

# TEXAS EARLY MUSIC PROJECT

Daniel Johnson, Artistic Director

## THE ORIGINAL CARMINA BURANA: Unplugged & Organic

### THE PROGRAM

*Arrangements and new polyphony by D. Johnson*

**Virent prata hiemata** ♪ *Carmina Burana* 151

*Jeffrey Jones-Ragona & Jenifer Thyssen, soloists*

*Ensemble*

**Michi confer, venditor** ♪ *Carmina Burana* 16

*Jenny Houghton & Paul D'Arey, soloists*

**Procurans odium** ♪ *Carmina Burana* 12

*Cayla Cardiff, soloist*

**Olim sudor Herculis** ♪ *Carmina Burana* 63

*Stephanie Prewitt, Brian Pettey, Cayla Cardiff, Jenifer Thyssen, & Brett Barnes, soloists*

**Vacillantis trutine** ♪ *Carmina Burana* 108

*David Lopez, soloist*

**Fas et nefas** ♪ *Carmina Burana* 19

*Stephanie Prewitt, soloist*

and

**Nomen a sollempnibus** ♪ *Carmina Burana* 52

*Instruments*

**Veris dulcis in tempore** ♪ *Carmina Burana* 85

*Meredith Ruduski, Jenny Houghton, & Jenifer Thyssen, soloists*

### INTERMISSION

**Tempus est iocundum** ♪ *Carmina Burana* 179

*Ensemble*

**Exiit diluculo** ♪ *Carmina Burana* 90

*Jeffrey Jones-Ragona & Daniel Johnson, soloists*

**Dulce solum natalis patrie** ♪ *Carmina Burana* 119

*Brett Barnes & Brian Pettey, soloists*

**Tempus transit gelidum** ♪ *Carmina Burana* 153

*Meredith Ruduski, soloist*

and

**Ich was ein chint so wolgetan** ♪ *Carmina Burana* 185

*Instruments*

**Ecce torpet probitas** ∞ *Carmina Burana* 3  
*Brett Barnes & Stephanie Prewitt, soloists*

**Bache bene venies** ∞ *Carmina Burana* 200  
*Ensemble*

**Sic mea fata canendo solor** ∞ *Carmina Burana* 116  
*Daniel Johnson, soloist*

**Clauso chronos** ∞ *Carmina Burana* 73  
*Ensemble*

**FINE**

**TEXAS EARLY MUSIC PROJECT**

Special Guest: Mary Springfels, *vielle & citole*

Elaine Barber, *harp*  
Brett Barnes, *singer*  
Cayla Cardiff, *singer & percussion*  
Bruce Colson, *vielle*  
Tom Crawford, *singer*  
Paul D'Arcy, *singer*  
Scott Horton, *gittern*  
Jenny Houghton, *singer*  
Daniel Johnson, *singer & psaltery*  
Eric Johnson, *singer*  
Jeffrey Jones-Ragona, *singer*  
David Lopez, *singer*  
Andrew Perry, *singer*  
Brian Pettey, *singer*  
Stephanie Prewitt, *singer*  
Susan Richter, *singer & recorders*  
Meredith Ruduski, *singer*  
Jenifer Thyssen, *singer*  
John Walters, *rebec & vielle*



## INTRODUCTORY NOTES

Welcome to our final concert of the season! The 2013-2014 season spanned roughly 450 years of music. It seems fitting that the final concert has its heritage in both the Medieval world of the original *Carmina Burana* and the modern world due to our reception and familiarity of the popular version by Carl Orff.

Last season we presented the concert “Unrequited Love: Troubadours of France & Spain, c.1100–1300.” It would seem reasonable to expect that such a dynamic and innovative creative force as the troubadours would influence artists and performers within close proximity. It might be surprising to realize that one of the cultures and song traditions that most strongly benefited from the troubadours was that of a culture far removed from Occitania, both culturally and geographically.

The *minnesang* composers of Germanic lands developed from the traditions of mostly uncultured and unsophisticated groups, such as the *Scops*, the *Spielmann*, and the *Vagant* in the early 12<sup>th</sup> century. However, as many of the *minnesang* composers were kings, princes, counts, or other members of the lower nobility, their art developed less as country entertainments and more as cultured—even royal—entertainment, strongly influenced by the advanced poetry and compositions of the troubadours. “Minne” has been described as ‘courtly love,’ but it is really more than that: It is an erotic passion that is physical and spiritual, but one that fails to attain fulfillment. It is a combination of the adoration of the Virgin Mary, who must be worshipped from afar, and the virtues of the pagan German heroes, who exalted constancy and loyalty. Just as the melodies, metrical patterns, themes, and sophistication of the troubadours greatly influenced the development of the *minnesang*, the concept of unrequited love and chivalry strongly influenced German culture and myth. From this tradition, the art of poetry and composition developed quickly among German clerics and students.

The *Carmina Burana* or *Codex Burana* was compiled during the first half of the 13<sup>th</sup> century in Bavaria, with 1230 being an accepted date associated with the collection. The manuscript, whose title translates as “Songs from [the Cloister of] Benediktbeuren,” contains 254 poems from the 11<sup>th</sup> through the early 13<sup>th</sup> centuries. It includes several texts in the Middle High German dialect of the period, as well as macaronic texts alternating Latin and colloquial German. Many of the poems are French in origin but some have been altered to fit the inspirations of the Bavarian students and scribes. About 60 of the poems have music, making the collection one of the most important compilations of Medieval Latin poetry and songs. Much of the music is found in other sources, especially French and Aquitanian sources, but there is also much that is informed by the *minnesang* composers. The *Codex Burana* is organized by subject matter: Songs of Morality & Satire (*Carmina moralia*), Songs of Spring and Love (*Carmina veris et amoris*), Songs of Drinking and Eating (*Carmina lusorum et potatorum*), and Sacred Songs (*Carmina divina*).

