

Altrincham Choral Society

Steven Roberts
conductor

Janet Fischer
soprano

Adrienne Murray
mezzo

Sipho Fubesi
tenor

Andrew Slater
bass

Lydia Bryan
pianist

Jonathan Scott
pianist

Jill Kemp
recorder

Graham Butcher
instrumentalist

Louise Emms
instrumentalist

Ian Matthews
instrumentalist

Gary Stewart
instrumentalist

John Turnbull
instrumentalist

Graham Walker
instrumentalist

Withington
Girls' School Choir

Altrincham Choral Society

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Altrincham Choral Society

Altrincham Choral Society prides itself in offering a diverse, innovative and challenging programme of concerts, including many choral favourites.

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Rehearsals are on Monday evenings at Altrincham Methodist Church, Springfield Road, Altrincham – off Woodlands Road (opposite the Cresta Court Hotel). We are only 5 minutes walk from the train/metro station.

Rehearsals are from 7.45 to 10.00 pm

For more information you can contact us in a variety of ways:

E-mail: info@altrincham-choral.co.uk

Telephone: P Arnold (Secretary) 01270 764335

Or log onto our web-site www.altrincham-choral.co.uk where you can find more information about the choir, future plans, and photographs from previous concerts including Verona, Florence and the recent tour to Prague.

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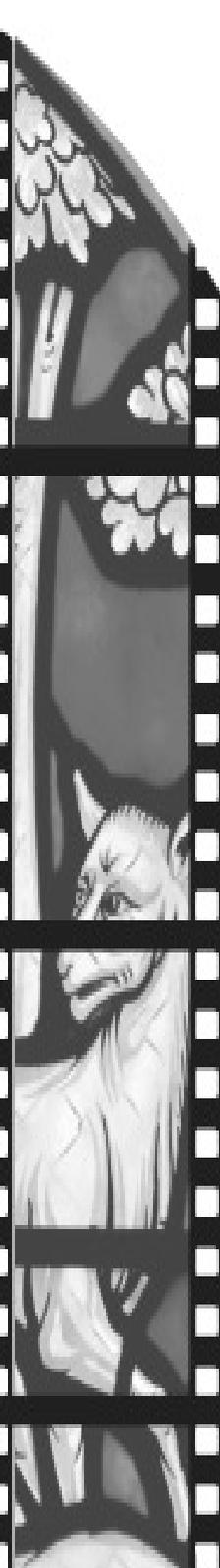
Altrincham Choral Society

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Jacqueline Davies	John Lees	Malcolm Thomson
Marie Dixon	Keith Lewis	Pamela Thomson
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Altrincham Choral Society

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Steven Roberts

Steven Roberts has combined a career in education with his work as a conductor, musical director and adjudicator, working both in this country and in Europe and as far afield as Peru and Bahrain.

Despite a very busy educational career Steven has conducted numerous groups, including the Liverpool Welsh Choral Union, the Huddersfield Choral Society, Dodworth and Skelmanthorpe Male Voice Choirs and a variety of orchestras, brass bands and wind ensembles, as well as being Chorus Master for concerts with Dame Kiri Te Kanawa and José Carreras.

He is currently Music Director and Conductor with the Altrincham Choral Society, and also holds the same position with the Chesterfield Philharmonic Choir. Steven has also worked as musical director for a number of theatrical productions and this diversity reflects his music and drama training.

Steven is Music and Company Development Director with Sing Live UK which has seen him conduct in some of the country's most prestigious concert halls, including the Royal Albert Hall, London, the Bridgewater Hall, Manchester, Symphony Hall, Birmingham, the Waterfront Hall and Ulster Hall, Belfast, Birmingham, Leeds and Huddersfield Town Halls, the Royal Concert Hall, Nottingham, the Liverpool Philharmonic Hall and Sheffield City Hall.

He has acted as vocal coach for concerts at the Royal Albert Hall, London and at the FM Hallam Arena in Sheffield, as well as conducting in the College Gardens of Westminster Abbey for The Lady Taversners and at Mass in St Peter's Basilica, Vatican City, Rome and also in St Mark's Basilica, Venice.

Steven is an adjudicator member of the British and International Federation of Festivals, regularly adjudicating in this country. He also acts as a Music Mentor for Music for Youth and is a member of the Board of Trustees of the Federation.

Steven is a member of The Lord's Taversners, the cricketing charity that raises money to give 'young people, particularly with special needs, a sporting chance'.

Lydia Bryan

Lydia is a graduate of the Royal Northern College of Music where she studied piano, harpsichord, violin and singing. She specialised in piano accompaniment at postgraduate level.

Her professional concert career started as a winner of the North West Arts Young Musicians' Platform and also with concerts awarded through the Live Music Now scheme, founded by Sir Yehudi Menuhin.

She won a British Council Scholarship towards concerts and recording work in Hungary, where she gave performances at the University of Budapest, the residence of the British Ambassador and the Kodály Institute.

Lydia has accompanied regularly for master lessons with John Cameron and Peter Pears, and has performed in master classes for Bernard Roberts and Vlado Perlemuter.

