



SUPER AUDIO CD

CHANDOS

SUPER AUDIO CD

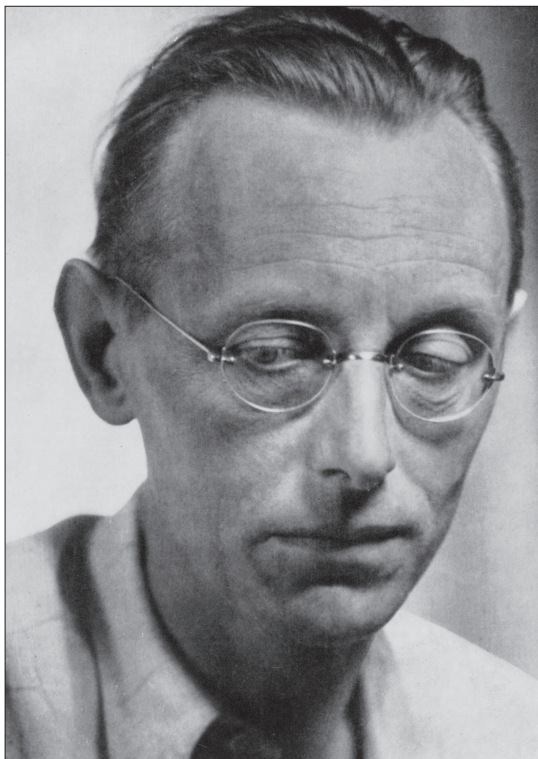
Carl Orff

CARMINA BURANA

live recording

Laura Claycomb soprano
Barry Banks tenor
Christopher Maltman baritone

London Symphony Chorus
London Symphony Orchestra
Richard Hickox



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Carl Orff, 1936

Carl Orff (1895–1982)

live recording

Carmina burana (1936)

Cantiones profanae

cantoribus et choris cantandae

comitantibus instrumentis atque imaginibus magicis

Fortuna Imperatrix Mundi

5:16

- | | | |
|-------|---|------|
| [1] | 1 O Fortuna. Pesante – [] – | 2:36 |
| [2] | 2 Fortune plango vulnera. [] – Più mosso | 2:40 |

I. Primo vere

23:01

- | | | |
|--------------|---|------|
| [3] | 3 Veris leta facies. [] – Poco più lento, tranquillo –
A tempo, come prima – | 3:54 |
| [4] | 4 Omnia Sol temperat. [] – Sempre molto rubato – | 2:11 |
| [5] | 5 Ecce gratum. Con ampiezza – Quasi allegretto –
Allegro molto – Ancora più presto di prima – Presto | 2:43 |
| Uf dem anger | | |
| [6] | 6 Tanz. Pesante – Allegro – Un poco più lento – Più mosso – | 1:44 |
| [7] | 7 Floret silva. [] – Poco più mosso – [] – Poco più mosso – | 3:18 |
| [8] | 8 Chramer, gip die varwe mir. Quasi andante – | 3:23 |
| [9] | 9 Reie. Andante poco esitante – Più andante –
Swaz hie gat umbe. Allegro molto –
Chume, chum, geselle min. [] –
Swaz hie gat umbe. A tempo come prima – | 4:51 |
| [10] | 10 Were diu werlt alle min. Allegro molto | 0:53 |

	II. In Taberna	10:38
11	11 Estuans interius. Allegro molto –	2:28
12	12 Olim lacus colueram. [] –	3:35
13	13 Ego sum abbas. [] –	1:29
14	14 In taberna quando sumus. []	3:05
	III. Cour d'amours	18:31
15	15 Amor volat undique. Largo – Rubato flessibile – [] – A tempo come prima –	3:16
16	16 Dies, nox et omnia. [] –	2:07
17	17 Stetit puella. [] –	1:49
18	18 Circa mea pectora. [] – Più mosso – Ancora più mosso – Sempre accelerando – Come prima – Più mosso – Ancora più mosso – Sempre accelerando – Molto appassionato – Più mosso – Ancora più mosso – Sempre accelerando –	2:04
19	19 Si puer cum puellula. Allegro buffo – Allegro molto –	0:58
20	20 Veni, veni, venias. Allegro –	1:01
21	21 In trutina. [] –	2:17

22	22	Tempus est iocundum. Allegro molto – Più lento – Allegro molto – Come prima – Allegro molto – Ancora più lento di prima –	2:22
23	23	Dulcissime. [] – Blanziflor et Helena	0:43
24	24	Ave formosissima. [] – Fortuna Imperatrix Mundi	1:50 3:11
25	25	O Fortuna. Pesante – []	3:11
			TT 60:37

Laura Claycomb soprano
Barry Banks tenor
Christopher Maltman baritone
Tiffin Boys' Choir
Simon Toyne chorus master
London Symphony Chorus
Joseph Cullen chorus director
London Symphony Orchestra
Sarah Nemtanu guest leader
Richard Hickox

London Symphony Chorus

soprano

Vicky Collis*§
Emma Craven§
Eileen Fox
Kate Gardner§
Fulva Giust
Jane Goddard
Deborah Grant
Joanna Gueritz§
Carolyn Harvey
Lucy Heyman§
Katrina Hyde
Sarah Illingworth
Rachel Kingston
Cinde Lee
Rachael Leggett§
Clare Lorimer
Jane Morley
Jeannie Morrison§
Dorothy Nesbit§
Emily Norton
Maggie Owen
Ann Pfeiffer
Sue Pollard§
Mikiko Ridd
Stefanie Rumpelt§
Melissa Scott
Amanda Thomas
Julia Warner
Mary Withall§

alto

Sarah Baird§
Sarah Biggs§
Elizabeth Boyden
Sarah Castleton§
Glynis Charrot§
Rosie Chute
Yvonne Cohen
Genevieve Cope§
Janette Daines§
Kinga Daniel
Zoe Davis§
Maggie Donnelly§
Diane Dwyer
Linda Evans§
Lydia Frankenburg
Amanda Freshwater
Christina Gibbs§
Vanessa Knapp
Sue Lee§
Catherine Lenson§
Belinda Liao§
Suzanne Louvell
Anne Loveluck§
Barbara Marchbank
Alex O'Shea
Lucy Reay§
Clare Rowe
Lis Smith§
Jane Steele

tenor

Suleen Syn
Claire Trocmé
Judith Youdell
Mimi Zadeh§

tenor
David Aldred
Paul Allatt
Robin Anderson§
Conway Boezak
Andrew Fuller§
David Leonard
John Marks§
Simon Marsh§
Alastair Mathews
Malcolm Nightingale
Panos Ntourntoufis§
Stuart Packford
Eric Phillips
Harold Raitt§
Graham Steele
Richard Street
Anthony Stutchbury
Owen Toller§
Claudio Tonini§
James Warbis*§
Robert Ward*

bass

Joseph Bahoshy
Andy Chan
Hubert Chan\$
Stephen Chevis\$
Stewart Easton
Alastair Forbes\$
Robert French
Robert Garbolinski*\$
John Graham\$

