Carmina Burana: Olim lacus colueram 3:27
- Orff: Carmina Burana: Ego sum abbas 1:37
- Orff: Carmina Burana: In taberna quando sumus 3:19
- Orff: Carmina Burana: Amor volat undulque 3:31
- Orff: Carmina Burana: Dies, nox et omnia 2:25
- Orff: Carmina Burana: Stetit puella 1:52
- Orff: Carmina Burana: Circa mea pectora 2:04
- Orff: Carmina Burana: Si puer cum puellula
- Orff: Carmina Burana: Veni, veni, venias
- Orff: Carmina Burana: In tulna 2:14
- Orff: Carmina Burana: Tempus est locundum 2:17
- Orff: Carmina Burana: Dulcissime
- Orff: Carmina Burana: Ave formosissima 1:34
- Orff: Carmina Burana: O Fortuna 2:30
- Hindemith: Symphonic Metamorphosis Allegro 4:12
- Hindemith: Symphonic Metamorphosis Burlesk, Scherzo 7:31
- Hindemith: Symphonic Metamorphosis Andantino 3:35
- Hindemith: Symphonic Metamorphosis Marsch 4:38



Carl Orff: **CARMINA BURANA** Robert Shaw
 Atlanta Symphony Orchestra & Chorus

LIM UHD 073



Audith Hogen
 soprano

Hakan Hagegard
 bassoon

William Brown
 choir

Atlanta Boy Choir



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In 1847 Johannes Andreas Schmeller published the complete collection of Latin and German songs released to the public on the secularization of the monastery at Benediktbeuern in 1803. He called the codex *Carmina Burana* ... songs from the *beuern* (in Latin, *burana*) district. From this single collection, a representative survey of the Latin lyric poetry of the twelfth and thirteenth centuries has been possible, notably in our time with the setting of twenty-five of the lyrics by the Bavarian composer, Carl Orff.

Benediktbeuern is located about forty miles from Munich where, on July 10, 1895, Carl Orff was born, the only son in a Bavarian family of army officers. He was educated in Munich with Beer-Walbrunn and Hermann Zilcher; later with Heinrich Kaminski as his principal teachers and in his early years studied piano, organ, cello and percussion. He is, nonetheless, considered virtually self-taught, particularly in the craft of composition.

From 1913 until 1935, the year of *Carmina Burana*, he wrote a substantial number of songs and songcycles to texts by many of the great German poets. In addition, beginning in that year, there are listings of choral works, operas and pieces for orchestra including a large symphonic work with soloists and choir. All of these, and those written in succeeding years were repudiated by the composer when his *beuern* songs established him as a composer of substance. His decision to suppress these varied works reflected a conviction that they were not representative of his true gifts, with extravagantly overdeveloped harmonies and elaborate, dense instrumentation betraying a debt to the late-Romantic tradition.

Rhythm is the principal characteristic of Orff's work since the writing of *Carmina*

Burana. In 1930 Orff began what was to be a tryptich of contemporary settings of ancient love poems, medieval drinking songs and texts from Greek and Roman mythology with *Catulli Carmina* (Songs of Catullus), a setting of seven Latin texts for unaccompanied choir. These he revised extensively and expanded in 1943 when they were published with the subtitle *Ludi scaenici* (staged scenes). After the first performance of the second in the trilogy, here recorded, he wrote to his publisher in 1937: "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin." *Trionfo di Afrodite* (The Triumph of Aphrodite), introduced in 1953, under Herbert von Karajan at LaScala, Milan concluded what the composer called simply, *Trionfi*.

Carmina Burana, subtitled a "scenic cantata," is a setting of twenty-live poems and student songs in medieval Latin and Low German, further subtitled *Cantiones profanae contoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (Secular songs for soloists and chorus, accompanied by instruments and supplemented by scenery). Though the cantata is seldom staged, initial performances varied widely with location and producer (in Hamburg as a cosmological music-drama, in Vienna as an epic of the world theatre, in Dresden and Stuttgart as a country manor "Minnespiel," in Darmstadt as a Hessian-Bavarian peasant play, and in Berlin as an allegorical medieval mystery play). By general agreement the staging and language of contemporary presentations have been fixed with the release of the film, made in the '50s under the composer's supervision. Conductor Robert Shaw took advantage of the availability of this film in the Goethe Institute in Atlanta for the performances which preceded this recording in the matter of guidance for the songs sung in German. For the Latin text, Mr.

Shaw requested from the Institute and its classical scholar, Jeffrey Dubin, a line-by-line translation of all possible variants in meaning and interpretation. Based on this research, Mr. Dubin created a new translation (used in this recording) and showed Mr. Shaw that the probable Latin in use at the time of the composition of the poems was closest to "Italian" Latin.

In accordance with his own poetic idea, Orff arranged the selection of twenty-five poems into three parts: 1. *Im Frühling* (In Springtime) and *Uf dem Anger* (On The Lawn); 2. *In Taberna* (In the Tavern) and 3. *Cour d'Amours* (Court of Love) with the intensely dramatic concluding *Blanziflor et Helena*. The whole is enclosed within the powerful *Fortuna* chorus ("Fortuna, imperatrix mundi!") repeated at the close. This form reveals the composer's debt to the tradition of not only the Passion dramatization but also the realization of the Jesuit play. Orff's general optimistic theme is reflected in man's brave acceptance of every setback in life as set forth in the poems.

The *Fortuna* chorus, with its emphasis on piano and timpani is followed by No.3, *Veris leta facies*; the bird-call at the outset suggests the yearly re-awakening of the earth from winter's grip No.5, *Ecce gratum* begins with a typical Gregorian chant motif, varying unexpectedly to a swinging, staccato allegretto tempo. NO.6 is the first in the section titled *Uf dem Anger* with settings in low German of three poems: *Chramer, gip die varwe mir, Reie* with chorus; *Swaz hie gat umbe* and *Were diu werlt aile min*.

After the peasant spring feast comes *In Taberna*, with highly original orchestration suggesting a stage setting; No. 11, *Estuans interius* has elements of Italian opera; No. 12, *Olim lacus colueram* and succeeding *Ego sum abbas* graphically depict the bawdy,

drunken prosody and No. 14, *In taberna* the irony and parody of Orff's imagination ... Stravinsky seen through Orff's spectacles, according to one commentator.