She has performed many times at the Royal Exchange Theatre for the Manchester Midday Concerts and also at the Purcell Room, and appeared as concerto soloist at the RNCM as well as recording for BBC radio and television. Lydia has toured extensively as soloist and accompanist in Sweden, Germany, Switzerland, France, Italy and throughout the British Isles.

Her concert repertoire is wide-ranging; she has worked with many eminent contemporary composers and has performed works by Alexander Goehr and David Gow at the Society for the Promotion of New Music.

She was also the accompanist for the 'Art of Song' courses at Higham Hall and has been official accompanist and adjudicator for music festivals in both the UK and abroad.

Lydia teaches at Manchester Grammar School and Loreto School in Altrincham and has been resident accompanist to Altrincham Choral Society since December 1996. She has many successful professional musicians amongst her past pupils.

Jonathan Scott

Jonathan Scott enjoys a hugely varied performing career on a diverse spectrum of keyboard instruments including piano, organ, harpsichord and harmonium. He has a busy concert schedule with his pianist brother, Tom Scott, performing as Scott Brothers Duo.

Born in Manchester, Jonathan studied piano and organ at Chetham's School of Music before gaining a scholarship on both instruments to attend the Royal Northern College of Music (RNCM). With the aid of a Countess of Munster Scholarship he was able to continue his studies in USA and Holland. Jonathan is currently a member of the keyboard staff at the RNCM and Organist-in-residence at The University of Salford.

A prizewinner at many International competitions including St Albans Organ Competition and RCO Performer of the Year Competition, Jonathan also won the coveted Worshipful Company of Musicians WT Best Scholarship and gold medal, and is a Freeman of The City of London.

Jonathan has performed at all the major concert halls in the UK, as well as venues throughout Europe, South America and the Far East. This season's highlights include the release of his new solo CD 'The Organist', solo concerto appearances on piano and organ, as well as mid-Atlantic solo performances on QM2.

Jonathan has recently completed a series of performances as guest pianist in Gershwin's *Rhapsody in Blue* with English National Ballet in *Strictly Gershwin* at the Royal Albert Hall, London and is guest pianist for the 2011-12 UK tour of this production.

In addition to radio and television broadcasts, Jonathan recorded the piano music soundtrack for the MIRAMAX film *Brideshead Revisited*, Melvyn Bragg's *'A Reel History of Britain'* and has a solo recording catalogue of over 20 CDs. In collaboration with his brother, Tom Scott, Jonathan has released several CDs to great critical acclaim on the Scott Brothers Duo label. Their discs have received wide international airplay as well as receiving their own special edition of 'The Organist Entertains' on BBC Radio 2.

Jill Kemp

Jill Kemp is firmly establishing herself as one of the finest wind players of her generation. Winner of numerous prizes, in April 2009 she gave her critically acclaimed Carnegie Hall debut as an IBLA Grand Prizewinner. In 2007 she won the Royal Over-Seas League Wind and Brass Competition, the first recorder player to do so in its 57-year history.

She has given recitals throughout Europe and the USA, at venues including the Queen Elizabeth Hall, Blackheath Halls, Leeds International Concert Season, Auckland Castle, Radford University, Harrogate International Festival, the Latour de France International Festival and the Isle of Man Early Music Festival. Concerto performances include Christchurch Priory, Tatton Hall, Sherborne Abbey, Civit Hills Theatre and David Bedford's Recorder Concerto with St Paul's Sinfonia.

Jill's principal teachers were Michala Petri and Piers Adams and she studied performance practice with Colin Lawson. She was recently hailed in the press as "one of the top recorder players in the world" following her performance of four concerti with Red Priest, standing in for Piers Adams at 12 hours notice.

In demand as a teacher and workshop leader, Jill has given masterclasses throughout Europe and the USA, as well as online for Canadian company MyMasterclass.com. In July 2009 and 2010 she sat on the jury for the IBLA Grand Prize in Sicily and she has given regular masterclasses and concerts at Dartington International Summer School since 2008.

Jill's recent work as a recording artist includes sessions at Abbey Road for Alexandre Desplat's soundtracks for *The Fantastic Mr Fox* and *Harry Potter and the Deathly Hallows*, as well as at Air Studios for *Gulliver's Travels*.

Jill gives regular concerts and workshops for the Concordia Foundation and in 2004 she launched Recorder Revolution, an interactive concert experience that has already involved over 3500 young people. Jill has broadcast on Classic FM, the BBC and American, Italian and Polish television.

Janet A.N. Fischer

Canadian soprano Janet graduated from the RNCM under the tutelage of respected senior professor Barbara Robotham and has been fortunate to work with some of the leading musicians of today, singing under the baton of Janos Furst, Tibor Boganyi, Mark Shanahan, Clark Rundell, Matthew Wood, Bramwell Tovey and Sir Mark Elder. She has also had the opportunity to learn from such artists as Jane Eaglen, John Mark Ainsley, Rebecca Evans, Nelly Miricioui, Claudio Desderi, and has also been a pupil of Sherrill Milnes and Dame Ann Evans at the Britten-Pears Young Artist Program in addition to completing her professional training at the Associated Studios Opera Studio, studying with Sheila Barnes.