The manuscript was discovered in 1803 in the monastery of Benediktbeuern and the first edition of the compilation was published in 1847 by the publisher Johann Andreas Schmeller, who also gave the collection its name.

Our guide for the pronunciation of Middle High German and Medieval German Latin is *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and the Renaissance*, Indiana University Press, 1996.

Daniel Johnson  
November, 2006, and April, 2014

## TEXTS TRANSLATIONS & NOTES

We begin with an exultant ode to Spring! In the Medieval period, the practice of using a pre-existing song, usually one that had its own text, and then substituting another text was very common and was generally thought to be a high tribute to the original poet/composer. *Virent prata hiemata* follows this practice, as it is a *contrafactum* of a trouvère song, *Quant je voi l'erbe menue*, by Gautier d'Espinal, who was active between 1232-1272.

### **Virent prata hiemata tersa rabie (Carmina Burana 151)**

Virent prata hiemata tersa rabie;  
Florum data mundo grata rident facie,  
Solis radio nitent, albert, rubent, candent,  
Veris ritus iura pandent  
Ortu vario.

Aves dulci melodia sonant garrule,  
Omni via voce pia volant sedule,  
Et in nemore frondes,  
Flores et odores sunt;  
Ardescunt iuniores hoc in tempore.

Congregatur, augmentatur cetus iuvenum,  
Adunatur, colletatur chorus virginum;  
Et sub tiliā ad choreas Venereas salit  
Mater inter eas sua filia.

Restat una,  
Quam fortuna dante veneror.  
Clarens luna oportuna, ob quam vulneror,  
Dans suspiria, preelecta, simplex,  
Recta, cordi meo  
Est invicta mutans tristia.

Bleak fields grow green as Winter's ravages depart;  
They laugh, showing the bright, clear faces of flowers,  
Which glitter, white, red, and brilliant in the sunlight,  
And display the justice of Spring's rites  
In a million opening buds.

Sweet birds resound with chattering melody,  
Flying messengers, eager to spread holy songs,  
And the wood is a place of green shoots  
And flowers and scents;  
Now is the season when youth's blood runs hot.

Crowds of young men congregate,  
Groups of maidens cluster together;  
And under the linden trees, a mother and  
Her daughter dance to Venus's measure.

There remains one who is  
The gift of Fate and the object of my veneration.  
The moon shines on her at just the right time,  
And my love for her wounds me and I sigh,  
Upright, frank, she has found her way into my  
Heart and changed sadness to joy.

This famous song features a dialogue between Mary Magdalene and a shop-keeper, as she entreats him to sell her wares to make her more enticing. Parts of the melody are found in various sources in Bavaria; this is the only work in the concert that features verses in Middle High German.

### **Michi confer, venditor (Carmina Burana 16)**

*Maria Magdalena cantet:*

Michi confer, venditor, species emendas  
Pro multa pecunia tibi iam reddenda.  
Si quid habes insuper odoramentorum,  
Nam volo perungere  
Corpus hoc decorum.

*Mercator cantet:*

Ecce merces optime! Prospice nitorem!  
Hec tibi convenient ad vultus decorum.  
Hec sunt odorifere, quas si comprobaris,  
Corporis flagrantiam omnem superabis.

*Maria Magdalena:*

Cramer, gip die varwe mier diu min wengel roete,  
Da mit ich die iungen man  
An ir danch der minneliebe noete.  
Seht mich an, iungen man, lat mich eu gevallen.

*Mary Magdalene sings:*

Merchant, give me the means to enhance my beauty  
And I will give you a great deal of money.  
If you have perfumes, give me those as well,  
I want to drench my beautiful body  
With scented oils.

*The Merchant sings:*

First-class merchandise! Look at its sheen!  
This matches the beauty of your face.  
If you will put these perfumes to the test,  
Your body's glow will outdo every other.

*Mary Magdalene:*

Merchant, give me colors to redden my cheeks,  
So that I may cause all young men  
To fall in love with me, even against their wills.  
Look at me, young men, and find me pleasing.

Minnest, tugentliche man, minnekliche vrawen.  
Minne tuot eu hoech genuot  
Unde lat euch in hoehen eren schawen.  
Seht mich an, iungen man, lat mich eu gevallen.

Wol dir werlt, daz du bist, also vredenreiche;  
Ich wil dir sin undertan  
Durch dein liebe immer sicherlichen.  
Seht mich an, iungen man, lat mich eu gevallen.

*Mercator respondet:*

Ich gib eu varwe, deu ist guot, dar zuoe lobelich,  
Deu eu machet reht schoene  
Unt dar zuoe vil reht wunelicliche.  
Nempt si hin hab ir si, ir ist niht geleiche.

Worthy men, love all lovely women.  
Love ennobles you  
And brings you great honor.  
Look at me, young men, and find me pleasing.

Hail to the world, so full of joy;  
I desire to be your subject  
Forever, for love of you.  
Look at me, young men, and find me pleasing.

*The Merchant responds:*

I shall give you colors, good ones and admirable,  
They will make you fair  
And desirable.  
Take them, they are yours, they are beyond compare.