No. 15, *Amor volat undique* has a freshness and purity which contrast markedly with the sensuality and coquetry of the middle section. No. 16, *Dies nox et omnia* is a study of persiflage and cunning –but also of truth – psychologically penetrating and expressed in the purest melody. No. 18, *Circa mea pectora* suggests an aspect of Stravinsky's style, with the piano used percussively, above which the choir sings "quasi à cappella." No. 21, *In Trutina* is one of the most refined in the Court of Love section ... with the soprano singing phrases which might well have originated in Italian or French verismo opera. The final chorus, *Blanziflor et Helena* is of Dionysiac intensity, a stirring expression of jubilation with a suggestion of the ecstasy to come in *Trionfo di Afrodite*. Orff then returns to the *O Fortuna* poetry of the opening, rounding off his paean to life and love.

Though Carmina Burana has for years been regarded as highly suggested, if not almost pornographic in content, it is in the final section alone that the chorus and soloists are requested to sing "forthright" lines. Robert Shaw observes that what is written "between the lines" is more the imagination of the reader or listener than that actually contained in the poetry.



Carl Orff
CARMINA BURANA

in a new translation by
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for Jeanne
omnibus formosior



INTRODUCTION

Fortune, Empress of the World

1 *O Fortuna* (Chorus)

and *O Fortuna, velut luna*

25 *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

O fortune like the moon,
you ever wante
but to regain
your former circumstance;
life's equally fain
to decimate
as reenstate
the mind with games of chance,
prosperity
and penury
reversing with a glance.

Imense and futile fate,
uneasy ground
safety unsound
mistakenly awaited,
to your wheel I'm bound;
you've hidden your face
denied your grace,

EINLEITUNG

Fortuna, Kaiserin der Welt

1 *O Fortuna* (Chor)

and *O Fortuna, wie der Mond*

25 *entschwindest du*
und nimmst du zu
stehst immerfort nie still;
auch das Leben wie im Nu
nimmt dir's ab,
gibt's dir knapp,
spielt mit dem Geist ein Glücksspiel.
Reichheit
und Knappheit,
im Augenblick änderst du viel.

Du Schicksal, so immens und arg,
an dich bin ich gebunden,
hab keinen Schutz gefunden
vergebens dich erwartet;
steh' auf unebnem Grunde.
Verdeckt ist dein Gesicht
du gönnst mir Gnade nicht,

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
cordis pulsum tangite,
quod per sortem
sternit fortem
mecum omnes plangite.

2 *Fortune plango vulnera* (Chorus)

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

for sorrow was I slated,
I've lost the knack
this barren back
shows what you've perpetrated.

Unknown to me remain
salvation's lot,
of virtue aught;
equally loss and gain
await the hangman's knot.

This very hour
fails my power,
my pulse beats on the wane —
fortune's a knave
to impale the brave,
all weep now for my pain.

Fortune's blows do I lament,
my eyes, with weeping, red,
to find her favors but for rent
and she, the harlot, fled.
True to form is her intent
all riches to impart,
and then flee with your every cent
and leave you there to smart.

Once I sat aloft, secure,
on Lady Fortune's throne,
thinking her favors would endure,
but now stripped to the bone.
Once was I full fatly grown,
massaged and manicured,
My former self's now overthrown,
my misery, assured.

mit Sorg' werd ich gemartert.
Verloren ist mein Glück,
es zeigt mein blosser Rück'
was du mir angetrachtet.

Mir unbekannt verbleibe
der Rettung Heil
der Tugend Eil';
Verlust, Gewinn sind beide
bald an dem Henkerseil.

In dieser Stunde
fühl ich die Wunde,
mein Puls schlägt nur ganz schwach -
Fortuna, du Schlechte
nimmst mir die Mächte,
Alles beklagt mein Weh und Ach.

2 *Fortune plango vulnera* (Chor)

Fortunas Hiebe beklage ich,
mein Aug' vom Weinen rot,
daß sie nicht wahrlich liebte mich
nun lief die Hure fort.
Bleibt ihrem Ruf stets ganz getreu,
gibt dir Geld zum verprassen
nimmt dir dann alles ohne Scheu,
um dich im Stich zu lassen.

Einst saß ich hoch und recht bequem
auf Frau Fortunas Thron,
dacht, sie sei mein für's ganze Leben
nun ist der Spott mein Lohn.
Einst ging mir's gut und angenehm,
war rund, massiert und schön,
Jetzt seufzt die Seele, kommt das Beben,
es kränket mich der Hohn.

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

PART I

In Springtime

3 *Veris leta facies* (Small Chorus)

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

Flore fusus gremio
Phebus, novo more
risum dat, hoc vario
iam stipate 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.

Fortune's wheel slowly turns
and leaves me sorely bowed,
since Fortune's warmth increasing burns
the thoughtless overproud.
Let high seated potentates
the wheel's script discern:
His royal person and his mate's
collected in an urn.

Of Spring's fair-countenanced delight
the world entire drinks,
harsh Winter's frost is put to flight,
sharp ice recedes and shrinks.
In her gaily pied attire
Flora now holds reign,
praised throughout the world entire
in sweet-canticed refrain.

Steeped in flowers upon her breast,
Phoebus, as befits the hour,
does laugh to find himself caressed
by flower after flower.
Zephyr wafting from the West
breathes fragrance through the bower —
O let us hasten Love's behest,
concede his every power.

Now the tuneful nightingale
trills forth her melody,
now the flower-resplendent vale
revels in variety.
The winged flocks ascend the air
throughout the pleasant lea,
there maidens' song abounds. There
joy reigns all the day.

Fortunas Rad dreht langsam sich
und beugt mich tief und krumm,
denn ihre Wärme brennet mich
weil stolz ich bin und dumm.
Ihr hohen Häupter, seht wie ich
die Warnung zeig herum.
Auf dem Rad steht: wer königlich
wird Staub in einer Urn'.

Erster Teil

3 *Veris leta facies* (Kleiner Chor)

Die ganze Welt trinkt hochvergnügt
des Frühlings Pracht und Zier,
der harte Winter ist besiegt
es weicht das Eis von hier.
Flora beherrscht das Erdenrund
in fröhlichem Gewand
und wird mit süß klingendem Mund
gelobt im ganzen Land.

Die Brust mit Blumen sanft umschmeichelt,
muß Phoebus leise lachen,
wie jede Blüte zart ihn streichelt
die Stund' ihm süß zu machen.
Zephyr bringet Nektardüfte
vom Westen, regt die Triebe,
O eilt euch, durch die zarten Lüfte
ergetet euch der Liebe.