Janet's previous appearances in opera have included *Mother* (Hansel & Gretel), *Rhoda* (The Withered Arm) for the Tête-a-Tête Opera festival, *Fiordiligi* (Cosi Fan Tutte), *Irene* (Tamerlano), *Clara & Olympia* (The Sandman) for ROH2 Development, *Roxana* (King Roger), *Female Chorus* (Rape of Lucretia), *Countess* (Nozze di Figaro), *Dog Fox and Cockerel* (Cunning Little Vixen), *Donna Anna* (Don Giovanni), *Dorabella* (Cosi Fan Tutte), *The Witch* (Rusalka), *Susannah* (Susannah), *Magda* (The Consul) *Tatiana* (Eugene Onegin), *Die Gräfin* (Capriccio) and *Marianne* (Tartuffe).

She is no stranger to the concert platform either, having sung Mahler *Magna Peccatrix - 8th Symphony* (Sage Gateshead), Mahler *4th Symphony*, Mahler *2nd Symphony*, *Grüber Frankenstein!* (Wigmore Hall), Lewis *Beyond the Heavens* (World Premiere), Nunes *A Winter's Night* (World Premiere), Berlioz *Les nuits d'été*, Beethoven *Ah, Perfido!* (London Chamber Soloist Orchestra) and Beethoven *9th Symphony* (LMO).

She has performed Beethoven *Missa Solemnis*, Verdi *Requiem*, Brahms *Ein Deutesches Requiem*, Mozart *Mass in C minor*, Bach *Magnificat*, *St. John Passion* and *Cantata BWV.80*, Haydn *Creation*, Mendelssohn *Elijah*, Rossini *Petite Messe Solenne* and Handel *Messiah*.

She is also a member of the Bering Duo with pianist Mikhail Shilyaev. Together they give many recitals and specialise in the art song of the 19th and 20th centuries.

Adrienne Murray

Born on the Isle of Man, Adrienne Murray studied at Huddersfield Polytechnic and The Royal Northern College of Music. She has sung under the direction of many prestigious conductors including the late Sir George Solti, Sir Charles Groves, Jane Glover, Stephen Cleobury, Nicholas Cleobury, Marc Minkowski, Charles Farncombe, Jean-Claude Malgoire, Simon Wright, Stephen Wilkinson and Owain Arwel Hughes.

Adrienne has been a member of the BBC Northern Singers/Britten Singers since 1985, appearing at Aldeburgh, Harrogate, Cambridge, Tewkesbury and Chester Festivals. She has recorded for Chandos, directed by Richard Hickox, and has also broadcast for radio and television.

Operatic roles with Monte Carlo, Covent Garden, Civit Hills and Mananan Opera Festival have included *Arcane* (Teseo) *Marcellina* (The Marriage of Figaro), *Despina* (Cosi fan Tutti), *Mother* (Hansel and Gretel), *Dido* (Dido and Aeneas), *Ariane* (Barbe Bleue), *Filipievna* (Eugene Onegin) and *Governess* (Pique Dame), and *Emelia* (Othello).

In March 2010 she premiered Roger Steptoe`s Three Paul Verlaine Songs at the Lionel Tertis International Viola Festival. Since 1995 she has appeared regularly in recital with accompanist and composer David Dubery, working alongside John Turner, Peter Dixon, Richard Simpson, Graham Savage, Richard Williamson, Craig Ogden and Paul Janes to record his composition of *Songs and Chamber Music* which was released in October last year by the Divine Art family label Metier.

In oratorio and concert she has performed internationally and her repertoire ranges from `Messiah` and the Bach `Passions` to Mahler`s Second Symphony.

Future concert performances include St. Matthew Passion (Bach), Alto Rhapsody (Brahms) and The Kingdom (Elgar).

Sipho Fubesi

Born in South Africa, Sipho started singing when he was still at school and studied music at the University of Cape Town under Sarita Stern. During his undergraduate studies he sang the role of *Ferrando* (*Così fan tutte*), *Ruggero* (*La Rondine*) and a series of opera excerpts.

In September 2008 he moved to England to further his studies at the Royal Northern College of Music, under the tutelage of Jeffrey Lawton.

He has completed his studies on Post Graduate Diploma and International Artist Diploma, the highest level of professional training in performance offered at the RNCM. Since his arrival at the RNCM, Sipho has performed in many college productions including the roles of *Candide*, *Governor and Vanderdendur* (*Candide*), *Paris* (*La Belle Helene*), *Tito* (*L'acumenza di Tito*), *Don Jose* (*Carmen*) and *Anatol* (*Vanessa*).

His oratorio repertoire includes *Belshazzar's Feast* (Walton), *Messiah* (Handel), *Symphony No. 9* (Beethoven), *Ode for St Cecilia's Day* (Handel), *St Paul* (Mendelssohn), *Elijah* (Mendelssohn), *Christ on the Mount of Olives* (Beethoven) and *Stabat Mater* (Dvořák).

Sipho has won both the Frederick Cox Award and Elizabeth Harwood Memorial Prize and sung in a masterclass for Sir Thomas Allen as part of The Samling Masterclass Programme.