Robin Hall
Bryan Hammersley
Owen Hanmer*\$
Anthony Howick*\$
Julian Jarvis
Alex Kidney\$
Gregor Kowalski\$
Georges Leaver*
Keith Montgomery\$
Bill Pargeter\$

David Peirson
Alan Rochford\$
Tim Sanderson
Nicholas Seager\$
John Wareing
Nicholas Weekes\$
Anthony Wilder

* member of Council
\$ semi-chorus



Laurence Mullenders

Laura Claycomb

Carl Orff: *Carmina burana*

Everything I have written to date, and which you have (unfortunately) printed, can be destroyed. With *Carmina burana*, my collected works begin!

So Carl Orff (1895 – 1982) is reputed to have declared to his publisher at around the time of the first performance of *Carmina burana* at the Städtische Bühnen in Frankfurt am Main on 8 June 1937, when the work was conducted by Bertil Wetzelsberger in a staged production directed by Oscar Wälterlin from designs by Ludwig Sievert. Conceiving this work, as he conceived almost all his major works, as a pageant was the logical culmination of the strong interest in such theatrical presentations which Orff had fostered since his first venture of this kind, a successful staged version of the *St Luke Passion* (once attributed to J.S. Bach) at Munich in 1932. *Carmina burana* proved to be an instant success, with Hans Rosbaud mounting a performance during his tenure as music director of Westphalian Münster in the 1939/40 season, and Karl Böhm introducing it to Dresden audiences in October 1940; both concert and staged performances followed in Berlin during 1941 under the musical direction

of Herbert von Karajan, then enjoying his meteoric rise to fame. The interpretation by Karajan in particular was singled out by critics for successfully balancing the work's characteristic energy with moments of haunting tenderness, an achievement that won him Orff's personal approval. The first performance of the work outside Germany took place at Teatro alla Scala, Milan in October 1942, and in the United States it came to be championed by conductors of the stature of Leopold Stokowski and Fritz Reiner.

The premiere in Frankfurt in 1937 formed part of what proved to be the final annual festival of the Allgemeiner Deutscher Musikverein (General German Music Society), an organisation founded by Franz Liszt in the mid-nineteenth century. In 1936 the Nazi propaganda minister Joseph Goebbels had forced the president of the politically controlled Reichsmusikkammer (Reich Chamber of Music), Peter Raabe, to absorb the Society fully into the RMK's operations, evidently so that it could be easily abolished in the following year. Raabe was a relatively liberal musician with modernist leanings, who favoured the kind of mild experimentation

typified by Orff's work, and it was partly through his influence in official circles that Orff's name was to remain on the list of composers eligible for broadcast in Germany; official approbation for his music came in 1942 when Orff was awarded an RMK prize. Nonetheless, Orff was generally regarded with suspicion by the fascists and he was considerably relieved when in July 1944 he received a reassurance from a Nazi official that his work had been personally considered by Goebbels and deemed to be acceptable. After the Second World War, Orff would suffer from criticisms that he had been complicit with the regime; in fact, he was of part-Jewish descent, and had tried to remain *persona grata* with his fascist masters partly for reasons of personal survival. His somewhat tarnished reputation was exacerbated by his disingenuous behaviour when questioned by Allied occupying forces immediately after the end of the war, when he deliberately downplayed his involvement with the Nazi Party.

The idea for *Carmina burana* came to Orff in 1935 when he encountered an edition of mediaeval songs (*carmina*), edited by the poet Johann Schmeller. Schmeller's handsome book, published in 1847, included several hundred texts in various languages, drawn from manuscripts discovered in the historic monastery of Benediktbeuern in

the Bavarian Alps early in the nineteenth century. (*Burana* is the Latin adjective relating to Beuren, or Benediktbeuern.) The songs, vivid and colourful, were those sung by the goliards – hedonistic students and travelling monks who celebrated their riotous pursuits in poetry of a suitably bawdy and profane nature. The twenty-four 'cantiones profanae' chosen by Orff from Schmeller's collection were translated and paraphrased by Michel Hofmann and Wolfgang Schadowalt, and the composer set them to music for three vocal soloists, three choirs (including a boys' chorus) and a large orchestra featuring triple woodwind, two pianos and no fewer than five percussionists. The texts are organised into three principal sections: (I) 'In Spring' and 'On the Green'; (II) 'In the Tavern'; and (III) 'The Court of Love' and 'Blanziflor and Helena'. Orff framed his cantata with two statements of a powerfully epigrammatic invocation of Fortune ('O Fortuna, velut Luna'), as it was this text and a striking illustration of the Wheel of Fortune which had first caught his attention when he read Schmeller's book.

A major influence on Orff's style was the music of Igor Stravinsky, with which Orff closely identified, partly because both composers in the 1920s and 1930s had attempted to achieve a ritualistic style inspired by Greek tragedy. Orff's musical language in *Carmina burana* owes much to

Stravinsky's example in its heavy reliance on motoric ostinato patterns (ideal for the dancing and physical movement of the stylised stage presentation for which the score was designed), in certain rhythmic and harmonic characteristics, and in a fondness for percussive sonorities. In particular, the combination of pianos and percussion, which is prominent in the work's instrumentation and is often used in isolation to accompany rehearsals and even performances in the absence of an orchestra, was pioneered by Stravinsky in his ballet *Les Noces* (1914–23), which used an ensemble of four pianos and percussion directly imitated by Orff in his less well-known Latin cantata *Catulli carmina* (1930, revised 1943). Unmistakable emulations of *Les Noces*, which was itself a thrilling danced celebration of pagan ritual, are heard in *Carmina burana* in Nos 18, 20 and 22. Stravinsky's earlier ballet *Petrushka* (1911), again concerned with pagan festivities, is directly recalled in Nos 3 and 14, and the Russian composer's *Symphony of Psalms* (1930) colours Orff's setting of No. 18 and the two framing 'Fortuna' choruses. In his resourceful sense of musical parody Orff reveals yet another conceptual link with Stravinsky, whether imaginatively reworking Verdi's operatic idiom in a pastiche baritone aria (No. 11) or creating wonderfully quirky sound worlds such as the tenor soloist's

eccentric portrayal of the doomed swan in 'Olim lacus colueram' (No. 12).