Nun singt die frohe Nachtigall
die schönsten Melodien,
wo das grüne, kühle Tal
kann prächtig voll erblühen.
Die Vogelschar schwebt in der Höh'
über den schönen Wiesen,
wo Jungfrauen ich tanzen seh'
und singen von tausend Genüssen.

4 *Omnia sol temperat* (Baritone)

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

Rerum tanta novitas
in sollemni 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 tora.

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.

The sun rules over everything,
piercing and delicate,
fresh April bids the world to sing
of its renewed estate.
Young men's spirits are rallying,
when thoughts are thus elated,
the boyish god is on the wing,
let one and all be mated.

Spring's exalted renovation
does everywhere reside,
Spring commands no jubilation
excluded or denied.
When Spring embarks you on the wanton
paths she has supplied,
see that your true and only one
strays not from by your side.

So cherish me with all your heart,
such is the love I feel,
no greater love could I impart,
no truer love reveal.
Even times when we're apart
your presence is no less real,
who loves, and love's with such a heart
lies wracked upon the wheel.

Anticipated
variegated
Spring bursts into sight,
long desired
violet-fired
fields abound with light.
Let sorrows take to flight!
Summer's heat
marks the retreat
of Winter's barren blight.

4 *Omnia sol temperat* (Baritone)

Die Sonne wärmet ringsumher
alles, zart und voller Glut,
und der April lockt uns nunmehr
zu besingen die frische Amut.
Der jungen Männer Mut und Sinn
Kupido entfacht in Schaaren,
Gedanken gehn zur Liebe hin,
laßt uns einander paaren.

Der Frühling will überall regieren
macht alles wieder neu,
will, daß wir freudig jubilieren
und ohne jede Scheu.
Wenn dich der Frühling auf den Pfad
bringt, den sie dir gegeben,
laß deine treu und einz'ge Magd
begleiten dich durchs Leben.

Mit ganzem Herzen geb dich hin,
wie ich die Liebe spür,
kein' höhere Lieb steht mir im Sinn,
dir wahre Lieb ich schwör.
Selbst wenn wir einst getrennt uns finden
seh ich dein Bild vor mir.
Wer liebet, liebt von Herzensgründen,
fühlt Schmerzen wegen ihr.

5 *Ecce Gratum* (Chor)

Seht, der schöne,
lang ersehnte
Frühling kehrt nun wieder,
hell purpur
blüht die Flur
die Sonne strahlt hernieder.
Laßt die Sorgen schwinden!
Sommers Glut
macht alles gut
läßt Winters End' verkünden.

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 Paridis.

On the Lawn

6 *Dance* (Orchestra)

7 *Floret silva nobilis* (Large and Small Chorus)
Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?

Floret silva undique
nah mime gesellen ist mir we.
Gruonet der wald allenthalben,
was ist min geselle also lange?
Der ist min geriten hinnen,
O wi, wer sol mich minnen?

Flee frost and snow
away they go
together with the rest,
Spring's growing thirst
e'en now is nursed
at fragrant Summer's brest.
His life is dreariest
who, in restraint
resists, a saint
to Summer's warm behest.

They rejoice
raise high their voice
In love's elated manner,
whose foremost choice
it is to hoist
Love's decorated banner.
Be Love then our commander —
that we elated
be equated
with princely Alexander.

The noble woods bloom,
scent the air with perfume,
Ah, where shall I find
that old lover of mine?
He has galloped away—
wo will love me, now, say?

The forest blossoms far and wide
and I yearn for my lover.
When woods turn green on every side
will I my love recover?
He's levft as fast as he can ride—
will I of all love be denied?

Eis und Schnee
verschmelzen, gehn
zusammen mit dem Rest;
der Winter flieht
und saugen sieht
man Frühling an Sommers Brust.
Dessen Leben ist trübe,
der nicht lebe
sich nicht begeben
unter des Sommers Joch der Liebe.

Es jubeln
und schwelgen
im honigsüßen Reis,
die sich mühen
und die sehen
Cupidos edlen Preis.
Auf Venus' Geheiß, würdig
wollen wir jubeln
und schwelgen
sind Paris ebenbürtig.

Auf dem Rasen

6 *Tanz* (Orchester)

7 *Floret silva nobilis* (Großer und kleiner Chor)
Die edlen Wälder blühn'
atmen aus ihr Parfüm,
ach wo soll er sein
der alte Liebste mein?
Er ist davongeritten;
wer liebt mich, hört mein Bitten.

Die Waldesblüten fern und nah
und ich dem Liebsten harnten.
Wenn Wälder grünen hie und da
kann ich ihn jetzt erwarten?
Er ritt so schnell er konnt'
ist mir kein Lieb' gegönnt?

8 *Chrumer, gip die varwe mir* (Sopranos and Chorus)

Chrumer, 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!

Minnnet, tugentliche man
minneclike vrouwen!
Minne tuot iu hoch genuot
unde lat iuch in hohen eren schouwen.
Wol dir, werlt, daz du bist
also freudenriche!
Ich will dir sin undertan
durch din liebe immer sicherliche.

9 Round Dance (Orchestra) and Songs (Chorus)

Swaz hie gat umbe

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

Chume chum geselle min

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

Shopkeeper, please, a bit of pink
my features to enhance,
the more to make the young men think
sweet thoughts of gay romance.
Look upon me
young men
and be held in my trance!

Make love, good men
and women, all,
answer love's enobling call.
Flourish your felicity.
Hail, world, to thee,
be joyed, I pray,
my will is ever to obey,
accept your bounties day by day.

Here are maidens in the round,
their dancing feet but touch the ground,
they'd like to go the Summer through
with lovers having nought to do!

Come, pretty maid of mine,
I wait for you, I pine,
I wait for you, I pine,
Come, pretty maid to mine.

8 *Chrumer, gip die varwe mir* (Sopräne und Chor)

Krämer, gib die Farbe mir,
daß ich mein' Wangen röte,
damit ich den jungen Mann
zur Minnelieb' verführen kann.

Seht mich an,
junger Mann!
Laßt mich euch gefallen!

Liebet, tugentlicher Mann
und liebliche Frauen!
Liebe macht euch hohen Mut
laßt euch in hohen Ehren schauen.
Wohl dir, Welt, du bist gut
und so freudenreich!
Ich sei dir ewig undertan
durch deine Liebe sicher, reich.