There are four categories of songs and poems in *Carmina Burana*: Songs of Morality & Satire, Songs of Spring and Love, Songs of Drinking and Eating, and Sacred Songs. *Procurans odium* is one of the most famous of the Songs of Morality & Satire (*Carmina moralia*). It is based on *L'amours dont sui espris* by the trouvère Blondel de Nesle (c. 1155–1202) and the polyphony found in the *Carmina Burana* is also linked to examples of polyphony from the school of Notre-Dame. The text is likened to Matthew 7, verse 16: “By their fruits shall you know them...”

#### **Procurans odium (*Carmina Burana* 12)**

Procurans odium effectu proprio,  
Vix detrahentium gaudet intentio.  
Nexus est cordium  
Ipsa detractio:  
Sic per contrarium ab hoste nescio  
Fit hic provisio,  
In hoc amantium felix condicio.

Insultus talium prodesse sentio,  
Tollendi tedium fluxit occasio;  
Suspendunt gaudium pravo consilio,  
Sed desiderium auget dilatio;  
Tali remedio de spinis hostium  
Uvas vindemio.

Since slander provokes an automatic backlash,  
Its intentions are scarcely successful,  
Serving in fact to unite more closely the hearts of  
Beleaguered lovers.  
The enemy is blissfully unaware  
That he safeguards his opponents' position.  
The happiest of lovers depends on this.

I'm sure that being insulted has its advantages:  
One can seize the chance for some excitement.  
By a plot my enemies may delay my pleasure,  
Yet absence makes the heart grow fonder.  
With this antidote, though my enemies sow thorns,  
I reap a bumper harvest.

Many of the codex's Songs of Spring and Love (*Carmina veris et amoris*) are heavily involved with mythology, not only in making comparisons between the romantic feelings of the gods and of humans, but also in relating some of the symbolism inherent in those stories, especially those that involve the cycle of the seasons, growth, and decay. As students conversant in mythology, the clerics and monks who created the *Carmina Burana* would be especially interested in the trials and conquests of Hercules. *Olim sudor Herculis*, with its lines that contrast strength before the greatest monsters of the mythological world and weakness before "a girl with a silly laugh," is engaging for its musical contrasts as well. Besides the *Carmina Burana*, this song is also found in the Firenze Ms. and in the Cambridge University Library.

### **Olim sudor Herculis (*Carmina Burana* 63)**

Olim sudor Herculis  
 Monstra late conterens,  
 Pestes orbis auferens  
 Claris longe titulis emicuit;  
 Sed tandem defloruit fama prius celebris,  
 Cecis causa tenebris,  
 Ioles illecebris Alcide captivato.  
 Refrain:  
 Amor fame meritum deflorat,  
 Amans tempus perditum non plorat,  
 Sed misere defluere cum Venere laborat.

Ydra dampno capitum  
 Facta locupletior,  
 Omni peste seviore,  
 Reddere sollicitum non potuit;  
 Quem puella domuit.  
 Iugo cessit Veneris;  
 Vir, qui maior superis  
 Celum tulit humeris  
 Atlante fatigato.  
 Refrain: Amor fame meritum deflorat...

Caco tristis alitus  
 Vel flammaram vomitus,  
 Vel fuga Nesso duplici non profuit:  
 Gerion Hesperius, ianitorque Stygius,  
 Uterque forma triplici, non terruit.  
 Quem captivum tenuit risu puella simplici.  
 Refrain: Amor fame meritum deflorat...

Tantis floruerat laborum titulis  
 Quem blandis carcerat puella vinculis.  
 Quem dum lambit osculis,  
 Nectar huic labellulis Venereum propinat;  
 Vir solutus oculis Veneris,  
 Laborum memoriam et gloriam inclinat.  
 Refrain: Amor fame meritum deflorat...

Sed Alcide fortior,  
 Aggredior pugnam contra Venerem.  
 Ut superem hanc, fugio.  
 In hoc enim prelio fugiendo fortius  
 Et levius pugnatur.  
 Sicque Venus vincitur:  
 Dum fugitur, fugatur.  
 Refrain: Amor fame meritum deflorat...

Once honest, sweaty Hercules  
 Slew monsters far and wide,  
 And rid the earth of fearsome fiends.  
 His famous epithets blazed his name abroad,  
 But finally that once-proud name  
 Wilted in black obscurity:  
 Seductive Iole enslaved the grandson of Alceus!  
 Refrain:  
 Love dishonors glory, however well-deserved.  
 A lover has no regret for wasted time,  
 But stupidly and pointlessly toils at Venus' command.

The hydra, who, though missing heads,  
 Grew multiple replacements,  
 Most fell of monstrous creations,  
 Could not shake him;  
 But a woman broke his spirit.  
 This hero bowed to Venus' yoke,  
 Though, mightier than the gods,  
 He took the sky's weight on his shoulders  
 When Atlas felt tired.  
 Refrain: Love dishonors glory ...

Foul fumes and fiery vomit  
 Could not save Cacus,  
 Though treacherous Nessus fled, it was in vain:  
 Geryon of the West, the Doorkeeper of the Styx,  
 Each tri-form did not alarm him.  
 A girl with a silly laugh took him prisoner.  
 Refrain: Love dishonors glory ...

Once he had prospered, won honors for his labors;  
 Now he's a woman's slave in sweet-sounding shackles.  
 For, while he licks the kisses from her lips,  
 He feeds as well on Venus' nectar;  
 And, undone, by Venus' pleasant little pastimes,  
 The memory and glory of his struggles fade.  
 Refrain: Love dishonors glory ...

