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’Arcy, soloists

Procurans odium  Carmina Burana 12
Cayla Cardiiff, soloist

Olim sudor Herculis  Carmina Burana 63
Stephanie Prewitt, Brian Petrey, Cayla Cardiiff, 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 sollemnibus  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 Petrey, soloists

Tempus transit gelidum  Carmina Burana 153
Meredith Ruduski, soloist

and

Ich was ein chint so wolgetan  Carmina Burana 185
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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

“Experientia Spectra”
TEMP SEASON 2013 2014
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 12th 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 13th 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 11th through the early 13th 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
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)**

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td><em>Virent prata hiemata tersa rabie</em>; <em>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.</em></td>
</tr>
<tr>
<td>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;</td>
<td><em>Aves dulci melodia sonant garrule,</em> <em>Omni via voce pia volant sedule,</em> <em>Et in nemore frondes,</em> <em>Flores et odores sunt;</em></td>
</tr>
<tr>
<td>Crowds of young men congregate, Groups of maidens cluster together; And under the linden trees, a mother and Her daughter dance to Venus’ measure.</td>
<td><em>Congregatur, augmentatur cetus iuvenum,</em> <em>Adunatur, colletatur chorus virginum;</em> <em>Et sub tilia ad choreas Venereas salit Mater inter eas sua filia.</em></td>
</tr>
<tr>
<td>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.</td>
<td><em>Restat una,</em> <em>Quam fortuna dante veneror.</em> <em>Clarens luna oportuna, ob quam vulneror,</em> <em>Dans suspiria, preelecta, simplex,</em> <em>Recta, cordi meo</em></td>
</tr>
</tbody>
</table>

This famous song features a dialogue between Mary Magdalene and a shop-keeper, as she entreats him to sell her wears 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)**

<table>
<thead>
<tr>
<th>English</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td><em>Michi confer, venditor, species emendas</em> <em>Pro multa pecunia tibi iam reddenda.</em> <em>Si quid habes insuper odoramentorum,</em> <em>Nam volo perungere</em></td>
</tr>
<tr>
<td>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.</td>
<td><em>Ecce merces optime! Prospice nitorem!</em> <em>Hec tibi convenient ad vultus decorum.</em> <em>Hec sunt odoriferæ, quas si comprobaris,</em> <em>Corporis flagrantiam omnem superabis.</em></td>
</tr>
<tr>
<td>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.</td>
<td><em>Cramer, gip die varwe mier diu min wengel roete,</em> <em>Da mit ich die iungen man</em> <em>An ir danch der minneliebe noete.</em> <em>Seht mich an, iungen man, lat mich eu gevallen.</em></td>
</tr>
</tbody>
</table>

*Mary Magdalene sings:*

*The Merchant sings:*
Minnet, tugentliche man, minnekliche vrawen.
Minne tuot eu hoech gemuot
Unde lat euch in hoehen eren schauwen.
Seht mich an, iungen man, lat mich eu gevallen.

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

Wol dir werlt, daz du bist, also vreudenreiche;
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 wunecliche.
Nempt si hin hab ir si, ir ist niht geleic.

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
Ipse 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 centerens,
Pestes orbis auferens
Claris longe titulis emicuit;
Sed tandem defloruit fama prius celebris,
Cecis causa tenebris,
Iales illecebris Alcide captivato.
Refrain:
Amor fame meritum deflorat,
Amans tempus perditum non plorat,
Sed misere defluere cum Venere laborat.

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

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

Tantis flouerat laborum titulis
Quem blandis carcerat puella vinculis.
Quem dum lumbit osculis,
Nectar huic labellulis Venereum propinat;
Vir solitus ocis Venereis,
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…
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)**