9 Rundtanz (Orchester) und Leider (Chor)

Swaz hie gat umbe

Was sich hier dreht im Reigen fein,
das sind alles Mägdlein,
die wären gern mit einem Mann
diesen ganzen Sommer lang!

Komm, komm, mein Geliebter

Komm, komm, mein Geliebter,
ich erwarte dich voll Sehnen,
ich erwarte dich voll Sehnen,
komm, komm, mein Geliebter.

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

- 10 *Were diu werit alle min* (Chorus)
Were diu werit alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chūnegin von Engellant
lege an minen armen.

PART II

In the Tavern

- 11 *Estuans interius* (Baritone)
Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia
levis 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.

Sweet rosey-colored mouth
relieve me of my pain,
relieve me of my pain,
Sweet rosey-colored mouth.

Were the world entire mine
from the ocean to the Rhine,
the whole of it would I forsake
that mighty England's queen awake
in my arms intertwined.

Storming with indignation,
afflicted past relief,
my sorrow lacks remission,
I question all belief:
this is my mortal element
will one day come to grief,
plaything to the blustering winds,
as brittle as a leaf.

When choosing a location,
the wise man will select
a bedrock as foundation,
his interests to protect,
but I, the fool, am washed along,
in my own refuse wrecked,
a firm and solid footing
I everywhere neglect.

Süsser rosenfarb'ger Mund,
komm und mache mich gesund,
komm und mache mich gesund,
süsser rosenfarb'ger Mund.

- 10 *Were diu werit alle min* (Chor)
Wäre die Welt alle mein
von dem Meere bis zum Rhein,
alles würd' ich lassen
könnt ich die Königin von England
in meinen Armen küssen.

Zweiter Teil In der Taverne

- 11 *Estuans interius* (Bariton)
Innerlich vergehend
vor heft'gen Zornes Schmerz
mit Bitterkeit erglühend
befrage ich mein Herz:
ist dies mein sterblich Element
zu Staub werd ich vertilgt,
ein Spielzeug für den rauhen Wind,
ein Blatt, tot und verwelkt?

Wie es der weise Mann verkündet,
muß man auf festen Felsen baun
wenn man ein Fundament sich gründet,
der Zukunft somit gut zu traun.
Doch ich, ein Narr, werd' hingezogen
in meinem eignen Schmutz
in eines Flusses raschen Wogen,
find weder Halt noch Schutz.

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

Mihi cordis gravitas
res videtur gravis,
iocus est amabilis
dulciorque favis.
Quicquid Venue 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 *Olim lacus colueram* (Tenor and Male Chorus)

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.
Miser, miser,
modo niger
et ustus fortiter.

To what then do I compare?
to a skipperless craft,
to a bird tumbling through air
blown away by the draft;
no chains are there to bind me,
no keeper holds the key,
I seek such as remind me
of my depravity.

I consider the troubled thought
to sport *mal apropos*,
sweet dissolution is my lot,
what better way to go?
What Venus bids her favorite rake
(let dullards sleep the day)
I'll not disdain to undertake,
a consummate roué.

The road abounds with ample vice:
each will I sample twice.
Virtue's a chore I've no need for,
I'll pay damnation's price.
To self-indulgence do I turn,
salvation's promise spurn —
roast my soul, take Satan his toll,
the flesh is my only concern.

Once I lived by the river's tide,
formerly most glorified,
while as a swan I did abide —
Alack, alack,
now roasted black
from side to side.

Ich treib ziellos dahin
wie ein Schiff ohne Steuermann,
wie ein leichter Vogel
auf Lüften sich tragen kann.
Keine Fesseln können mich binden,
es hält mich auch kein Schloß,
Leut' meines Schlages will ich finden,
das ist fürwahr mein Los.

Ein schwer betrübtes Herz
erscheint mir unbequem,
mach lieber einen Scherz,
's ist süß und angenehm;
was Venus mir gebietet,
das tue gerne ich,
mit wem sie weilt, sie hütet,
nur keinen Taugenicht.

Ich wandle auf dem schlechten Weg,
gleich wie es Art der Jugend,
das Laster mich am Nacken hat,
ich pfeife auf die Tugend!
Die Wollust ist's, sie bet ich an,
nach Heil dürste ich nicht -
Entreiß die Seele mir, Satan,
versorg nur leiblich mich.

12 *Olim lacus colueram* (Tenor und Männerchor)

Einst schwamm ich hin auf blauen Seen,
einst war ich herrlich anzusehn,
als Schwan war ich so schön -
O Schmerz, o Schmerz,
bin nun geschwärzt,
geröstet bis zum Herz.

Girat, regirat gracifer,
me rogus urit fortiter,
propinat me nunc dapifer.
Miser, miser,
modo niger
et ustus fortiter.

Nunce in scutella iaceo,
et volitare nequeo.
dentes frendentes video:
Miser, miser,
modo niger
et ustus fortiter.

- 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 versperam nudus egredietur,
et sic denudatus veste clamabit:

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

- 14 *In taberna quando sumus* (Male Chorus)
In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur
si quid loquar, audiatur.

Slowly I'm turned by the Maître D,
I'm scorched as black as I can be,
garnished with slips of greenery —
Alack, alack,
now roasted black
most piteously.

Here I lie upon the platter,
that once I flew now doesn't matter,
teeth now greet me at full clatter —
Alack, alack,
no turning back,
could anything be sadder?

I'm tavern abbot of Cucany,
with drinkers keep I company,
a gambler's is my pedigree.
Who seeks me for dice at early morn
will by night of shirt and shorts be shorn.
And thus denuded will he mourn:

Wafna, wafna!
O infamous fate, I am forlorn,
joy's former estate
is turned to scorn!

When we order up a round,
we disavow six feet of ground,
but rush to gaming, place our bet,
at this you'll find us in a sweat.
What goes on here in the pub
amid the coin and chug-a-lug,
be this the scene that you seek out,
it's this that I would speak about.

Langsam mich nun der Koch umdreht,
ich bin verbrannt wie es nur geht,
mit Grünzeug gestopft und zugenäht -
O Schmerz, o Schmerz,
bin nun geschwärzt,
geröstet bis zum Herz.

Hier liege ich auf einem Teller,
kann nicht mehr fliegen, keinen Heller,
hör' Zähne klappern immer schneller -
O Schmerz, o Schmerz,
bin nun geschwärzt,
geröstet bis zum Herz.