In spite of its occasionally derivative nature, however, the score possesses a gloriously infectious vulgarity interspersed with moments of genuine beauty which has assured it an unassailable position as one of the most popular of all twentieth-century choral works. In its turn it has spawned many direct imitations – not least in the world of film music, where several modern Hollywood composers have reported it to be the classical score most frequently used by studios in preparing 'temp tracks' (i.e. temporary music tracks intended to demonstrate to a composer the kind of music envisaged for films in progress), with the result that echoes from its distinctive idiom are commonplace in soundtracks in a wide variety of modern film genres.

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Born in Texas and educated at Southern Methodist University in Dallas and at the San Francisco Opera Center, **Laura Claycomb** excels in adventurous repertoire, ranging from baroque music and *bel canto* masterpieces to contemporary compositions, her delicacy, refinement and theatricality making her one of the foremost lyric coloraturas of her generation. She made

her European debut at the Grand Théâtre de Genève in 1994 as Giulietta in Bellini's *ICapuleti e i Montecchi*. In 1997 she made her debut at the Salzburg Festival as Amanda in Ligeti's *Le Grand Macabre* under Esa-Pekka Salonen, and in 1998 at Teatro alla Scala, singing the title role in Donizetti's *Linda di Chamounix*. She has appeared in opera houses across the globe in a repertoire extending from the works of Handel and the heroines of Donizetti and Bellini to the role of Queen Wealtheow in the world premiere of Elliot Goldenthal's *Grendel*. As a concert artist of distinction Laura Claycomb performs with conductors of international rank, such as Pierre Boulez, Sir Colin Davis, Valery Gergiev, Emmanuelle Haïm, Richard Hickox, Sir Roger Norrington, Esa-Pekka Salonen, Michael Tilson Thomas and Frans Welser-Möst. Her wide-ranging discography includes the role of Mrs Page in Vaughan Williams's *Sir John in Love* for Chandos.

A graduate of the Royal Northern College of Music, **Barry Banks** has established himself as one of today's finest interpreters of the Italian *bel canto* repertoire. He is much in demand on the international opera stage, performing at The Royal Opera, Covent Garden, The Metropolitan Opera, Opéra national de Paris, English National Opera, Théâtre musical du Châtelet, the Salzburg Festival, Théâtre

royal de la Monnaie, The Santa Fe Opera and Teatro Comunale di Bologna amongst others. His roles include Lindoro (*L'italiana in Algeri*), Nemorino (*L'elisir d'amore*), Don Ramiro (*La Cenerentola*), Oreste (*Ermione*), Tom Rakewell, Tamino, Don Narciso (*Il turco in Italia*), Belfiore and Libenskof (*Il viaggio a Reims*), L'Astrologue (*Le Coq d'or*), Don Ottavio, and Uberto (*La donna del lago*). As a concert artist Barry Banks has sung Rossini's *Petite messe solennelle* with the Royal Philharmonic Orchestra under Daniele Gatti, Jaquino (*Fidelio*) with the City of Birmingham Symphony Orchestra under Walter Weller, Bruckner's Requiem with the Scottish Chamber Orchestra under Sir Charles Mackerras, and Rossini's *Armida* at the Edinburgh Festival under Carlo Rizzi. Elsewhere, he has performed Britten's *War Requiem* with the Orchestre philharmonique de Strasbourg under Jan Latham-Koenig, Rossini's *Ermione* in concert at Carnegie Hall, and Bellini's *I puritani* and Donizetti's *Linda di Chamounix* at the Caramoor Festival. Barry Banks's discography includes numerous recordings for Chandos.

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, **Christopher Maltman** read biochemistry at Warwick University and studied singing at the Royal Academy of Music. He recently made his debut at The Metropolitan Opera, New York

as Harlekin (*Ariadne auf Naxos*). At The Royal Opera, Covent Garden he created the role of Sebastian in the world premiere of Thomas Adès's *The Tempest* and has also sung Guglielmo (*Così fan tutte*), Ramiro (*L'Heure espagnole*), Malatesta (*Don Pasquale*) and Papageno. His roles at the Glyndebourne Festival include Ned Keene (*Peter Grimes*), Sid (*Albert Herring*), Figaro (*Le nozze di Figaro*) and Achilla (*Giulio Cesare*). At the Bayerische Staatsoper, Munich he has sung Tarquinius (*The Rape of Lucretia*), Marcello (*La bohème*) and Albert (*Werther*). An acclaimed Billy Budd, he has sung the role at Welsh National Opera, Teatro Regio in Turin, in Seattle and in Munich. He has performed Don Giovanni at the Salzburg Festival and at The Sage, Gateshead, and elsewhere appeared as Count Almaviva (*Le nozze di Figaro*), Figaro (*Il barbiere di Siviglia*) and Aeneas (*Dido and Aeneas*). In concert he has worked with conductors such as Christoph von Dohnányi, John Adams, Sir Roger Norrington, Sir Simon Rattle, Nikolaus Harnoncourt, Sir John Eliot Gardiner, Esa-Pekka Salonen and Kurt Masur. His recital career takes him to the greatest concert halls of the world.

Since its foundation in 1957, the **Tiffin Boys' Choir** has been one of the few state school choirs to have been continually at the forefront of the choral music scene in Britain.