Sipho has recently sung the role of the *Secretary/Manager* from *Heart of Darkness* (Tarik O'Regan) with Opera East/Royal Opera House, and future engagements include a recital at the Wigmore Hall, the role of the *Duke* from *Rigoletto* (Verdi) and cover role in *Miss Fortune* (Judith Weir) with the Royal Opera House.

Sipho has been appointed as one of the RNCM ambassadors and his studies have been supported by The Allen and Nesta Ferguson Charitable Trust, The Countess of Munster Trust, The Lady and Lurgen Trust, The Independent Opera Vocal Scholarship and The John Hosier Music Trust Award.

Andrew Slater

The offspring of a psychiatrist and ballerina, Andrew was born in Cheshire and worked as a Physics teacher in Toxteth before having a go at singing as a postgraduate at the RNCM.

After Glyndebourne chorus in 1990, the Christie Award and a few lessons at the Saint Petersburg Conservatoire, he has since been a freelance soloist with the major UK opera companies and in Europe.

In the last couple of years he has been: *Nachtigal*-Meistersinger (Glyndebourne), *Stoker-Ludd* and *Isis* (ROH at Purfleet), *Wurm-Luisa Miller* (Buxton), *Frank Murrant*-Street Scene (Opera Group), *Geronimo*-Secret Marriage (Scottish Opera), *Leporello*-Don Giovanni (Dublin), *Sacristan*-Tosca (Opera North), *Bottom* and *Bartolo* (ETO).

He lives with a soprano whose international solo career allows him to travel the world in style, but also finds time to teach part time in the music department at the University of Huddersfield and periodically take a turn minding his 3 children.

Sir Michael Kemp Tippett (1905 -1998)

In his long career Michael Tippett produced a large body of works, including operas, choral works, four symphonies and piano sonatas, string quartets, concertos, song cycles and incidental music. His deeply-held humanitarian and pacifist beliefs shaped both his life and his music.

Tippett was born in London in 1905. He spent a happy, active childhood in Suffolk, making little contact with music until his teens.

At the age of fourteen, he was taken to a performance of Ravel's *Mother Goose*, conducted by Malcolm Sargent and thereafter set his mind on becoming a composer.

Despite the gaps in his musical education, he was accepted at the Royal College of Music in London in 1923. He studied composition with Charles Wood and conducting with Malcolm Sargent and Adrian Boult, who would allow Tippett to sit beside him on the rostrum at rehearsals. He failed his exams at the first attempt but finally graduated in 1928.

Needing space and quiet to compose, Tippett retreated to rural Surrey, but by 1930 he was dissatisfied with his early works and arranged for further study with R. O. Morris, an expert on 16th century polyphony. Under his guidance he finally achieved the mastery of counterpoint which had long been his goal.

Both during his student days and after, Tippett responded deeply to world events – the First World War, the depression and mass unemployment. He became involved in political radicalism, organised the South London Orchestra of Unemployed Musicians and directed two choirs sponsored by the Royal Arsenal Co-Operative Society.

Tippett became musical director of Morley College London 1940 – 1951. He gave it a new lease of musical life, encouraging new music and up and coming artists like Peter Pears and the Amadeus Quartet. The college became the focal point of the revival of Purcell's music and Tippett presented and recorded the first performance since Elizabethan times of Tallis's 40-part motet *Spem in Alium*.

In 1943 he was sentenced to three months imprisonment for refusing, as a pacifist, to comply with conditions of exemption from active war service. He remained committed to the pacifist cause.

After leaving Morley College, Tippett devoted himself almost entirely to composition, earning a small secondary income from radio talks and lectures. He completed his first Symphony in 1945, and embarked on his first opera, *The Midsummer Marriage*, which, like his next three operas, was produced by the Royal Opera House. Tippett's reputation blossomed from his sixties onwards, partly through a proliferation of recordings of his music.

Throughout his eighties, Tippett remained exceptionally active, composing, conducting and travelling worldwide. In November 1997, he travelled to Stockholm for a 12-day festival of his music, but was taken ill with pneumonia. Although he was eventually able to return to the UK, he never fully recovered and died peacefully at his home in South London in January 1998.

Tippett is generally acknowledged to be one of the most important British composers of the 20th century. His services to music were recognised by the award of a CBE in 1959, a knighthood in 1966 and the Order of Merit in 1983.

Five Spirituals from A Child of Our Time

Tonight Altrincham Choral Society is privileged to present Five Spirituals from *A Child of Our Time*, Michael Tippett's first major work and the one for which he is still best known.

Although Tippett began to write *A Child of Our Time* during the first days of the Second World War, the period leading up to the composition of this work was one of turmoil for the composer. It coincided with a time when he was seeking to clarify his position as a creative artist in a strife-torn world. His discussions with T. S. Eliot helped him to formulate his ideas regarding the relationship between words and music, and he was fortunate in having Eliot's guidance and encouragement in producing this, his enduring response.