But, braver than Hercules,  
 I go forth to do battle with Venus;  
 To vanquish her, I run away.  
 For, in such battles, braver is he who runs away  
 And lives to fight another day!  
 The antidote to Love:  
 The enemy is put to flight by the victor's fright.  
 Refrain: Love dishonors glory ...

*Vacillantis trutine* is another Song of Spring found in both the *Carmina Burana* and in the Cambridge University Library as well as the British Library Arundel Ms. The combat in this poem is between Love and Reason; if the refrain is any indication, Love is winning. The poem is attributed to Peter of Blois, c. 1135–c. 1211.

**Vacillantis trutine (*Carmina Burana* 108)**

Vacillantis trutine libramine  
Mens suspensa fluctuat et estuat  
In tumultus anxios, dum se vertit et bipertit  
Motus in contrarios.  
Refrain: O languo causam languoris video  
Vivens et prudens pereo.

Sicut in arbore frons tremula,  
Navicula levis in equore,  
Dum caret anchore subsidio,  
Contrario flatu concussa fluitat:  
Sic agitat, sic turbine sollicitat  
Me dubio hinc amor inde ratio.  
Refrain: O languo...

Sub libra pondero quid melius,  
Et dubius mecum delibero.  
Dum menti refero delicias Venereas:  
Que mea michi Florula det oscula,  
Qui risus, que labellula,  
Que facies frons naris que cesaries.  
Refrain: O languo...

In the balance on wavering scales,  
My thoughts swell and surge  
In storms of anxiety while it twists and splits  
Into contrary movements.  
Refrain: O, I languish! I see the cause of my languor,  
Alive and aware, I am dying!

As a quivering bough on a tree,  
Or a boat bobbing on the sea,  
Adrift from its anchor,  
Floating aimlessly where the wind takes it:  
So by an uncertain hurricane I'm stirred  
This way and that way by Love and Reason.  
Refrain: O, I languish...

On the scales I weigh which course is better,  
And I deliberate on doubt.  
Then I call to mind the pleasures of love:  
My little Flora's kisses,  
Her laughter, her lips,  
Her face, her forehead, her nose, her hair.  
Refrain: O, I languish...

One of the more famous of the Songs of Morality & Satire, *Fas et nefas* is attributed to the 12<sup>th</sup>-century French poet and theologian Walter of Châtillon. The text of the first verse appears under the illumination of the "Wheel of Fortune" in the codex and emphasizes the relation between Justice and Temperance since, though Cicero considers Justice the most important virtue, it has to be temperate not to become a motive for useless quibbles.

**Fas et nefas (*Carmina Burana* 19)**

Fas et nefas ambulant passu fere pari,  
Prodigus non redimit vitium avari.  
Virtus temperantia quadam singulari  
Debet medium ad utrumque vitium  
Caute contemplari.

Vultu licet hilari, verbo licet blando,  
Sis equalis omnibus; unum tamen mando;  
Si vis recte gloriam promereri dando,  
Primum videas granum inter paleas,  
Cui des et quando.

Si prudenter triticum paleis emundas,  
Famam emis munere: sed caveto, dum das,  
Largitatis oleum male non effundas.  
In te glorior:  
cum sim Codro Codrior,  
Omnibus habundas!

Right and Wrong almost keep in step;  
The spendthrift cannot make up for the miser's vice.  
True virtue, by a singular display of restraint,  
Must carefully consider the way of compromise  
Between the vices I have mentioned.

You may smile and use kindly words,  
Treat all as your equals; but one thing I bid you:  
If you want properly to merit glory by your gifts,  
First look for the grain among the chaff:  
When and to whom you give.

If you carefully separate the grain from the chaff,  
Your gifts buy you fame; take care, when you give,  
Not to spill the oil of generosity wastefully.  
You're the proof:  
While I'm poorer than a church mouse,  
You've got everything!

We end the first half with one of our favorite odes to Spring: *Veris dulcis in tempore* is both delicate and ethereal, robust and joyous. Besides the *Carmina Burana*, where it is found twice, it is also found in a Catalan manuscript with some variation.

**Veris dulcis in tempore (*Carmina Burana* 85)**

Veris dulcis in tempore,  
Florenti stat sub arbore,  
Juliana cum sorore; dulcis amor!  
Qui te caret hoc tempore fit vilior.

Ecce florescunt arbores  
Lascive canunt voluchres  
Inde tepescunt virgines: dulcis amor!  
Qui te caret hoc tempore fit vilior.

Ecce florescunt lilia  
Et virgines dant agmina —  
Summa deorum carmina; dulcis amor!  
Qui te caret hoc tempore fit vilior.

Si tenerem quam cupio  
In nemore sub folio,  
Oscularer cum gaudio; dulcis amor!  
Qui te caret hoc tempore fit vilior.

In the season of sweet spring,  
Beneath the tree in flower,  
Julianna stands with her sister; sweet love!  
Whoever lacks love in the spring becomes baser.

Look: the trees are in bloom,  
The birds sing playfully  
And girls, then, grow warm; sweet love!  
Whoever lacks love in the spring becomes baser.

Look: the lilies are in bloom  
And girls offer precious stones —  
Songs to the highest of Gods; sweet love!  
Whoever lacks love in the spring becomes baser.

If I could hold the girl I want  
Beneath the leafy trees,  
I would kiss her joyfully; sweet love!  
Whoever lacks love in the spring becomes baser.