It has given the premiere performances of works by, among others, John Gardner, Christopher Brown, Elizabeth Poston and Antony Pitts, recorded widely, and undertaken frequent concerts and tours in England and abroad. Thus, the Choir has worked with all the London orchestras, has an annual partnership with the London Mozart Players and performs regularly with The Royal Opera, Covent Garden; it has also appeared with the Bolshoi Opera and at the Spoleto Festival. Tiffin School is a state grammar school and specialist Performing Arts College in Kingston-upon-Thames. Almost all the 1,200 boys in the school play a musical instrument, and more than 100 boys study music at advanced levels. The school has been closely connected with the formation and development of the National Youth Music Theatre. Several members of the Choir have gained choral scholarships to Oxford and Cambridge, singing in the choirs of King's College, St John's College and New College.

Formed in 1966, the **London Symphony Chorus** has added to its broad repertoire by commissioning works from Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove. In April 2008, it premiered James MacMillan's *St John Passion* with the London Symphony Orchestra

and Sir Colin Davis at the Barbican Centre. The Orchestra and Chorus are regular partners and worked under Sir Colin Davis on his notable Berlioz series, including most recently *Benvenuto Cellini*. Among many other works, they have recorded Sibelius's *Kullervo* symphony, which received the award for Best Choral Recording from *BBC Music* magazine in 2007, and Verdi's *Falstaff*, which won a Grammy for Best Opera Recording. The Chorus also took part in the performance and recording of Valery Gergiev's complete Mahler cycle with the London Symphony Orchestra. Its extensive discography includes many recordings with Richard Hickox for Chandos, most recently of Vaughan Williams's *A Sea Symphony*. In 2007, their performance of Haydn's *Die Schöpfung* under Sir Colin Davis was considered by *Seen and Heard* to be the performance of the year. The London Symphony Chorus appears regularly at all the major London venues, tours extensively throughout Europe and has visited Israel, Australia, the Far East and the USA. www.lsc.org.uk

The **London Symphony Orchestra** is riding the crest of a wave. In January 2007 Sir Colin Davis became the President of the Orchestra, only the fifth in its history, and Valery Gergiev took over as Principal Conductor. At the start of the 2006/07 season, Daniel

Harding joined Michael Tilson Thomas as Principal Guest Conductor. At its home at the Barbican Centre, the Orchestra promotes more concerts than any other classical music organisation in London. Recordings take it to a global audience of millions: as well as in films such as *Star Wars: Revenge of the Sith* and *Harry Potter and the Goblet of Fire*, you can hear the Orchestra on radio, television, and on computer games. LSO Discovery, the Orchestra's outreach programme, facilitates music education, using new technology and building links with the local community and in schools. The pioneering spirit was strong even in the Orchestra's infancy. The London Symphony Orchestra was the first British orchestra to tour abroad (1906) and the first European orchestra to travel to America (1912). Since its inception, the Orchestra has given literally hundreds of first performances and commissioned some of the most important music ever written. Always outspoken and inventive, the Orchestra has led the way in orchestral development and initiative.

One of Britain's most gifted and versatile conductors, **Richard Hickox** CBE is Music Director of Opera Australia, and was Principal Conductor of the BBC National Orchestra of Wales from 2000 until 2006 when he became Conductor Emeritus. He founded

the City of London Sinfonia, of which he is Music Director, in 1971. He is also Associate Guest Conductor of the London Symphony Orchestra, Conductor Emeritus of the Northern Sinfonia, and co-founder of Collegium Musicum 90.

He regularly conducts the major orchestras in the UK and has appeared many times at the BBC Proms and at the Aldeburgh, Bath and Cheltenham festivals among others. With the London Symphony Orchestra at the Barbican Centre he has conducted a number of semi-staged operas, including *Billy Budd*, *Hänsel und Gretel* and *Salome*. With the Bournemouth Symphony Orchestra he gave the first ever complete cycle of Vaughan Williams's symphonies in London. In the course of an ongoing relationship with the Philharmonia Orchestra he has conducted Elgar, Walton and Britten festivals at the South Bank and a semi-staged performance of *Gloriana* at the Aldeburgh Festival.

Apart from his activities at the Sydney Opera House, he has enjoyed recent engagements with The Royal Opera, Covent

Garden, English National Opera, Vienna State Opera and Washington Opera among others. He has guest conducted such world-renowned orchestras as the Pittsburgh Symphony Orchestra, Orchestre de Paris, Bavarian Radio Symphony Orchestra and New York Philharmonic.

His phenomenal success in the recording studio has resulted in more than 280 recordings, including most recently cycles of orchestral works by Sir Lennox and Michael Berkeley and Frank Bridge with the BBC National Orchestra of Wales, the symphonies by Vaughan Williams with the London Symphony Orchestra, and a series of operas by Britten with the City of London Sinfonia. He has received a Grammy (for *Peter Grimes*) and five *Gramophone* Awards. Richard Hickox was awarded a CBE in the Queen's Jubilee Honours List in 2002, and has received many other awards, including two Royal Philharmonic Society Music Awards, the first ever Sir Charles Groves Award, the *Evening Standard* Opera Award, and the Association of British Orchestras Award.

Carl Orff: Carmina burana

Alles, was ich bisher geschrieben habe
und Sie leider gedruckt haben, können
Sie nun einstampfen. Mit *Carmina burana*
beginnen meine gesammelten Werke!

So soll sich Carl Orff (1895 – 1982) um die Zeit der Uraufführung der *Carmina burana* geäußert haben; das Werk hatte seine Premiere am 8. Juni 1937 an den Städtischen Bühnen in Frankfurt am Main unter der Leitung von Bertil Wetzelsberger in einer von Oscar Wälterlin inszenierten Bühnenumfassung, ausgestattet von Ludwig Sievert. Dieses Werk wie fast alle seiner bedeutenden Kompositionen als Spektakel zu konzipieren, war der logische Höhepunkt von Orffs intensivem Interesse an solchen theatralischen Darbietungen, das er seit seinem ersten Versuch dieser Art gepflegt hatte, nämlich der 1932 in München erfolgreich aufgeführten Bühnenumfassung der (einst J.S. Bach zugeschriebenen) Lukaspassion. *Carmina burana* erwies sich unmittelbar als Erfolg, als Hans Rosbaud während seiner Zeit als Generalmusikdirektor in Münster das Werk in der Spielzeit 1939/40 aufführte und Karl Böhm es im Oktober 1940 dem Dresdener Publikum vorstellte: 1941 folgten sowohl konzertante als auch inszenierte Darbietungen in Berlin unter der musikalischen Leitung

von Herbert von Karajan, der damals gerade seinen kometenhaften Aufstieg erlebte. Besonders Karajans Interpretation wurde von der Kritik dafür gelobt, dass sie erfolgreich der charakteristischen Energie des Werks Momente sehnsuchtsvoller Empfindsamkeit entgegensetzte, was ihm Orffs persönliches Wohlwollen einbrachte. Die erste Aufführung der Komposition außerhalb Deutschlands fand im Oktober 1942 am Mailänder Teatro alla Scala statt, und in den USA setzten sich so bedeutende Dirigenten wie Leopold Stokowski und Fritz Reiner dafür ein.