A Child of Our Time is an impassioned protest against the conditions which make persecution possible and is based on a true event. In 1938 a young Polish Jew, who had become desperate because of the Nazi persecution of his race and family, shot a German diplomat. This led to one of the most terrible anti-Jewish pogroms of the pre-war years, culminating in the events of Kristallnacht. Tippett shared the widespread public horror and felt impelled to respond. He therefore changed what was going to be an opera about the Easter Rebellion in Ireland into an oratorio for which, on Eliot's advice, he wrote his own text. In writing the oratorio he came to see clearly that he must detach himself from the immediacies of the present conflict and develop an artistic expression that stood for deeper values. Instead of simply protesting, he concentrated on demonstrating the power of compassion, tolerance, love and forgiveness.

Tippett draws on multiple sources for his musical inspiration. The oratorio is decidedly 20th century. The structure, in three parts, is based on Handel's *Messiah*. He uses the traditional African-American spirituals, which you will hear tonight, to punctuate the oratorio powerfully but simply, in a structure similar to the passion chorales of Bach.

They form points of relaxation rather than climaxes, as in Bach's music. At the first performance in 1944, some critics felt doubtful about the introduction of this apparently incongruous element. Further performances have revealed the soundness of Tippett's instinct in choosing these unselfconscious expressions of a race which knew the bitter agony of slavery and repression.

A Child of Our Time was completed in 1941, but not performed until three years later. Benjamin Britten was enthusiastic about the score and urged Tippett to get it performed. The première took place on 19 March 1944 at the Adelphi Theatre where Peter Pears was one of the soloists. Critics in *The Observer* wrote, – 'the most moving and important work written by an English composer for many years'.

Karl Jenkins (b. 1944)

A recent survey shows that Karl Jenkins is now the most performed living composer in the world. *The Armed Man: A Mass for Peace* was performed to a sell out audience by ACS in November last year and has been performed nearly 1000 times in 20 different countries since the CD was released on 10 September 2001, while his recorded output has resulted in seventeen gold and platinum disc awards.

Karl Jenkins was born in Penclawdd on the Gower Peninsula, South Wales. He learnt to play the piano from his father and went on to study the oboe at secondary school, becoming principal in the National Youth Orchestra of Wales. He read music at the University of Wales, Cardiff. This was followed by postgraduate studies at the Royal Academy of Music, London, where he won awards as a jazz oboist and multi-instrumentalist.

Jenkins initially made his mark in the 1960s and 1970s when he co-founded the group Nucleus. Regularly playing at Ronnie Scott's Jazz Club, the group went on to record three albums and win first prize at the Montreux Jazz Festival. More awards followed in the field of advertising music with credits for Levi's, British Airways, Renault, Volvo and Pepsi to name but a few.

After this period as a media composer, his return to mainstream music was marked by the success of the *Adiemus* project in 1995.

Since the late nineties Jenkins has received prestigious commissions from the Royal Ballet, the Academy of St. Martin-in-the-Fields, The Royal Armouries in Leeds, Eisteddfod 2000, BBC Proms and Television and HRH the Prince of Wales. 2005 saw him tour the country with his *Requiem*.

In March 2008 Jenkins released a recording of his new *Stabat Mater* – a 13th century Roman Catholic text, and in 2010, his *Gloria* was premièred at the Royal Albert Hall, London.

Karl Jenkins was awarded a Fellowship of the Royal Welsh College of Music & Drama in 2002 and a CBE for services to music in the Queen's Birthday Honours 2010.

Adiemus - Songs of Sanctuary

Adiemus – Songs of Sanctuary is the first album by Jenkins and part of the *Adiemus* project. It was recorded and released in 1995, topping the classical and 'pop' charts around the world, making Karl Jenkins a household name. The title track '*Adiemus*' was used prior to the album's release in a Delta Air Lines television commercial.

Karl Jenkins writes of his own work, "I conceived Songs of Sanctuary in the European classical tradition, but it was my intention that the vocal sound should be more akin to those heard in ethnic or world music".

To further the universal aspects of the music, all the vocals are written as vowel and consonant sounds. The 'words' are invented by the composer, and carefully stylised so as not to distract the listener's attention from the pitch and timbre of the voice.

The voice is used as simply another instrument with which to make music and not for the purpose of conveying a message.

The result is a powerful wall of sound. The sound is universal, as is the language of music.

Carl Orff (1895 – 1982)

Carl Orff was born in Munich. His family was Bavarian and active in the German military. He had a musical upbringing and although he learnt cello, piano and organ, he was more interested in composing original music than in studying to be a performer.

By the age of sixteen, some of his music had been published, and by the time he graduated from the Munich Academy of Music in 1914, he had composed at least one opera, influenced by Debussy, using colourful and unusual combinations of instruments in his orchestrations.

He served in the military in World War I, during which time he was severely injured and nearly killed in a trench cave-in.

In the mid 1920s, influenced by the work of Igor Stravinsky, Orff began to formulate a concept which was based on the unity of the arts, symbolised by the ancient Greek Muses, involving tone, dance, poetry, image, design and theatrical gesture. He began adapting musical works of earlier eras, such as Monteverdi's opera *L'Orfeo*, for contemporary theatrical presentation. He also edited 17th century operas. His later works were based on texts or topics from antiquity. They tended to be operas, though, on Orff's own admission, not in the conventional sense. They were expensive to stage and live performances of them have been few, even in Germany.