**INTERMISSION**

**Tempus est iocundum (*Carmina Burana* 179)**

Tempus est iocundum, o virgines,  
Modo congaudete vos iuvenes.  
Refrain: Oh! Oh, totus floreo,  
Iam amore virginali totus ardeo,  
Novus, novus amor est, quo pereo.

Cantat Philomena sic dulciter,  
Et modulans auditor; intus caleo.  
Refrain: Oh! Oh, totus floreo...

Flo rest puellarum quam diligo,  
Et rosa rosaum, quam sepe video.  
Refrain: Oh! Oh, totus floreo...

Mea me confortat promissio,  
Mea me deportat negatio.  
Refrain: Oh! Oh, totus floreo...

Mea mecum ludit virginitas,  
Mea me detrudit simplicitas.  
Refrain: Oh! Oh, totus floreo...

Veni, domicella, cum gaudio;  
Veni, veni, pulchra, iam pereo.  
Refrain: Oh! Oh, totus floreo...

It is the time of joy, O maidens,  
Now enjoy yourselves together, O young men.  
Refrain: Oh! Oh, I bloom completely,  
Now with my first love I am all afire,  
A new love it is of which I am dying.

Philomena sings thus more sweetly,  
And she is heard playing; I burn within.  
Refrain: Oh! Oh, I bloom completely...

It is the flower of girls which I love  
And the rose of roses which I see often.  
Refrain: Oh! Oh, I bloom completely...

I am elated when I say yes;  
I am depressed when I say no.  
Refrain: Oh! Oh, I bloom completely...

My innocence plays with me,  
My shyness pushes me back.  
Refrain: Oh! Oh, I bloom completely...

Come, my mistress, with your joy  
Come, come, fair girl, already I die.  
Refrain: Oh! Oh, I bloom completely...



The next little pastourelle appears in the Die Bayerische Staatsbibliothek, in the *Codex Las Huelgas* (in Catalan), and in the *Carmina Burana*. The long melismatic sections at the ends of phrases offer several options, as they can be performed by voices, by instruments, or both!

**Exiit diluculo rustica puella (*Carmina Burana* 90)**

Exiit diluculo rustica puella  
Cum grege, cum baculo,  
Cum lana novella.

Sunt in grege parvulo ovis et asella,  
Vitula cum vitulo,  
Caper et capella.

Conspexit in cespite scholarem sedere:  
Quid tu facis, domine?  
Veni mecum ludere!”

At dawn a little peasant girl left home  
With her flock, her stick,  
And fresh wool to spin.

Her flock is a sheep, a donkey,  
A cow calf and a bull-calf,  
A billy-goat and a nanny-goat.

She saw a student sitting on the green grass.  
“What are you doing master scholar?  
Come and play with me.”

*Dulce solum natalis patrie*, another of the Songs of Spring and Love (*Carmina veris et amoris*), appears in several sources besides the *Codex Carmina Burana*, including the Chartres and Linz libraries. This song is thought to be about a student who has moved to Paris to study and is missing his home and family. The enigmatic asides in brackets are found in the margins next to the end of each verse; we chose to include them as part of the original texts, although they probably aren't.

**Dulce solum natalis patrie (*Carmina Burana* 119)**

Dulce solum natalis patrie,  
Domus ioci thalamus gratie,  
Vos relinquam aut cras aut hodie  
Periturus amoris rabie. [Exul.]

Vale tellus valete socii  
Quos benigno favore colui;  
Et me dulcis consortem studii,  
Deplangite, qui vobis perii. [Igne.]

Quot sunt flores in Ible vallibus,  
Quot vestitur Dodona frondibus,  
Et quot natant pisces equoribus —  
Tot habundat amor doloribus.  
[Usque.]

Igne novo veneris saucia  
Mens que pia non novit talia;  
Ut fatentur vera proverbia:  
Ubi amor ibi miseria. [Gravis.]

Heu dolor! Quam dira premia.  
Flama calet amantes nimia.  
Nova nutrit venus suspiria;  
Ungent eam quando dulcia. [Nimis.]

Sweet soil of my native land,  
My happy home, hall of grace,  
I must leave you today or tomorrow  
To perish in love's madness. [Exile.]

Farewell my land and friends  
Whom I have loved devotedly;  
Once your companion in the joys of scholarship,  
Mourn my passing. [Fire.]

As many flowers as there are in Ible's valleys,  
As many leaves as there are in Dodona,  
And as many fish swimming in the sea —  
There is the same abundance of love's agonies.  
[Up to.]

My once innocent heart now burns  
With love's new fire;  
Now the old saying rings true:  
“Where there's love, there's misery.” [Heavy.]

O sadness! How bitter is love's recompense.  
Lovers are cremated in her flames.  
Each new sigh is nurtured carefully by Venus;  
Sweet sighs are love's attraction. [Empty.]

*Tempus transit gelidum* is another Spring song that is linked to Aquitanian chant, as it is the secular version of the conductus *Fulget dies celebris* found in the St. Martial manuscript. In our version, we add the polyphony slowly to imitate the process of composition in Medieval music. We follow this with another exhilarating instrumental, *Ich was ein chint so wolgetan*. A *contrafactum* of the song *Ecce tempus gaudii* of the Florence Ms., it is the final of the Songs of Spring and Love.