- 13 *Ego sum abbas* (Bariton und Männerchor)
Ich bin der Abt im Schlaraffenland,
alle Trinker sind mir wohlbekannt,
auch Glücksspieler werd ich genannt.
Wer Würfel spielt mit mir am Morgen
geht heim bei Nacht mit großen Sorgen:
nackt, ohne Kleidung schreit er dann:

Wehe, Weh!
Böses Schicksal, was hast du getan?
Alle Freuden meines Lebens
namst du mir, es ist vergebens!

- 14 *In taberna quando sumus* (Männerchor)
Wenn wir in der Taverne sind,
fragen wir nicht nach Tod und Sünd',
wir eilen zum Spiel
und schwitzen viel.
Was in der Taverne vor sich geht,
man Geld gewinnt, trinkt, Spiele dreht,
das lohnt sich zu erfragen,
hört zu, ich will's euch sagen.

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,
novies 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 clericus,
bibit ille, bibit illa,
bibit servus cum ancilla.
Bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

One and all they drink and game,
they live a life that knows no shame,
those who trust in a gambler's knack
depart the game with a barren back,
some leave the premises very well healed,
others leave naked in sack cloth concealed.
No one there of death thinks twice
when for the drinks they roll the dice.

First they roll to see who pays —
to that their cups they freely raise;
they drink next to all who captive dwell
and third to those alive and well,
fourth to their Christian brethren,
fifth to the dearly departed. Amen!
Sixth to vain sisters as years take their toll,
seventh to foresters out on patrol.

Eighth to such brothers as don't give a damn,
ninth to the absentees out on the lam,
tenth to sea captains addicted to sailing,
eleventh to rioters, ranting and railing,
twelfth to the rueful who penance pay,
thirteenth to the backpacking émigré,
as much to the papacy as to the king,
they untiringly drink to everything.

Host and hostess unstintingly pour,
there's nothing the parson or soldier likes more,
they drink, one and all, irrespective of gender,
the table-top wiper and sweetmeat vendor,
They drink, the swift and slow of wit,
whether black or white doesn't matter a bit,
drink the steadfast and dissipated,
the ignorant and doctorated.

Mancher spielt und mancher trinkt,
mancher kennt keine Scham,
wer spielt und das Glück ihm nicht winkt
verliert seinen ganzen Kram.
Mancher kleidet sich hier fein,
andere gehn in' Sack hinein.
Den Tod fürchtet hier keiner,
man würfelt und schafft Wein her.

Zuerst den Weinspendern ein Hoch
drauf trinken alle frei,
dann auf die Gefangenen noch,
dreimal: auf die Lebenden, jucheil!
Viermal: auf die Christenheit,
fünfmal: auf auf die seelig Verstorbenen,
sechsmal: auf lose Schwestern im langen Kleid,
siebenmal: auf die zum Dieb Gewordenen.

Achtmal: auf den perversen Klosterbruder,
neunmal: auf Mönche, hier und da verstreut,
zehnmal: auf Seemänner am Ruder,
elfmal: auf Raufbolde von gestern und heut',
zwölfmal: auf die ihrer Buße Harrenden,
dreizehnmal: und die auf Reisen Fahrenden.
Auf den Papst wie auf den König
trinken sie und scher'n sich wenig.

Es trinkt die Herrin, es trinkt der Herr,
auch der Soldat, der Pfaffe um so mehr,
es trinkt ein jeder, ob Mann oder Frau,
der Knecht tut's wie die Magd genau,
ob er geschwind, liegt faul auf dem Ohr,
es trinkt der Weiße, es trinkt der Mohr,
der Seßhafte trinkt wie der Vagabund,
es trinkt der Weise, der geistig Ungesund'.

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.

PART III
The Court of Love

- 15 *Amor volat undique* (Soprano and Chorus of Boys)
Amor volat undique,
captus est libidine.
Iuveness, iuvenecule
coniunguntur merito.

Siqua sine socio,
caret onni gudio;
tenet noctis infima
sub intimo
ordis in custodia:
fit res amarissima.

Drinks the poor man in failing health,
prodigal son gone to waste with his wealth,
the aging man and pubescent lad
cannot recall how much they've had,
the prelate, deacon, mother and hag,
sisters and brothers are all in the bag.
They drink irrespective of gender or years,
they drink till it gurgles inside of their ears.

Six hundred cups is a meager amount
for those who long since have lost track of the count,
And so they imbibe with no limit to set,
as gladly they'd swim in *sans* regret;
thus decent folk do chew us out,
degrade the indigent devout —
Let those who demean us be disgraced,
from the rolls of righteous men erased.

Love flies about the world entire
o'ertaken by his own desire.
Young men and women, aware of it,
are joined together, as is fit.

If any maid lack her companion,
lacks she all her heart to gladden,
enclosed, instead, within her breast
she chambers dreaded night's bequest.
This fate is the bitterest.

Es trinkt der Verbannte, der Unbekannte,
der alte Mann, auch der Knabe fängt an,
es trinkt der Bischof und der Dekan,
es trinkt die Schwester mit dem Bruder,
es trinkt die Ahne, es trinkt die Mutter,
es trinken alle ohne End,
es trinken hundert, vielleicht tausend.

Kaum reichen die sechshundert Becher
zu stillen den Durst der frohen Zecher.
Trinken ohne Hemmung, ohne Maß,
machen heiter einander nass;
die guten Leute rügen uns
mit unsrer schlechten Lebenskunst.
Verflucht sein sie, die uns so schmähen,
solln' nie ins Buch der Gerechten eingehen.

DRITTER TEIL
Der Hof der Liebe

- 15 *Amor volat undique* (Sopran und Knabenchor)
Amor fliegt um die ganze Welt
stills sein Verlangen wie's ihm gefällt.
Jünglinge und Mädchen fühlen das,
vereinen sich in rechtem Maß.

Die ohne einen Liebsten ist,
versämet alle Freuden,
und in ihrem Herzen ist es wüst
wie dunkler Nacht Gewitter.
Dies Schicksal ist sehr bitter.

16 *Dies, nox et omnia* (Baritone)

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

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

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

17 *Stetit puella* (Soprano)

Stetit puella
rufa tunica:
siquis eam tetigit,
tunica crepuit.
Eia.

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

Break of day, dark of night,
the whole world holds me in its spite,
the converse maidens keep
so pains me that I weep,
so fills me up with sighs,
with fears beyond disguise.