In 1924, in association with Dorothee Günther, Orff founded the Günther School for gymnastics, music and dance in Munich and was there as head of department from 1925 until the end of his life. During this time he developed his theories of music education, working especially with young children and musical beginners, creating new tuned and untuned percussion instruments.

His ideas, published as *Schulwerk* in 1930, were subsequently translated and incorporated into music education in many countries. To most people Carl Orff is best known for his influential method of music education for children, and for his cantata *Carmina Burana*. This was premièred in Frankfurt in 1937. Historically it is probably the most famous piece of music composed and premièred in Nazi Germany where it was immediately hugely popular.

When Carl Orff died in Munich in 1982 at the age of 86, he had been married four times and had one estranged daughter from his first marriage. He had lived through four epochs in the course of his life: the German Empire, The Weimar Republic, Nazi Germany and the post World War II Bundesrepublik.

Orff's relationship with German fascism and the Nazi Party has been a matter of some considerable debate and analysis over the years. Following World War II he underwent a denazification process, at the end of which he was allowed to continue to compose for public presentation, and to enjoy the popularity that *Carmina Burana* had brought him. His tombstone, in the Benedictine priory of Andechs, bears the Latin inscription, 'Summus Finnis' - the ultimate goal.

Carmina Burana

Carmina Burana (1936) is described as a 'scenic cantata'. It is the first of a trilogy that also includes *Catulli Carmina* (1943) and *Trionfo di Afrodite* (1951). It combines all of Orff's best features and reflects his interest in medieval German poetry. The work is based on thirteenth-century poetry found in a manuscript in the Benedictine monastery of Benediktbeuern in 1803 and was written by the Goliards, who were wandering students and scholars noted for their riotous behaviour and especially for their satirical Latin poems lampooning the Church. The text, written variously in Latin, Middle High German and Old French, is full of life, vitality, anger and earthy desires. It can be racy and salacious.

While 'modern' in some of his compositional techniques, Orff was able to capture the spirit of the medieval period with evocative rhythms, simple harmonies, reiterated short motifs and declamatory plain-song. Within a framework appealing to Destiny (O Fortuna), the work is a cycle and progression of three parts.

The first (*Primo Vere*) celebrates the return of spring, the joys of nature and the promise of love. The second (*In Taberna*) develops from inner anger and frustration, through the pleasures of gambling, to a rumbustious drinking song rejoicing in the delights of wine and the tavern. The third (*Cours d'Amour*) tells of love, with ever increasing passion. The work finishes as it began, with an appeal to Destiny, underlining the ceaselessly turning wheel of life and fortune.

Programme notes – Elizabeth Jones

Sources: The Oxford Companion to Music, The Oxford Dictionary of Opera, The Internet, Adiemus – Songs of Sanctuary performance notes, previous ACS programmes.

Carmina Burana

1. O Fortuna (O Fortune)

O Fortuna
velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat
ludo mentis aciem;
egestatem, potestatem
dissolvit ut glaciem.
Sors immanis et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.
Sors salutis
et virtutis michi nunc contraria,
est affectus et defectus,
semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

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 vain
and always fades to nothing,
shadowed and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.
Fate is against me
in health and virtue,
driven on and weighted down,
always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

2. Fortune plango vulnere (I bemoan the wounds of Fortune)

Fortune plango vulnere
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque
sequitur occasio calvata.
In Fortune solio

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

sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur,
nimis exaltatus.
rex sedet in vertice -
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

I used to sit raised up,
crowned with
the coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
stripped of my glory.
The wheel of Fortune turns:
I go down, demeaned;
another is raised up,
far too high up.
At the top sits the King -
let him fear ruin!
for under the axis is written
Queen Hecuba.

PRIMO VERE (SPRING)

3. Veris leta facies (The merry face of spring)

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, hac vario
iam stipate flore.
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,

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.
Zephyr breathes nectar-
scented breezes.
Let us hurry 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,

chorus promit virgin iam
gaudia millena. Ah!

the chorus of maidens already
promises a thousand joys. Ah!

4. Omnia sol temperat (The sun warms everything)

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

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.
All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.
Love me faithfully!
See how faithful I am:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.

5. Ecce gratum (Chorus) (Behold, the pleasant spring)

Ecce gratum
et optatum
ver reducit gaudia,
purpuratum floret partum.
Sol serenat omnia.
Iam cedant tristia!
Estas redit,
nunc recedit
hyemis sevitia. Ah!
Iam liquescit et decrescit

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,
the rigours of
winter retreat. Ah!
Now melts and disappears

grando, nix et cetera;
bruma fugit.
et iam sugit veris
tellus ubera.
Ver Estatus 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 Paridis. Ah!

ice, snow and the rest;
mists are vanished.
Earth, half famished draws new
life from summer's breast.
A wretched soul is he
who does not live
or lust
under summers rule. Ah!
They glory and rejoice
in honeyed sweetness
who strive to make use of
Cupid's prize.
At Venus' command
let us glory and rejoice
in being Paris' equals. Ah!