<table>
<thead>
<tr>
<th>Latin (Carmina Burana 108)</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vacillantis trutine libramine</td>
<td>In the balance on wavering scales,</td>
</tr>
<tr>
<td>Mens suspensa fluctuat et estuat</td>
<td>My thoughts swell and surge</td>
</tr>
<tr>
<td>In tumultus anxios, dum se vertit et bipertit</td>
<td>In storms of anxiety while it twists and splits</td>
</tr>
<tr>
<td>Motus in contrarios.</td>
<td>Into contrary movements.</td>
</tr>
<tr>
<td>Refrain: <em>O langueo causam languoris video</em></td>
<td>Refrain: <em>O, I languish!</em> I see the cause of my languor,</td>
</tr>
<tr>
<td>Vivens et prudens pereo.</td>
<td>Alive and aware, I am dying!</td>
</tr>
<tr>
<td>Sicut in arbore frons tremula,</td>
<td>As a quivering bough on a tree,</td>
</tr>
<tr>
<td>Navicula levis in equore,</td>
<td>Or a boat bobbing on the sea,</td>
</tr>
<tr>
<td>Dum caret anchore subsidio,</td>
<td>Adrift from its anchor,</td>
</tr>
<tr>
<td>Contrario flatu concussa fluitat:</td>
<td>Floating aimlessly where the wind takes it:</td>
</tr>
<tr>
<td>Sic agitat, sic turbine sollicitat</td>
<td>So by an uncertain hurricane I’m stirred</td>
</tr>
<tr>
<td>Me dubio hinc amor inde ratio.</td>
<td>This way and that way by Love and Reason</td>
</tr>
<tr>
<td>Refrain: <em>O langueo</em></td>
<td>Refrain: <em>O, I languish</em></td>
</tr>
<tr>
<td>Sub libra pondero quid melius,</td>
<td>On the scales I weigh which course is better,</td>
</tr>
<tr>
<td>Et dubius mecum delibero.</td>
<td>And I deliberate on doubt.</td>
</tr>
<tr>
<td>Dum menti refero delicias Venereas:</td>
<td>Then I call to mind the pleasures of love:</td>
</tr>
<tr>
<td>Que mea michi Florula det oscula,</td>
<td>My little Flora’s kisses,</td>
</tr>
<tr>
<td>Qui risus, que labellula,</td>
<td>Her laughter, her lips,</td>
</tr>
<tr>
<td>Que facies frons naris que cesaries.</td>
<td>Her face, her forehead, her nose, her hair.</td>
</tr>
<tr>
<td>Refrain: <em>O langueo</em></td>
<td>Refrain: <em>O, I languish</em></td>
</tr>
</tbody>
</table>

One of the more famous of the Songs of Morality & Satire, *Fas et nefas* is attributed to the 12th-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)**

<table>
<thead>
<tr>
<th>Latin (Carmina Burana 19)</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fas et nefas ambulant passu fere pari,</td>
<td>Right and Wrong almost keep in step;</td>
</tr>
<tr>
<td>Prodigus non redimit vitium avari</td>
<td>The spendthrift cannot make up for the miser’s vice.</td>
</tr>
<tr>
<td>Virtus temperantia quadam singulari</td>
<td>True virtue, by a singular display of restraint,</td>
</tr>
<tr>
<td>Debet medium ad utrumque vitium</td>
<td>Must carefully consider the way of compromise</td>
</tr>
<tr>
<td>Caute contemplari.</td>
<td>Between the vices I have mentioned.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Vulvus licet hilari, verbo licet blando,</td>
<td></td>
</tr>
<tr>
<td>Sis equalis omnibus; unum tamen mando;</td>
<td>You may smile and use kindly words,</td>
</tr>
<tr>
<td>Si vis recte gloriam promereri dando,</td>
<td>Treat all as your equals; but one thing I bid you:</td>
</tr>
<tr>
<td>Primum vides granum inter paleas,</td>
<td>If you want properly to merit glory by your gifts,</td>
</tr>
<tr>
<td>Cui des et quando.</td>
<td>First look for the grain among the chaff:</td>
</tr>
<tr>
<td></td>
<td>When and to whom you give.</td>
</tr>
<tr>
<td>Si prudenter triticum paleis emundas,</td>
<td></td>
</tr>
<tr>
<td>Famam emis munere: sed caveto, dum das,</td>
<td>If you carefully separate the grain from the chaff,</td>
</tr>
<tr>
<td>Largitatis oleum male non effundas.</td>
<td>Your gifts buy you fame; take care, when you give,</td>
</tr>
<tr>
<td>In te gloriior:</td>
<td>Not to spill the oil of generosity wastefully.</td>
</tr>
<tr>
<td>cum sim Codro Codrior,</td>
<td>You’re the proof:</td>
</tr>
<tr>
<td>Omnibus habundas!</td>
<td>While I’m poorer than a church mouse,</td>
</tr>
<tr>
<td></td>
<td>You’ve got everything!</td>
</tr>
</tbody>
</table>
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 virgins 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.

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 auditur; intu caléo. 
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…

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.

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
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 patentur vera proverbia:
Ubi amor ibi miseria. [Gravis.]

Heu dolor! Quam dira premia.
Flama calet amantes nimia.
Nova nutrit venus suspiria;
Urgent cæl 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 pieta flore.
Cor igitur et scingitur
Et tangitur amore,
Virginibus et avibus strepentes 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 puerrum,
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 quisvis anxia nititur ditari
Cum sit summa gloria, censu gloriar.
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 12th and 13th 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.

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)*

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)*

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.

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

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

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.

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.

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.

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 levari.

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.

Imminet exitus igne vigente,
Morte medullitus ossa tenente.
Ouod caro predicat hec macilenta,
Hoc sibi vendicat 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 attrahit omnia pandis.

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.

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

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

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

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UPCOMING CONCERTS

Ensemble VIII
James Morrow, Artistic Director

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

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

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

Austin Baroque Orchestra and Coro Settecento
Billy Traylor, Artistic Director

Salon Classique
Saturday, May 24, 2014, Time & Venue TBA
Sunday, May 25, 2014, Time & Venue TBA

www.ensemblesettecento.org

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

La Follia Austin Baroque
Keith Womer, Artistic Director

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

www.lafollia.org