O my comrades, have your fun,
and mock the likes of one undone,
Ah, pity the wretch that I've become,
great is my grief,
bring me relief
by what honor you've won.

The very beauty of your face
makes myriad tears down my cheeks race,
no heart, but ice is in its place.
The remedy
to rally me.
a kiss, please, by your grace.

There stood a girl
in crimson gowned;
the dress if but touched
breathed a rustling sound.
Eia!

There stood a girl
exquisitely posed;
her complexion a flower,
her moth red as rose.
Eia!

16 *Dies, nox et omnia* (Bariton)
Tag und Nacht, die ganze Welt
scheinen gegen mich gestellt,
Gespräche der Mädchen, zusammengesellt,
machen mich weinen
und seufzen wie keinen
erfüllen mit Furcht mich und Pein.

O ihr Freunde, ihr scherzt,
und verhöhnt mich, das schmerzt,
zerbricht mir mein armes Herz,
groß ist die Pein,
ach ratet mir fein,
bei eurer Ehre allein.

Wenn ich dein schönes Antlitz seh'
wein tausend Tränen ich, ach je,
dein Herz ist aus Eis, es tut mir weh.
Komm, meine Wund'
mach mir gesund
mit einem Kuß von deinem Mund.

17 *Stetit puella* (Sopran)

Es stand ein Mädchen
im roten Gewand;
wenn man es berührte mit der Hand,
raschelte es sanft.
Eia!

Es stand ein Mädchen
in verlockender Pose;
ihr Antlitz strahlte,
ihr Mund wie eine Rose.
Eia!

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

19 *Si puer cum puellula* (Sextet)

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

20 *Veni, veni, venias* (Double Chorus)

Veni, veni, venias,
ne me mori facias,
hyrcra, hycrc, nazaza,
trillirivos . . .

Alas that my heart
with sighs falls apart
in longing for thy beauty—
O how the sighs undo me.

Manda liet,
manda liet,
my beloved I call
she comes not at all.

Your eyes dance with light
than the sun's own more bright
like lightning resplendent
that dazzles the night.
May one and all the gods consent
to grant my spirit's fond intent
that she depart my company
unchained from her virginity.

If lad and maid slip away
for a moment's bit of play,
happy is their embrace
as passion increasing
puts shame to disgrace.
Then is sport past words to tell,
arms, limbs, and lips and all pell-mell.

Come, please come, do not delay
else am I undone this day,
hyrcra, hycrc, nazaza
trillirivos . . .

18 *Circa mea pectora* (Bariton und Chor)

Ach wie mein Herz
mit Seufzern und Schmerz
nach deiner Schönheit sehnet sich -
Ach bald vergehe elend ich.

Manda liet,
Manda liet,
mein Geliebter
kommt nicht.

Deine Augen strahlen hell
leuchten wie die Sonne,
wie der Blitzstrahl glühen grell,
erhellen die Nacht mit Wonne.
Mögen uns alle guten Götter bescheiden
was mir nun im Sinne steht,
will ihr die Fesseln der Unschuld wegschneiden,
eh' sie wieder von mir geht.

19 *Si puer cum puellula* (Sextett)

Wenn ein Knab' mit einem Mädchen
weilet in dem Kämmerlein,
welch seliges Zusammensein.
Wächst die Leidenschaft dabei
sind sie ihrer Scham ganz frei,
beginnt ein unbeschreiblicher Sport
der Glieder, Arme, Lippen allerort.

20 *Veni, veni, venias* (Doppelchor)

Komm, o komm, ach komme schon,
laß mich nicht zugrunde gehn,
hyrcra, hycrc, 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* (Soprano)
In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

[22] *Tempus est iocundum* (Soprano, Baritone and Chorus)
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.

Face, flawless, fair
exquisite hair
neck, fragrant, bare
all past compare!

More rosey than the rose,
no whiter lily grows,
fairer than all the rest,
in you I'm ever blessed!

My mind's twin contrariety
does lay the equal claim to me
of lusty love or chastity.
But what I see, *that!* I select
and to the yoke submit my neck;
let it my every thought direct.

Dear maidens, the season
now does call,
rejoice young bachelors
one and all.

Oh, oh, oh — I flower from head to toe,
now with maidens' love
am I aglow,
nw love is this
that lays me low.

I thrill to think his
wish I'll grant,
grieve to consider
that I shan't.

Antlitz, makellos und schön,
dein Haar, wie herrlich anzusehn,
dein Nacken duftet und ist bar,
alles an dir ist wunderbar!

Rosiger noch als die Rose,
kein' weißere Lilie auf dem See,
schöner bist du als sie alle
immerdar wirst mir gefallen.

[21] *In trutina* (Sopran)
Ach Zweifel stehen mir im Sinn,
mich zieht's zum ein und andern hin,
ob heiß liebend oder keusch ich bin.
Doch was ich seh', das wähle ich,
dann unters Joch begeben mich;
daß meine Gedanken fügen sich.

[22] *Tempus est iocundum* (Sopran, Bariton und Chor)
Ihr lieben Mädchen heut
ruft euch die Jahreszeit,
ihr Junggesell'n, erfreut
euch all, es ist so weit.

O, o, o - ich blüh' von Kopf bis Fuß,
mit der Mädchen Liebe nun,
erglüh ganz mit Genuß.
Eine neue Liebe ist's,
der ich mich ergeben muß.

Es reizt mich so,
seinen Wunsch zu erfüllen,
und kümmert mich,
würd ich ihn nicht stillen.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

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

[23] *Dulcissime* (Soprano)
Dulcissime,
totam tibi subdo me!

Blanziflor and Helena

[24] *Ave formosissima* (Chorus)
Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar
ave mundi rosa,
Blanziflor et Helena,
Venue generosa.

[25] **Fortune, Empress of the World**
O Fortuna (Chorus)
see libretto on track [1]

All Winter long
man perseveres,
by Spring his lust
is in arrears.

Virginity
I'd cast away,
but innocence
won't let me stray.

Come joyously
my only one,
come, else am I
this day undone.

Boy most sweet,
To you I give myself complete!

Hail to thee, most beautiful,
gem, exceeding rare.
Hail, O grace of maidenhood,
maid beyond compare.
Hail shining light of all the world,
Hail rose of earth entire,
Blanziflor and Helena
Venus generosa.

Den ganzen Winter lang
wartet der Mann beständig,
doch kommt der Frühling entlang,
ist seine Lust unbändig.