### **Tempus transit gelidum (*Carmina Burana* 153)**

Tempus transit gelidum mundus renovatur.  
Verque redit floridum forma rebus datur.  
Avis modulatur modulans letatur;  
Lucidior et lenior aer iam serenatur.  
Iam florea, iam frondea,  
Silva comis densatur.

Ludunt super gramina virgines decore.  
Quarum nova carmina dulci sonant ore  
Annunt favore voluchres canore.  
Favent et odore tellus picta flore.  
Cor igitur et scingitur  
Et tangitur amore,  
Virginibus et avibus strepentibus sonore.

Tendit modo recia puer pharetratus;  
Qui deorum curia prebet famulatus:  
Cuius dominatus nimium est latus.  
Per hunc triumphatus sum et sauciatus;  
Pugnaveram et fueram inprimis reluctatus;  
Et iterum per puerum,  
Sum Veneri prostratus.

The icy-cold is passing, the world is reborn.  
Verdant Spring returns, things grow and shape.  
Birds sing, sing with joy;  
Brighter, more gentle, the air is calm.  
The woods are in blossom, put out shoots,  
And are dense with leaves.

Beautiful girls play in the fields.  
Their sweet voices sing new songs  
And birds approve with their accompaniment.  
The earth applauds with flowery perfume.  
And so the heart is encircled  
And touched by love,  
By the sounds of girls and birds singing.

Cupid spreads his hunting net;  
The mightiest gods are subject to him:  
His domination is total.  
I am wounded and join the prisoners;  
I fought and struggled at first;  
But once again, through her son,  
I am in thrall to Venus.

One of the Songs of Morality, *Ecce torpet probitas* states that honesty lies in a coma, greed rules the world, people bend the rules to get rich quick. Things haven't really changed that much, but in Medieval times, it also implied the corruption involved in the sale of ecclesiastical offices. This work is found also in the Cambridge/Corpus Christi College holdings.

### **Ecce torpet probitas (*Carmina Burana* 3)**

Ecce torpet probitas,  
Virtus sepelitur;  
Fit iam parca largitas,  
Parcitas largitur;  
Verum dicit falsitas veritas mentitur.  
Omnes iura ledunt et ad res  
Illicitas licite recedunt.

Regnat avaritia, regnant et avari;  
Mente quivis anxia nititur ditari  
Cum sit summa gloria, censu gloriari.  
Omnes iura ledunt et ad prava  
Impie recedunt.

Look, honesty sleeps,  
Virtue is buried;  
Generosity has become stingy,  
Thrift is over-generous.  
Deceit speaks truth and truth deceives.  
All break the laws and to unlawful acts  
Lawfully turn.

Greed rules, and the greedy rule;  
Everyone is anxious, striving to be rich,  
As if the height of glory were to glory in wealth.  
All break the laws and to every  
Wickedness impiously turn.

Multum habet oneris  
Do das dedi dare;  
Verbum hoc pre ceteris  
Norunt ignorare.  
Divites, quos poteris  
Mari comparare.  
Omnes iura ledunt et ad mala  
Devia licite recedunt.

It is difficult to conjugate  
I give, you give, I gave, to give;  
This word above all others  
The rich know how not to know.  
You can compare their greed  
With the appetite of the sea.  
All break the laws and in numbers  
Of things surpass numbers.

*Bache, bene venies* is one of the most popular tunes of the 12<sup>th</sup> and 13<sup>th</sup> centuries. It appears in *Ludus Danielis* (*The Play of Daniel*) as the conductus *Jubilemus regi nostro* and, in some cases, the same text appears in both sources. In the *Codex Burana* version, Bacchus is praised for the salutary effects that wine has on both genders and is our sole example from the Songs of Drinking and Eating in this program.

**Bache bene venies (*Carmina Burana* 200)**

Bache, bene venies, gratus et optatus,  
Per quem noster animus fit letificatus.  
Refrain:  
Istud vinum, bonum vinum, vinum generosum,  
Reddit virum curialem, probum, animosum.

Iste cyphus concavus  
Bono mero profluus:  
Siquis bibit sepius satur fit ex ebrius.  
Refrain: Istud vinum, bonum vinum...

Ex hoc cypho conscii bibent sui domini  
Bibent sui socii, bibent et amici.

Bachus sepe visitans mulierum genus,  
Facit eas subditas tibi, o tu Venus.  
Refrain: Istud vinum, bonum vinum...

Bachus forte superans pectora virorum,  
In amorem concitat animos eorum.  
Bachus numen faciens hominem iocundum  
Reddit eum pariter doctum et facundum.

Bachus mentem femine solet hic lenire,  
Cogit eam citius viro consentire.  
Bachus venas penetrans calido liquore,  
Facit eas igneas Veneris ardore.  
Refrain: Istud vinum, bonum vinum...

Bache, deus inclite, omnes hic astantes  
Leti sumus munera tua prelibantes.  
Refrain: Istud vinum, bonum vinum...

Omnes tibi canimus maxima preconia:  
Te laudantes merito tempora per omnia.  
Refrain: Istud vinum, bonum vinum...

Welcome Bacchus esteemed and long-desired,  
Making our spirits full of joy.

Refrain:  
Wine, good wine in liberal amounts  
Ennobles, purifies, and revitalizes a man.

This hollowed-out goblet is flowing  
With goodness for the toper:  
He who drinks wisely will be well filled and merry.  
Wine, good wine...

From the cup let all masters drink together,  
Let partners drink and let friends drink.

Bacchus often visits the female sex,  
Making them susceptible to you, O Venus.  
Wine, good wine...