Die Uraufführung 1937 in Frankfurt war Teil der, wie sich erweisen sollte, letzten jährlichen Festspiele des Allgemeinen Deutschen Musikvereins, der um die Mitte des neunzehnten Jahrhunderts von Franz Liszt begründet worden war. Im Jahre 1936 hatte NS-Propagandaminister Joseph Goebbels den Vorsitzenden der gleichgeschalteten Reichsmusikkammer, Peter Raabe, dazu gezwungen, den Musikverein in seiner Ganzheit in den Betrieb der RMK einzugliedern, offenbar mit dem Ziel, ihn im folgenden Jahr ohne weiteres auflösen zu können. Raabe war ein relativ liberaler Musiker mit Hang zum Modernismus, der die Art gemäßigten

Experimentierens bevorzugte, für das Orffs Schaffen stand, und es ist teils auf seinen Einfluss zurückzuführen, dass Orffs Name auf der Liste jener Komponisten verblieb, deren Ausstrahlung im deutschen Rundfunk erlaubt war; offizielle Zustimmung für Orffs Musik wurde ihm 1942 zuteil, als ihm ein Preis der RMK verliehen wurde. Nichtsdestoweniger begegneten die Nazis Orff allgemein mit Misstrauen, und er war ausgesprochen erleichtert, als ihm ein Parteifunktionär im Juli 1944 versicherte, dass sein Schaffen von Goebbels persönlich begutachtet und für akzeptabel erklärt worden war. Nach dem Zweiten Weltkrieg sollte Orff der Kritik ausgesetzt sein, er habe mit dem Regime kollaboriert; tatsächlich war er teils jüdischer Abstammung und hatte sich unter anderem aus Gründen der Selbsterhaltung bemüht, *persona grata* bei den faschistischen Herrschern zu bleiben. Sein eher befleckter Ruf wurde noch dadurch beeinträchtigt, dass er bei Befragungen durch die alliierten Besatzungsmächte gleich nach dem Krieg seine Beziehungen zur NSDAP unaufrichtig herunterzuspielen versuchte.

Die Idee zu *Carmina burana* kam Orff im Jahre 1935, als er auf eine Ausgabe mittelalterlicher Lieder (*carmina*) stieß, herausgegeben von dem Dichter Johann Schmeller. Schmellers 1847 veröffentlichtes, schön aufgemachtes Buch enthielt mehrere hundert Texte in verschiedenen Sprachen, die Anfang des neunzehnten Jahrhunderts

im alten Kloster Benediktbeuern in den bayerischen Alpen aufgefunden worden waren. (*Burana* ist das lateinische Adjektiv zu Beuren bzw. Benediktbeuern.) Die lebhaften und farbenfrohen Lieder wurden von den Goliarden gesungen – hedonistischen Studenten und wandernden Mönchen, die ihre Ausschweifungen in entsprechend unzünftigen und profanen Gedichten feierten. Die vierundzwanzig „*cantiones profanae*“, die Orff aus Schmellers Sammlung auswählte, wurden von Michel Hofmann und Wolfgang Schadewalt übersetzt und paraphrasiert, um dann vom Komponisten mit Musik für drei Gesangssolisten, drei Chöre (einschließlich eines Knabenchors) und großes Orchester mit dreifach besetzten Holzbläsern, zwei Klavieren und nicht weniger als fünf Schlagzeugern versehen zu werden. Die Texte sind in drei Hauptgruppen aufgeteilt: (I) „Im Frühling“ und „Auf dem Anger“; (II) „In der Schenke“; (III) „Der Liebeshof“ und „Blanziflor und Helena“. Orff umrahmte seine Kantate mit zwei Darbietungen einer eindringlich epigrammatischen Anrufung der Glücksgöttin („O Fortuna, velut Luna“), denn dieser Text hatte, zusammen mit einer eindrucksvollen Illustration des Glücksrads, beim Lesen von Schmellers Buch zuerst seine Aufmerksamkeit erregt.

Wesentlichen Einfluss auf Orffs Stil hatte die Musik Igor Strawinskys, mit der sich Orff stark identifizierte, zum Teil deshalb, weil sich

beide Komponisten in den 1920er- und 30er-Jahren darum bemüht hatten, einen von der griechischen Tragödie inspirierten ritualistischen Stil zu entwickeln. Orffs musikalische Ausdrucksform in *Carmina burana* verdankt dem Vorbild Strawinskys insofern einiges, als sie sich stark auf motorische Ostinatoschemata stützt (ideal für die Tänze und den körperlichen Ausdruck der stilisierten Bühneninszenierung, auf welche die Partitur ausgerichtet war), außerdem in Bezug auf gewisse rhythmische und harmonische Charakteristika und eine Vorliebe für schlagzeugbetonte Klänge. Insbesondere die Kombination von Klavieren und Schlagzeug, die in der Instrumentierung des Werks eine große Rolle spielt und oft für sich genommen als Probenbegleitung und sogar für Aufführungen ohne Orchester benutzt wird, hatte Strawinsky in seinem Ballett *Les Noces* (1914–1923) eingeführt; es brachte ein Ensemble von vier Klavieren und Schlagzeug zum Einsatz, das Orff in seiner weniger bekannten lateinischen Kantate *Catulli carmina* (1930, revidiert 1943) direkt imitierte. Unverwechselbare Nachahmungen von *Les Noces*, selbst eine mitreißende, in Tanz umgesetzte Feier heidnischer Rituale, sind in *Carmina burana* in den Nummern 18, 20 und 22 zu hören. Strawinskys früheres Ballett *Petruschka* (1911), das sich ebenfalls um heidnische Feiern dreht, klingt in den Nummern 3 und 14 direkt an, und die *Psalmensinfonie* des russischen Komponisten von 1930 beeinflusste

Orffs Satz der Nr. 18 und der beiden „Fortuna“-Chöre. In seinem einfallsreichen Sinn für musikalische Parodie verrät Orff eine weitere konzeptionelle Beziehung zu Strawinsky, sei es in seiner phantasievollen Umsetzung von Verdis Opernidiom im Pasticcio einer Baritonarie (Nr. 11) oder in der Erfindung wunderbar abwegiger Klangwelten wie in der exzentrischen Darstellung des zum Verzehr bestimmten Schwans durch den Tenorsolisten in „Olim lacus colueram“ (Nr. 12).