Jungfräulichkeit
kann ich gehen lassen,
doch meine Unschuld
wird mich nicht verlassen.

Komm nun vergnügt,
meine Einzige, heran.
Komm, sonst ist es
um mich getan.

[23] *Dulcissime* (Soprano)
Du lieber Süßester,
dir geb ich ganz mich her!

Blanziflor und Helena

[24] *Ave formosissima* (Chor)
Heil sei dir, du schönster
Edelstein so rar.
Heil dir, liebliche Jungfrau,
Mädchen wunderbar.
Heil dir, Licht der ganzen Welt,
Heil dir, Rose, immerdar,
Blanziflor und Helena
Venus generosa.

[25] **Fortuna, Kaiserin der Welt**
O Fortuna (Chor)
siehe Libretto auf Seite [1]

Original Album

Carmina Burana CD-60056

Recording Producer: **Robert Woods**

Recording Engineer: **Jack Renner**

Recorded in Symphony Hall, Atlanta Memorial Arts Center, November 16 - 18, 1980 Digital Recording Processor: **Soundstream**

Production Assistance: **Elaine Martone**

Art Director: **Ray Kirschensteiner**

Cover Illustration: **Mark Krieger**

During the recording of the digital masters and the subsequent transfer to disc, the entire audio chain was transformerless. The signal was not passed through any processing device (i.e., compression, limiting, or equalization) at any step during production.

This Album

Producer: **Winston Ma**

Re-mastering Engineer: **Michael Bishop**, Five/Four Productions, Ltd., Ohio, USA

Mastering format: **Ultra High Definition 32-bit Mastering**

Manufacturing and final testing: **PureFlection**
PureFlection is FIM's proprietary precision replication process.

Date: **June, 2013**

Graphic Design: **Chi-Ho Yeung**, Touch Communication, Vancouver, BC, Canada

Liner Note Editing: **Kevin Kroeker**, WordSmart, Vancouver, BC, Canada

Jacket Printing: **Wilkin Printing & Sourcing**, Hong Kong

CD Replicated in the USA

(P) & (C) Telarc International Corporation (CD- 60056)

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Produced and marketed by First Impression Music, Inc., USA

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Pure Election Pure Election

The essence of a precision replication process for CD manufacturing

I am always excited to share with you the results of my experience in searching for the best musical reproduction. Now, I am convinced that after three decades of research and experimentation, I have finally realized my dream of extending the producer's control to the final stage of CD production.

To begin, let me review for you the general process of creating a CD.

The production of a CD involves three major steps:

Recording

Choosing music, musicians, recording engineers, venue, equipment, recording format and editing

Mastering

Selecting the mastering engineer and format; this step also includes the producer's decisions on aesthetic refinements for a given recording

Manufacturing

Securing the services of the best CD replication manufacturer

Crafting the glass master for the disc

Replication of the disc

Ensuring quality control

Which is more important?

All three steps are of course important, but the last one, dealing with the final product, is most critical in delivering the quality that audiophiles desire.

The producer controls most of the **Recording** and **Mastering**, and can direct his team to achieve his goals. He can manipulate the sound of the recording and subsequent mastering again and again until he is satisfied with the result.

In most cases, however, the producer does not control the outcome of the final step, **Manufacturing and replication** of the CD. This problem has long been a quandary for me. While the producer can ensure optimal sound quality during the Recording and Mastering processes, it is not usually possible for him to do so with the manufacturing, or for that matter, replication. The final DDP master of the recording is instead sent to the CD replication plant, and the producer simply waits for the final product. He might request test samples, but if the sound is not to his satisfaction, it does not necessarily follow that he is able to change the result. One of the primary reasons for this breakdown is the industry practice in which non-manufacturing staff are not permitted to oversee or even participate in the

final manufacturing and replication of the CD. In the unusual event that a producer is allowed to participate in manufacturing, his presence will still not result in the sound he desires, because the process is computer-controlled. That is that. The manufacturer invariably says that every disc is replicated within the specifications of the computer, and is in accordance with the system.

It is true that some years ago, when CD replication was controlled by dedicated machines, the sound was generally quite good, particularly from some celebrated manufacturing plants. However, since the industry has moved to hard-drive based replication for reasons of economy and efficiency, I have had a difficult time finding CDs whose sound satisfies me.

In my previous publications, I have discussed various mastering formats for Redbook 16/44.1 CD production, such as HDCD, XRCD, XRCD24, SACD, K2 HD, DXD and currently the UHD. I have used all these formats; in fact, I debuted some of them on an international basis. According to my modest but applied knowledge, I feel that the UHD 32-Bit mastering format should be my final mastering technology for the Redbook. To go further, I would need to find a completely new technology. Hence, *FIM* will use the UHD mastering format for the foreseeable future – which means that in the near-term, any significant gains could only be made in the processes of manufacturing and replication.

Accordingly, I am elated that I have finally found a

better CD production process: our **Pure Reflection** process. With this method, *FIM* UHD CDs now sound undeniably better than previously!

The name "Pure Reflection" is intended to express our goal for sound quality; "Precision Replication" describes the technical aspects of the new process that allow us to achieve that goal. To express the relationship between our purpose and our method, we have combined together the prefixes of these two phrases, creating a double meaning. Hence our logo: **PureReflection**.

Now, let me explain the details.

When we have finalized the mastering of a recording (Step 2, above), we move to the process of CD manufacturing.

My first priority at this point is to locate a factory that offers the latest technologies throughout its entire production chain, from the best A-grade polycarbonate materials, to testing and accurate quality control tools. The factory must produce a detailed specification report which ensures the discs produced demonstrate the same quality as our original recording. This factory must also welcome *FIM*'s participation in the replication process.

To assure us of the best results, we have enlisted the help of one of the most experienced mastering engineers in the industry to craft the glass disc for the final replication process. I continually maintain close rapport with him, as well as the original recording engineers, the mastering engineers and the manufacturer to achieve consensus regarding

musicality and the sound spectrum to which we need to adhere.

Our glass mastering-disc engineer maintains expertise in the latest technologies: he currently uses a special blu-ray recordable mastering thermal process technique to create small smooth grooves which result in precision fidelity. He is meticulous in ensuring the best track pitch and the distance between the spiral of the pits, to reduce the amount of noise the tracking servo in the drive picks up from adjacent tracks, thus ensuring the best parameters on Cross Talk (XT) by minimizing the servo noise of the Drive during playback of the replica results.