Bacchus dominates men's hearts,  
Stirs them to thoughts of love.  
Under Bacchus' influence men are happy  
And correspondingly witty and scholarly.

Bacchus has winning ways with women,  
Making them consent to the wishes of men.  
Bacchus' hot liquor penetrates their veins,  
Setting them on fire with the heat of Venus.  
Wine, good wine...

Illustrious Bacchus, all of us here  
Can enjoy ourselves after just one sip!  
Wine, good wine...

All sing the praises of your gifts:  
And you deserve them for eternity.  
Wine, good wine...

One of the few songs in the *Codex Burana* that is firmly in the Lydian mode, *Sic mea fata canendo solor* describes in delicious detail the springtime thoughts of some young student—mostly unrequited, but still quite focused! The origins of the song are associated with Hilarius, a student of Parisian theologian and composer Pierre Abélard, (1079-1142), as well as with troubadour repertoire.

**Sic mea fata canendo solor (*Carmina Burana* 116)**

Sic mea fata canendo solor  
Ut nece proxima facit holor.  
Roseus effugit ore color,  
Blandus inest meo cordi dolor.  
Cura crescente, labore vigente,  
Vigore labente, miser, morior.  
Hei morior  
Ut quod amem cogor et non amor.

Si me dignetur quam desidero  
Felicitate Jovem suppero.  
Nocte cum illa si dormiero,  
Si sua labra semel suxero,  
Mortem subire, placenter obire,  
Vitamque finire, libens potero.  
Hei potero,  
Tanta si gaudia recepero.

Ubera cum animadverterem,  
Optavi manus ut involverem.  
Simplicibus mammis ut alluderem  
Sic cogitando sensi Venerem;  
Sedit in ore rosa cum pudore;  
Pulsatus amore quod os lamberem.  
Hei lamberem,  
Luxuriando per characterem.

Thus I ease my destiny by singing  
Just like a swan when my death is near.  
From my face the rosy color flees,  
A fawning grief is in my heart.  
With care increasing, difficulty growing,  
Vigor waning, wretched, I am dying.  
Hey, I am dying  
As I am forced to love without receiving love.

If my beloved would think me  
Worth her love, I would be happier than Jove.  
If I could sleep one night with her,  
If I could taste her lips but once,  
I could unhesitatingly suffer death,  
Die satisfied, and end my life.  
Hey, I could,  
If I could be the recipient of such joys.

When I took notice of her breasts,  
I hoped to get my hands on them.  
But thinking thus,  
I prolonged Venus;  
A modest rose rested on her lips:  
Agitated by love, I would lick her mouth.  
Hey, I would lick her into shape  
Without lavishing indulgence!

We end our program with another of the Spring songs that references mythology, the rebirth of the seasons, and the release of giving oneself over to Venus/Cypris/Dione! This popular tune is found also in the St. Gall Abbey Library, the Paris library, and the St. Martial Ms.

**Clauso chronos (*Carmina Burana* 73)**

Clauso Chronos et serato  
Carcere ver exit,  
Risu Iovis reserato  
Faciem detexit.

Coma celum rutilante Cynthius emundat.  
Et terrena secundante aere fecundat.

Purpurato flore prato ver tenet primatum,  
Ex argenti renitenti specie renatum.  
Iam odora Rheam Flora chlamyde vestivit,  
Que ridenti et florenti specie lascivit.

Chronos is firmly under lock and key,  
Spring's released from her prison;  
As Jove's laughter rings out unfettered  
She reveals her lovely face.

Phoebus' light purifies Heaven, lights gleam in his hair.  
His gentle breezes awaken earth's teeming life.

In fields of purple flowers Spring holds court,  
Reborn out of the beauty of glittering silver frost.  
Now Flora cloaks the earth in fragrance,  
And, smiling and beautiful, thinks of love.

Vernant veris ad amena  
Thyma, rose, lilia.  
His alludit filomena  
Merops et luscinia.

Satyros hoc excitat et Dryadum choreas,  
Redivivis incitat  
Hoc ignibus Napeas.  
Hoc Cupido concitus, hoc Amor innovatur.  
Hoc ego sollitus, hoc michi me furatur.

Ignem alo tacitum,  
Amo, nec ad placitum;  
Ut quid contra libitum cupio prohibitum.  
Votis Venus meritum rite facit iritum,  
Trudit in interitum,  
Quem rebar emeritum.

Si quis amans per amare mereri  
Posset amari,  
Posset Amor michi velle mederi  
Tandem beari.  
Quod faciles michi cerno medelas  
Posse parari,  
Tot steriles ibi perdo querelas  
Absque levare.

Imminet exitus igne vigente,  
Morte medullitus ossa tenente.  
Quod caro predicat hec macilenta,  
Hoc sibi vindicat usque perempta.  
Dum mala sentio, summa malorum.  
Pectora saucia, plena furorum.  
Pellere semina nitor amorum.  
Est Venus artibus usa nefandis,  
Dum bene palliat aspera blandis,  
Unguibus atrahit omnia pandis.

Parce dato, pia Cypris, agone;  
Et quia vincimur, arma repone,  
Et quibus est Venus, est et Dione.

Spring's true loveliness is formed by  
Greening shoots of thyme, roses and lilies.  
Among them play swallows,  
Martins and nightingales.

The satyrs awake and the dancing Dryads,  
The nymphs of the deep valleys,  
Answer the summons of the sun's return.  
Cupid stirs, Love renews his power.  
I agonize – all my self-possession is gone.