Doch trotz ihrer gelegentlich epigonalen Natur verfügt die Partitur über eine wundervoll ansteckende Vulgarität, durchsetzt mit Momenten wahrer Schönheit, die ihr eine unanfechtbare Position als eines der populärsten Chorwerke des zwanzigsten Jahrhunderts gesichert hat. Und die Komposition hat ihrerseits zahlreiche direkte Imitationen hervorgebracht – nicht zuletzt im Bereich der Filmmusik, wo mehrere Hollywood-Komponisten unserer Zeit es als die klassische Partitur bezeichnet haben, die mit am häufigsten von Studios als „temp track“ genutzt wird (d.h. als temporäre Tonspur, die Komponisten Hinweise darauf geben soll, welche Art von Musik man sich für in Vorbereitung befindliche Filme vorstellt), was dazu geführt hat, dass Anklänge an das charakteristische Idiom des Werks in allen möglichen modernen Filmmusiken zu hören sind.

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Übersetzung: Bernd Müller

Carl Orff: *Carmina burana*

Tout ce que j'ai écrit jusqu'à aujourd'hui,
et que vous avez (malheureusement)
imprimé, peut être détruit. Avec *Carmina
burana* débute mes œuvres complètes!

C'est ce qu'aurait déclaré Carl Orff (1895 – 1982) à son éditeur, à l'époque de la création des *Carmina burana* aux Städtische Bühnen de Francfort, le 8 juin 1937; l'œuvre, dirigée par Bertil Wetzelsberger, était mise en scène par Oscar Wälterlin à partir de croquis de Ludwig Sievert. Il était logique qu'Orff ait conçu *Carmina burana*, à l'instar de pratiquement toutes ses œuvres les plus importantes, comme un spectacle historique, compte tenu de son grand intérêt pour ce type de présentations théâtrales depuis sa première tentative selon cette approche, une version scénique réussie de la *Passion selon Saint Luc* (autrefois attribuée à J.S. Bach), à Munich en 1932. Le succès fut immédiat: Hans Rosbaud monta *Carmina burana* alors qu'il était directeur musical de Münster, en Westphalie, au cours de la saison 1939 – 1940, et Karl Böhm la présenta au public de Dresde en octobre 1940; elle fut ensuite donnée à Berlin pendant l'année 1941, aussi bien en version scénique qu'en concert, sous la baguette de Herbert von Karajan,

qui faisait alors une ascension fulgurante vers la célébrité. La critique apprécia particulièrement son interprétation pour l'équilibre qu'il avait su trouver entre l'énergie caractéristique de l'œuvre et des moments d'une tendresse poignante, ce qui lui valut aussi l'approbation personnelle d'Orff. La première audition en dehors d'Allemagne eut lieu au Teatro alla Scala de Milan en octobre 1942, et aux États-Unis l'œuvre fut bientôt défendue par des chefs de la stature de Leopold Stokowski ou de Fritz Reiner.

La première francfortoise, en 1937, faisait partie de ce qui fut en définitive le dernier festival annuel de l'Allgemeiner Deutscher Musikverein (Société générale de musique d'Allemagne), organisme fondé par Franz Liszt au milieu du dix-neuvième siècle. En 1936, le ministre nazi de la Propagande, Joseph Goebbels, avait contraint Peter Raabe, président de la Reichsmusikkammer (Chambre de musique du Reich) contrôlée par le gouvernement, à fusionner la Société dans les activités de la RMK, manifestement de façon à pouvoir aisément la dissoudre un an plus tard. Raabe était un musicien relativement progressiste, de tendance moderniste, qui appréciait le genre d'expérimentations

modérées représentées par l'œuvre d'Orff, et c'est en partie grâce à son influence dans les cercles officiels que le nom de ce dernier resta sur la liste des compositeurs pouvant être diffusés à la radio en Allemagne; la reconnaissance de la musique d'Orff par les autorités arriva en 1942, lorsqu'un prix de la RMK lui fut décerné. Il n'en était pas moins considéré avec suspicion par les fascistes et fut considérablement soulagé, en juillet 1944, d'apprendre d'un fonctionnaire nazi que ses compositions avaient été examinées par Goebbels lui-même, et jugées acceptables. Après la Seconde Guerre mondiale, on lui reprocha d'avoir été complice du régime; en fait, il était en partie d'origine juive, et il était essentiel pour lui de ne pas s'attirer la défaveur de ses maîtres fascistes s'il voulait survivre. Sa réputation, quelque peu ternie, fut encore salie par son manque de franchise lors de son interrogatoire par les forces d'occupation alliées, juste après la guerre, puisqu'il minimisa délibérément ses accointances avec le parti nazi.

L'idée des *Carmina burana* vint à Orff en 1935, lorsqu'il lut pour la première fois des chansons du Moyen Âge (*carmina*) dans une édition du poète Johann Scheller. Ce beau livre publié en 1847 incluait plusieurs centaines de textes dans différentes langues, tirés de manuscrits découverts au monastère historique de Benediktbeuern, dans les Alpes

bavaroises, au début du dix-neuvième siècle. (*Burana* est l'adjectif latin correspondant à Beuren, ou Benediktbeuern.) Ces chansons, évocatrices et hautes en couleur, étaient entonnées par les goliards – étudiants hédonistes et moines ambulants qui célébraient leur existence dissipée dans une poésie paillard et profane à souhait. Les vingt-quatre “cantiones profanae” choisies par Orff dans le recueil de Schmeller furent traduites et paraphrasées par Michel Hofmann et Wolfgang Schadewalt, et le compositeur les mit en musique pour trois chanteurs solistes, trois chœurs (dont un chœur de garçons) et un grand orchestre comprenant les bois par trois, deux pianos, et pas moins de cinq percussionnistes. Les textes sont organisés en trois sections principales: (I) “Au printemps” et “Sur le pré”; (II) “À la taverne”; (III) “Cour d'amours” et “Blanziflor et Helena”. Orff a encadré sa cantate de deux occurrences d'une invocation puissamment épigrammatique à la Fortune (“O Fortuna, velut Luna”), car c'est ce texte et une illustration saisissante de la roue de la Fortune qui avaient, les premiers, attiré son attention dans le livre de Schmeller.