UF DEM ANGER

6. Tanz (Dance)

7. Floret silva nobilis (The woods are burgeoning)

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
Hinc equitavit!
Eia, quis me amabit?
Floret silva
undique;
nah min gesellen ist mir we.
Gruonet der
walt allenthalben. Ah!
Wa ist min geselle else lange?
Der ist geriten hinnen.
O wi, wer sol mich minnen?

The noble woods are burgeoning
with flowers and leaves.
Where is the lover
I knew?
He has ridden off!
Alas! who will love me?
Everywhere the
woods turn green;
I am pining for my lover.
The woods are turning
green all over. Ah!
Why is my lover so long?
He has ridden off.
Oh woe, who will love me?

8. Chramer, gip die varwe mir (Shopkeeper, give me colour)

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

Shopkeeper, give me colour
to make my cheeks red,
so that, thanks to you,
I can make the
young men love me.

Seht mich an, jungen man!
lat mich iu gevallen!
Minnet, tugentliche man,
minnecliche frouwen!
Minne tuot iu hoch gemout
unde lat iuch in hohen
eren schouwen.
Wol dir, werit, daz du bist
also freudenriche!
Ich will dir sin undertan
durch din liebe immer
sicherliche.

Look at me, young men!
Let me please you!
Good men, love
women worthy of love!
Love ennobles your spirit
and gives
you honour.
Hail, world,
so rich in joys!
I want to obey you
for the sureness
of your love.

9. Reie (Round dance)

Swaz hie gat umbe

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

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

Chume, chum, geselle min

Chume, chum, geselle min,
ih enbite harte din.
Chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
suzer rosenvarwer munt.

Come, come, my love,
I long for you.
Come, come, my love.
Sweet rose-red lips,
come and make me better,
sweet rose-red lips.

Swaz hie gat umbe

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

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

10. Were diu werlt alle min (Were all the world mine)

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

Were all the world mine
from the sea
to the Rhine,
I would give it all up
so that the queen of England
might lie in my arms.

IN TABERNA

11. Estuans interius (Burning Inside)

Estuans interius
ira vehementi in amaritudine
loquor mee menti:
factus de materia
cinis elementi,
similis sum folio,
de quo ludunt venti.
Cum sit enim proprium
viro sapienti supra
petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.
Fero ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.
Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.
Via lata gradior
more iuventutis
inplicor et vitiis,
immemor virtutis.
Voluptatis avidus magis
quam salutis,
mortuus in anima

Burning inside
with violent anger, bitterly
I speak to my heart:
created from matter
of the ashes of the elements,
I am like a leaf
played with by the winds.
If it is the way
of the wise
man to build
foundations on stone,
then I am a fool,
like a flowing stream,
which in its course
never changes.
I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.
The heaviness of my heart
seems like 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 am caught up in vice,
unmindful of virtue.
I am eager for the pleasures
of the flesh more than for
salvation, my soul is dead,

curam gero cutis.

so I shall look after the flesh.

12. Cignus ustus cantat (The Roast Swan)

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

Miser, miser!

Modo niger
et ustus fortiter!

Girat,
regirat garcifer.

me rogos urit fortiter:
propinat me nunc dapifer.

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

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

Misery me!

Now black
and roasting fiercely!

The servant is turning me
on the spit.

I am burning fiercely on the pyre:
the steward now serves me up.

Now I lie on a plate,
and cannot fly anymore,
I see only champing teeth.

13. Ego sum abbas (I am the abbot)

Ego sum abbas Cucaniensis
et consilium meum est
cum bibulis,

et in secta Decii voluntas
mea est,

et qui mane me quesierit
in taberna,

post vesperam
nudus egredietur,

et sic denudatus
veste clamabit:

Wafna, wafna!

Quid fecisti sors turpassi

Nostre vite gaudia
abstulisti omnia!

I am the abbot of Cockaigne

and my assembly

is one of drinkers,

and I belong to the school of dice
players,

and whoever searches me out at
the tavern in the morning,

after Vespers

he will leave naked,

and thus stripped of his clothes he
will call out:

Woe! Woe!

What have you done, vilest Fate?

The joys of my life

you have taken all away!

14. In taberna quando sumus (When we are in the tavern)

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

Quid agatur in taberna,
ubi nummus est pincerna,

When we are in the tavern,

we never mind the place,

but we hurry to gamble,

which always makes us sweat.