I stoke a silent fire within,  
There's no pleasure in my loving;  
Against my will I desire that which is forbidden.  
Venus ritually invalidates her followers' prayers;  
Puts into the front line  
A man I thought too old to serve.

If a lover, deserving a reward for his constancy,  
Should duly find his love requited,  
Surely Love could grant my wish  
And bless me with a cure for my sickness.  
I see so many simple remedies  
Available for this malady of mine;  
Yet I waste my breath in useless complaints  
Without finding relief.

The flames scorch: my end is near.  
Death grips the marrow of my bones.  
My wasted flesh  
Proclaims its mortification.  
While I feel the pain, the agony,  
The wound in my breast, the madness,  
I struggle to root out the spore of love.  
But Venus, with malice and her magic art,  
Feigns to soothe the pain away;  
Yet her cruel talons claw my heart.

Spare me, holy Cypris: I concede the struggle;  
Lay down your arms, I'm already beaten.  
Show us the gentleness of your divinity.

## SPECIAL GUEST ARTIST



**Mary Springfels** remembers hearing New York Pro Musica perform early music for the first time when she was 14 years old. She immediately fell in love with it and began learning early music instruments in college. For most of her adult life, Mary Springfels has devoted herself to the performance and teaching of early music repertoires. She earned her stripes performing with many influential pioneering ensembles, including the New York Pro Musica, the Elizabethan Enterprise, Concert Royal, and the Waverly Consort. For twenty years, she directed the innovative Newberry Consort, and can be heard on dozens of recordings.

She has taught and performed in summer festivals throughout the US, among them the San Francisco, Madison, and Amherst Early Music Festivals, the Texas Toot, the annual Conclaves of the Viola da Gamba Society of America, and the Pinewoods Early Music Week.

## TEMP FOUNDER & ARTISTIC DIRECTOR



**Daniel Johnson** has been the founder and artistic director of the Texas Early Music Project since its inception in 1987. Johnson was also the director of the UT Early Music Ensemble, one of the largest and most active in the U.S., from 1986 to 2003. He was a member of the Higher Education Committee of Early Music America from 1996-2000. In 1998, he was awarded Early Music America's Thomas Binkley Award for university ensemble directors and he was also the recipient of the 1997 Quattlebaum Award at the College of Charleston. Johnson teaches master classes in performance practice and technique at various workshops, including the SFEMS Medieval-Renaissance Workshop, the Texas Toot, and Amherst Early Music Festival. He is assistant co-director of the Amherst Early Music Festival and

has directed the Texas Toot workshops since 2002. He was inducted into the Austin Arts Hall of Fame in 2009.

Please visit <http://early-music.org/performers.html> to read the biographies of other TEMP artists.

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### More news about our educational initiatives:

#### The Susan Anderson Kerr Scholarship & The Austin Community Foundation

We are excited about our developing educational initiatives. The Susan Anderson Kerr Scholarship has now been awarded to three young musicians from St. Stephen's School and UT Austin's Butler School of Music. More scholarships are available, so please keep spreading the word to students between the ages of 14 and 21. Additionally, we've received a grant from the Austin Community Foundation to perform at five Austin area schools this year! If you would like to support our efforts in any way, please call (512) 377-6961 or email us at [education@early-music.org](mailto:education@early-music.org)

*All contributions to the scholarship, or directly to TEMP, are fully tax-deductible.*



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James Morrow, Artistic Director

ensemble viii

*Love Songs from Italy: Italian Renaissance Music*

Friday, May 16, 2014, 7:00 PM, First United Methodist Church, 410 E University Ave, Georgetown, TX, 78626

Saturday, May 17, 2014, 3:00 PM, St. Louis Catholic Church Chapel, 7601 Burnet Road, Austin, TX, 78757

[www.ensembleviii.org](http://www.ensembleviii.org)

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### Gilbert & Sullivan Society of Austin

Ralph McPhail, Jr., Artistic & Stage Director

Jeffrey Jones-Ragona, Music Director



*The Secrets of H.M.S. Pinafore: A Preview*

Sunday, May 18, 2014, 3:00 PM, Gethsemane Lutheran Church, 200 West Anderson Ln., Austin, TX, 78752

[www.gilbertsullivan.org](http://www.gilbertsullivan.org)

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### St. Cecilia Music Series

James Brown, Director



*Wayward Sisters presents The Naughty List: Music by Braggarts, Hotheads, Curmudgeons and Snobs*

Friday, May 23, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Dr., Austin, TX, 78731

[www.scmsaustin.org](http://www.scmsaustin.org)

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### Austin Baroque Orchestra and Coro Settecento

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Saturday, May 24, 2014, Time & Venue TBA

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[www.ensemblesettecento.org](http://www.ensemblesettecento.org)

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### The Texas Toot

Daniel Johnson, Artistic Director



*Texas Toot Workshop Faculty Concerts*

Tuesday, June 10, 2014, 7:30 PM, Black Box Theater, Concordia University Texas, 78726

Friday, June 13, 2014, 7:30 PM, Black Box Theater, Concordia University Texas, 78726

[www.toot.org/SummerToot/2014/index.html](http://www.toot.org/SummerToot/2014/index.html)

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### La Follia Austin Baroque

Keith Womer, Artistic Director

LA FOLLIA

*American Roots: Music of the Moravians*

Saturday, June 28, 2014, 8:00 PM, First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731

Sunday, June 29, 2014, 3:00 PM, First Presbyterian Church, 8001 Mesa Drive, Austin, TX, 78731

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