L'une des influences essentielles sur l'écriture d'Orff fut la musique d'Igor Stravinsky, à laquelle il s'identifiait étroitement, en partie parce que dans les années 1920 et 1930 les deux compositeurs

avaient essayé de créer un style rituel inspiré de la tragédie grecque. Dans *Carmina burana*, le langage musical d'Orff doit beaucoup à l'exemple du musicien russe de par ses nombreux ostinatos motoriques (idéaux pour les danses et mouvements de la présentation scénique stylisée prévue à l'origine pour cette partition), certaines caractéristiques rythmiques et harmoniques, et une prédilection pour les sonorités percussives. Stravinsky a notamment été l'un des premiers à employer, dans son ballet *Les Noces* (1914–1923) – écrit pour quatre pianos et percussion, formation reprise telle quelle par Orff dans sa cantate latine moins connue *Catulli carmina* (1930 révisée en 1943) –, la combinaison pianos et percussion qui occupe une place de premier plan dans l'instrumentation des *Carmina burana*, et que l'on utilise souvent seule pour accompagner les répétitions ou même en concert, en l'absence d'un orchestre. Les numéros 18, 20 et 22 sont indubitablement inspirés par *Les Noces*, qui constituent une célébration dansée électrisante d'un rituel païen; les numéros 3 et 14 rappellent pour leur part directement *Petrouchka* (1911), ballet antérieur de Stravinsky lui aussi centré sur une fête païenne; enfin le numéro 18 et les deux invocations à la Fortune, au début et à la fin, sont influencés par la *Symphonie des psaumes* (1930) du même

compositeur. Par son inventivité en termes de parodie musicale, Orff révèle encore un autre lien conceptuel avec Stravinsky, qu'il reprenne avec créativité le style opératique de Verdi dans un pastiche d'air de baryton (no 11), ou qu'il imagine un univers sonore merveilleusement étrange comme dans "Olim lacus colueram" (no 12), où le ténor solo incarne de manière insolite un cygne condamné à la rôtissoire.

Malgré sa nature imitative par endroits, la partition possède une vulgarité jubilatoire et contagieuse entrecoupée de passages d'une véritable beauté, ce qui lui assure une position imprenable parmi les œuvres chorales les plus populaires de tout le vingtième siècle. Elle a à son tour engendré de nombreuses copies – au cinéma notamment, plusieurs compositeurs contemporains d'Hollywood ayant affirmé que c'était la partition classique la plus fréquemment utilisée dans les studios pour préparer des "temp tracks" (bandes-son temporaires servant à montrer à un compositeur le type de musique envisagé pour un film en cours), si bien qu'il est fréquent de retrouver des échos de son langage distinctif dans une grande variété de films récents.

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Traduction: Josée Bégaud

Carmina burana

Fortuna Imperatrix Mundi

1. O Fortuna

(Chorus)

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

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

Carmina burana

Fortune, Empress of the World

1. O Fortune

(Chorus)

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.

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!

**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.

Verum est, quod legitur *etc.*

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,

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

**2. I bemoan the wounds of Fortune
(Chorus)**

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

It is written in truth *etc.*

On Fortune's throne
I used to sit raised up,
crowned with the many-coloured
flowers of prosperity;
though I may have flourished
happy and blessed,

nunc a summo corrui
gloria privatus.

Quicquid enim florui etc.

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

Rex sedet in vertice etc.

I. Primo vere

3 3. Veris leta facies (Semi-chorus)

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

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

now I fall from the peak
deprived of glory.

Though I may have flourished etc.

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

Sits the king at the summit etc.

I. In Spring

3. The merry face of spring (Semi-chorus)

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

Lying in Flora's lap,
Phoebus once more
smiles, now covered
in many-coloured flowers.

Zephyrus nectareo
spirans in odore;
certatim pro bravio
curramus in amore. Ah!

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

**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
in solemnibus vere
et veris auctoritas
iubet nos gaudere,

Zephyr breathes
nectar-scented breezes;
let us rush to compete
for love's prize. Ah!

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

**4. The Sun warms everything
(Baritone)**

The Sun warms everything
pure and gentle,
once again it reveals to the world
April's face;

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

All this rebirth
in spring's festivity
and spring's power
bids us rejoice,

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
floret pratum,
Sol serenat omnia.
Iam iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia. Ah!

Iam liquescit
et decrescit
grando, nix etcetera;
bruma fugit,

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
(Chorus)
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!

Now melts
and disappears
ice, snow and the rest;
winter flees,

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 utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paradis. Ah!

Uf dem anger

6. Tanz

7. Floret silva
(Chorus and semi-chorus)
Floret silva nobilis
floribus et foliis.

Ubi est antiquus
meus amicus? Ah!

Hinc equitavit!
Eia quis me amabit? Ah!

and now sucks
Spring 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's command
let us glory
and rejoice
in being Paris's equals. Ah!

On the Green

6. Dance

7. The noble woods are burgeoning
(Chorus and semi-chorus)
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!

Floret silva undique,
nah mime gesellen ist mir wê.

Gruonet der walt allenthalben,
wâ ist min geselle also lange? Ah!

Der ist geriten hinnen,
owî, wer sol mich minnen? Ah!

**8. Chramer, gip die varwe mir
(Chorus and semi-chorus)**

1
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!

2
Minnet, tugentliche man,
minneclîche vrouwen!
minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.

Seht mich an etc.

3
Wol dir, Werlt, daz du bist
also freudenriche!

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
(Chorus and semi-chorus)**

1
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!

2
Good men, love
women worthy of love!
love ennobles your spirit
and gives you honour.

Look at me etc.

3
Hail, World, who is
so rich in joys!

ich will dir sin undertan
durch din liebe immer sicherliche.