What happens in the tavern,

where money is host,

hoc est opus ut queratur,	you may well ask,
si quid loquar, audiatur.	and hear what I say.
Quidam ludunt,	Some gamble,
quidam bibunt,	some drink,
quidam indiscrete vivunt.	some behave loosely.
Sed in ludo qui morantur,	But of those who gamble,
ex his quidam denudantur,	some are stripped bare,
quidam ibi vestiuntur,	some win their clothes here,
quidam saccis induuntur.	some are dressed in sacks.
Ibi nullus timet mortem,	Here no-one fears death,
sed pro Baccho	but they throw the dice
mittunt sortem.	in the name of Bacchus.
Primo pro nummata vini	First of all it is to the wine-merchant
ex hac bibunt libertini;	that the freed men drink;
semel bibunt pro captivis,	one for the prisoners,
post hec bibunt ter pro vivis,	three for the living,
quater pro Christianis cunctis,	four for all Christians,
quinquies pro	five for all
fidelibus defunctis,	the faithful departed,
sexies pro sororibus vanis,	six for the worthless sisters,
septies pro militibus silvanis,	seven for the forest rangers,
Octies pro fratribus perversis,	eight for the errant brethren,
nonies pro	nine for the
monachis dispersis,	dispersed monks,
decies pro navigantibus,	ten for the seamen,
undecies pro discordantibus,	eleven for the squabblers,
duodecies pro penitentibus,	twelve for the penitent,
tredecies pro iter agentibus.	thirteen for the wayfarers.
Tam pro papa quam pro rege	To the Pope as to the king
bibunt omnes sine lege.	they all drink without restraint.
Bibit hera,	The mistress drinks,
bibit herus,	the master drinks,
bibit miles,	the soldier drinks,
bibit clerus,	the priest drinks,
bibit ille,	the man drinks,
bibit illa,	the woman drinks,
bibit servus cum ancilla,	the servant drinks with the maid,
bibit velox,	the quick man drinks,
bibit piger,	the lazy man drinks,
bibit albus,	the white man drinks,

bibit niger,
bibit constans,
bibit vagus,
bibit rudis,
bibit magnus,
bibit pauper,
et egrotus,
bibit exul et ignotus,
bibit puer,
bibit canus,
bibit presul et decanus,
bibit soror,
bibit frater,
bibit anus,
bibit mater,
bibit ista,
bibit ille,
bibunt centum,
bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes
sine meta.

Quamvis bibant mente leta,
sic nos rodunt
omnes gentes
et sic erimus egentes.

Qui nos
rodunt confundantur
et cum iustis
non scribantur.

the black man drinks,
the settled man drinks,
the wanderer drinks,
the stupid man drinks,
the wise man drinks,
the poor man drinks,
the sick man drinks,
the exile drinks, and the stranger,
the boy drinks,
the old man drinks,
the bishop drinks, and the deacon,
the sister drinks,
the brother drinks,
the old lady drinks,
the mother drinks,
this man drinks,
that man drinks,
a hundred drink,
a thousand drink.
Six hundred pennies would hardly
suffice, if everyone
drinks immoderately
and immeasurably.
However much they cheerfully drink,
we are the ones whom
everyone scolds,
and thus we are destitute.
May those who
slander us be cursed
and may their names not be written in
the book of the righteous.

III. COUR D'AMOURS

15. Amor volat undique (Cupid flies everywhere)

Amor volat undique,
captus est libidine.
Iuvenes, iuvenule
coniunguntur merito.
Siqua sine socio
caret omni gaudio;

Love flies everywhere,
seized by desire.
Young men and women
are rightly coupled.
The girl without a lover
misses out on all pleasures;

tenet noctis infima sub intimo
cordis in custodia:
fit res amarissima.

she keeps the dark night hidden
in the depth of her heart:
it is a most bitter fate.

16. Dies, nox et omnia (Day, night and everything)

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 dolor,
attamen consulite
per voster honor.

Tua pulchra facies
me fay planszer milies,
pectus habet glacies.

A remender statim vivus fierem
per un baser.

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

O friends, you are
making fun of me,
you do not know
what you are saying.
Spare me, sorrowful as I am,
great is my grief,
have a thought for me at least
by your honour.

Your beautiful face
makes me weep a thousand times,
your heart is of ice.

To cure me, I would need
but a single kiss.

17. Stetit puella (A girl stood)

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

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

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

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

18. Circa mea pectora (In my heart)

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere. Ah!
Manda liet, Manda liet,
min geselle chumet niet.
Sicut solis radii,

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!
Mandaliet, Mandaliet,
my lover does not come.
Like the rays of the sun,

sicut splendor fulguris
lucem donat tenebris. Ah!
Vellet deus,
vallent dii
quod mente proposui:
ut eius virginea
reserassem vincula. Ah!

such as the splendours of lightning
which brightens the darkness. Ah!
May God grant,
may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!

19. Si puer cum puellula (If a boy with a girl)

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

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

20. Veni, veni, venias (Come, come, O come)

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

Come, come, o come
do not let me die,
hyrca, hycree, 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 trutina (In the balance)

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

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

22. Tempus es iocundum (This is the joyful time)

Tempus es 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.
Tempore brumali
vir patiens, animo vernali
lasciviens.
Mea mecum ludit virginitas,
mea me detrudit simplicitas.
Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo!

This is the joyful time,
O maidens,
rejoice with them, young men!
Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love is what
I am dying of!
I am heartened by my promise,
I am downcast by my refusal.
In the winter
man is patient, the breath of spring
makes him lust.
My virginity makes play with me,
my simplicity holds me back.
Come, my mistress, with joy,
come, come, my pretty, I am dying!

23. Dulcissime (Sweetest one)

Dulcissime! Ah!
Totam tibi subdo me!

Sweetest one! Ah!
I give my all to you!

Blanziflor Et Helena

24. Ave formosissima (Hail, most beautiful one)

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

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

Fortuna Imperatrix Mundi

25. O Fortuna (O Fortune)