To further ensure the best quality, *FIM* stipulates the most extensive test specification requirements. To offer an example, our Ultimate Disc Collector (UDC) and Master Edition (UDM) series are considered to be exceptionally detailed; we conduct numerous tests and include an individual test spec sheet in every CD package, showing the true specifications in our four categories: Block Error Rate, the C1, C2 and CU check results. (Please refer to the UDC or UDM spec sheet on our web site.)

However, we can now show in every CD booklet the full spectrum of specifications of a given CD in the following categories:

- BLER (17 items)
- BERL (9 items)
- Physical (6 items)
- Jitter (6 items)

E22 Graph and
BLER Graph

The attached report is the true test specification of the check result of this album LIM UHD 073 CARMINA BURANA.

Mr. Tom Whitworth, President of *Synchronicity Mastering Services*, is one of the most celebrated glass mastering engineers in the industry. He has kindly written a summary about CD-CAT parameters and their values, and how they impact a disc's performance. His analysis includes variables such as jitter, block error rate and the like. We shall publish the full content of his paper on our web site in due course.

Our good friends at *Five/Four Productions* – Thomas Moore, Michael Bishop and Robert Friedrich – felt that the concept of UHD 32-Bit *PureFlection* suggested something organic, the transformation of a superior sound into something truly exceptional, yet in a natural manner, enhancing the experience without interfering in it.

Please relax a bit and listen to the new sound. You may feel that you are closer to the soul of the music, just as our friends at *Five/Four* perceived.

Winston Ma

Winston Ma
January, 2013

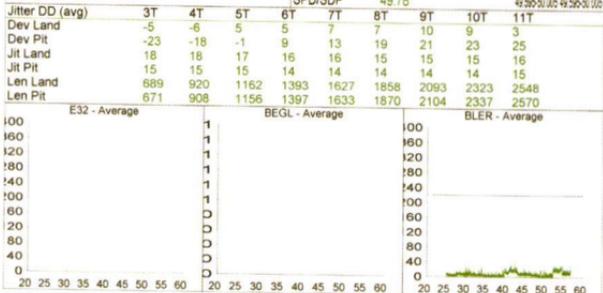
Fim Precision Replication Report



Production Name: LIM UHD 073 CARMINA BURANA
 Production Number: I.2
 Module(s): 1 - MLH694, 3 - MLH681
 Module Type(s): Sa3 Advanced
 Test Template: CD Complete
 Test Result: PASS
 Date: 7/2/2013
 Operator:
 Time: 2:36:36 PM

Parameter	Min	Max	Avg	Lower	Upper	Parameter	Min	Max	Avg	Lower	Upper
BLER	0	42	9.1	0.0	220.0	BEGL	0	0	0.0	0.0	0.0
E11	0	35	8.2			PP	0.057	0.069	0.0613	0.0400	0.0900
E21	0	14	0.6			XT	30	33	31.9	0.0	50.0
E31	0	21	0.3			DEV	-0.01	0.10	0.031	-0.500	0.500
E12	0	309	1.9			DEFL	0.0	0.3	0.10	-1.60	1.60
E22	0	24	0.0			PPC	0.051	0.066	0.0564	0.0400	0.0900
E32	0	0	0.0	0.0	0.0	SVY_OL	1.39	1.41	1.383	1.200	1.400
BERL	0	4	0.3	0.0	5.0	TRP_OL	1.63	1.64	1.635	1.500	1.700
CRC	0	5	0.1			E32Tot	0	0	0.0	0.0	0.0
SYM	-4	-2	-2.9	-19.0	5.0						
REF	77	79	77.5	70.0	100.0						
I3	0.57	0.61	0.592	0.300	0.700						
I11	0.70	0.80	0.765	0.600	1.000						
OR	0.56	0.60	0.576	0.300	0.700						
I11R	0.69	0.75	0.744	0.600	1.000						
RN	4.19	22.05	5.954	0.000	30.000	Physical	Layer 0		Limit 0	Limit 1	
RA	0.16	0.36	0.166	0.000	0.400	TRP	1.63		1.500-1.700	1.500-1.700	
VA	1.03	1.73	1.160	0.000	10.000	SVY	1.39		1.200-1.400	1.200-1.400	
						SLD/SDL	45.53		0.00-46.005	0.00-46.005	
						ECC	42		0.0-70.0	0.0-70.0	
						MID/EDP	113.87		46.995-116.000	46.995-116.000	
						SPD/SDP	49.78		46.995-50.005	46.995-50.005	

Jitter DD (avg)	3T	4T	5T	6T	7T	8T	9T	10T	11T
Dev Land	-5	-6	5	5	7	7	10	9	3
Dev Pit	-23	-18	-1	9	13	19	21	23	25
Jit Land	18	18	17	16	15	15	15	16	16
Jit Pit	15	15	15	14	14	14	14	14	15
Len Land	689	920	1162	1393	1627	1858	2093	2323	2548
Len Pit	671	908	1156	1397	1633	1870	2104	2337	2570



Carl Orff (1895 – 1982)

CARMINA BURANA

Robert Shaw

Atlanta Symphony Orchestra & Chorus

- I. Introduction
 - 1. Fortune, Empress of the World | 2:32
 - 2. Fortune Plango vulne | 2:43
- II. Part I
 - 3. Veris leta facies | 3:23
 - 4. Omnia sol temperat | 3:11
 - 5. Ecce gratum | 2:49
 - 6. Dance | 1:44
 - 7. Floret silva nobilis | 3:14
 - 8. Chramer, gip die varwe mir | 3:18
 - 9. Round Dance and Songs | 4:16
 - 10. Were diu werlt alle min | 0:53
- III. Part II
 - Estuans interius | 2:30
 - Olim lacus | 3:24
 - Ego sum abbas | 1:38
 - In taberna quando sumus | 3:11
- IV. Part III
 - Amor volat undique | 3:05
 - Dies, nox et Omnia | 2:50
 - Stetit puella | 1:52
 - Circa mea pectora | 2:05
 - Si puer cum puellula | 0:53
 - Veni, veni, venias | 0:58
 - In trutina | 2:14
 - Tempus est iocundium | 2:18
 - Dulcissime | 0:47
- V. Blanziflor and Helena: formosissima | 1:56
- VI. Fortune, Empress of the World: O Fortuna | 2:50

Total Playing Time: | 54: 15