Seht mich an *etc.*

9. Reie

**Swaz hie gat umbe
(Chorus)**

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

**Chume, chum, geselle min
(Semi-chorus)**

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

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

**Swaz hie gat umbe
(Chorus)**

Swaz hie gat umbe *etc.*

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
(Chorus)**

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

**Come, come, my love
(Semi-chorus)**

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 and round
(Chorus)**

Those who go round and round *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. Hei!

II. In Taberna

**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,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris

**10. If all the world were mine
(Chorus)**

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
(Baritone)**

Burning inside
with violent anger
and bitterness,
I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.

If it is the way
of the wise man,
on stone to build
his foundations,
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

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)
[The roasted swan sings:]

1

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

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.

12. Once I lived on lakes
(Tenor and male chorus)
[The roasted swan sings:]

1

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

Miser, miser!
modo niger
et ustus fortiter!

2
Girat, regirat garcifer;
me rogus urit fortiter:
propinat me nunc dapifer.

Miser, miser *etc.*

3
Nunc in scutella 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 'st
et qui mane me quesierit in taberna
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna! Wafna! Wafna! Wafna!
quid fecisti sors turpissima?
Wafna! Wafna! Wafna!

Misery me!
now black
and roasting fiercely!

2
The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me *etc.*

3
Now I lie on a plate,
and cannot fly any more,
I see bared teeth:

Misery me *etc.*

13. I am the abbot
(Baritone and male chorus)
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! Woe! Woe!
what have you done, vilest fate?
Woe! Woe! Woe!

Nostre vite gaudia
abstulisti omnia!
Wafna! Wafna! 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.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
sic quid loquar, audiatur.

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

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

The joys of my life,
you have taken all away!
Woe! Woe! Woe! Woe!
Ha ha!

**14. When we are in the tavern
(Male chorus)**

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.

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

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
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,

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

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks.

The poor man drinks, and the sick man,
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 woman drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly
suffice, if everyone drank
without measure,
however much they cheerfully drink;
we are the ones whom everyone scolds,

et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

lo io io io io io io io!

III. Cour d'amours

15. Amor volat undique (Soprano and children's choir)

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

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

fit res amarissima.

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.

and thus we are destitute.
May those who slander us be cursed
and not recorded among the righteous.

lo io io io io io io io!

III. The Court of Love

15. Cupid flies everywhere (Soprano and children's choir)

Cupid flies everywhere;
he is 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 (Baritone)

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

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

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;
si quis eam tetigit,
tunica crepuit.
Eia, eia, eia, eia.

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

**18. Circa mea pectora
(Baritone and chorus)**

Circa mea pectora
multa sunt suspiria

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.

**17. A girl stood
(Soprano)**

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

A girl stood
like a little rose;
her face was radiant,
and her mouth in bloom.
Eia, eia, eia, eia.

**18. In my heart
(Baritone and chorus)**

In my heart
there are many sighs

de tua pulchritudine,
que me ledunt misere. Ah!

Circa mea pectora
multa sunt suspiria.
Mandaliet, mandaliet,
min geselle chömet niet!

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

Tui lucent oculi
sicut solis radii.
Mandaliet, mandaliet etc.

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

Vellet deus, vellent dii,
quod mente proposui.
Mandaliet, mandaliet etc.

19. Si puer cum puellula
(Baritone and male chorus)

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscescente,

for your beauty,
which wound me sorely. Ah!

In my heart
there are many sighs.
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!

Your eyes shine
like the rays of the sun.
Mandaliet, mandaliet etc.

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

May God grant, may the gods grant,
what I have in mind.
Mandaliet, mandaliet etc.

19. If a boy with a girl
(Baritone and male chorus)

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,

pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labilis,
si puer cum puellula etc.

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

Veni, veni, venias,
ne me mori facias,
hyrcæ, hyrcæ, 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.

and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips,
if a boy with a girl etc.

**20. Come, come, O come
(Chorus)**

Come, come, O come,
do not let me die,
hyrcæ, hyrcæ, 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 wavering balance
(Soprano)**

In the wavering balance of my feelings
set against each other
are lascivious love and modesty.

But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22. Tempus est iocundum
(Soprano, baritone, chorus and
children's choir)

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

Oh, oh, oh,
totus floreo!
Iam amore virginali
totus ardeo,
novus, novus amor est,
quo pereor!

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.

22. This is the joyful time
(Soprano, baritone, chorus and
children's choir)

This is the joyful time,
O maidens,
rejoice with them,
young men.

Oh, oh, oh,
I am bursting out all over!
With first love
I am burning all over,
new, new love is
what I am dying of!

I am heartened
by a promise,
I am downcast
by a 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.

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

Oh, oh, oh etc.

**23. Dulcissime
(Soprano)**

Dulcissime, ah,
totam tibi subdo me!

**24. Ave formosissima
(Full chorus)**

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

Fortuna Imperatrix Mundi

**25. O Fortuna
(Full chorus)**

O Fortuna,
velut Luna
statu variabilis,

Oh, oh, oh etc.

Come, my mistress,
with joy,
come, come, my pretty,
I am dying.

Oh, oh, oh etc.

**23. Sweetest one
(Soprano)**

Sweetest one, ah,
I give myself to you totally!

**Blanziflor and Helena
24. Hail, most beautiful one
(Full chorus)**

Hail, most beautiful one,
precious jewel,
hail, pride among virgins,
glorious virgin,
hail, light of the world,
hail, rose of the world,
Blanziflor and Helena,
noble Venus.

Fortune, Empress of the World

**25. O Fortune
(Full chorus)**

O Fortune,
like the moon
you are changeable,

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.

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 in health
and virtue
is against me,
driven on
and weighed down,
always enslaved.

Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

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So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

Translation: Yehuda Shapiro
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Christian Steiner

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Levon Biss

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Carl Orff (1895–1982)

live recording

1 - 25 **CARMINA BURANA** (1936) 60:37

Cantiones profanae
cantoribus et choris cantandae
comitantibus instrumentis atque imaginibus magicis

TT 60:37

Laura Claycomb soprano
Barry Banks tenor
Christopher Maltman baritone
Tiffin Boys' Choir
Simon Toyne chorus master
London Symphony Chorus
Joseph Cullen chorus director
London Symphony Orchestra
Sarah Nemtanu guest leader
Richard Hickox

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