



Société philharmonique
du Nouveau Monde
chœurs et orchestre

CARMINA BURANA

ORFF / KILLMAYER

TWO PIANOS, PERCUSSION
AND OVER 150 CHORISTERS

SOCIÉTÉ PHILHARMONIQUE DU NOUVEAU MONDE
CONDUCTED BY MICHEL BROUSSEAU

LORENZO DI BELLA ET GIANLUCA LUISI PIANISTS

ANIA HEJNAR SOPRANO

JEFFREY CARL TENOR

ALEXANDRE SYLVESTRE BASS

THURSDAY, JUNE 12, 2025 | 8 PM

**CARLETON DOMINION-CHALMERS CENTRE
OTTAWA**

Programme

KATA

Michel Viau

4/4 FOR FOUR PERCUSSIONS

Anthony J. Cirone

REMINISCENCES OF DON JUAN FOR TWO PIANOS

Franz Liszt

CARMINA BURANA

Carl Orff | arr. Wilhelm Killmayer

Fortuna Imperatrix Mundi

1. O Fortuna
2. Fortune plango vulnera

I. Primo vere

3. Veris leta facies
4. Omnia sol temperat
5. Ecce gratum

Uf dem anger

6. Tanz
7. Floret silva nobilis
8. Chramer, gip die varwe mir
9. Reie
10. Were diu werlt alle min

II. In Taberna

11. Estuans interius
12. Olim lacus colueram
13. Ego sum abbas
14. In taberna quando sumus

III. Cour d'amours

15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa mea pectora
19. Si puer cum puellula
20. Veni, veni, venias
21. In truitina
22. Tempus est iocundum
23. Dulcissime

Blanziflor et Helena

24. Ave formosissima

Fortuna Imperatrix Mundi

25. O Fortuna



PERCUSSIONS

JULIE BÉCHARD ■ GÉRALD BISSONNETTE
CATHERINE CHERRIER ■ STÉPHANE PELLETIER ■ MICHEL VIAU



A word from the president

Dear friends,

Welcome, and thank you for joining us for this performance of *Carmina Burana*. It's a joy to share such powerful music with you—live, here in our community.

Few works in the classical repertoire stir the soul quite like *Carmina Burana*. With its driving rhythms, soaring melodies, and raw emotional energy, it stands as one of the most electrifying and widely recognized pieces of our time. Its themes—fate, fortune, love, and the thrill of being alive—are timeless. We hope tonight's performance moves you as deeply as it has moved generations of listeners.

Joining us on stage this evening are members of our partner choirs, the *Chœur philharmonique du Nouveau Monde – Basses-Laurentides* and the *Chœur philharmonique du Nouveau Monde – Montréal*. Their commitment and collaboration have been essential in bringing this music to life.

Also with us this evening under the baton of Maestro Michel Brousseau are our outstanding soloists—Ania Hejnar (soprano), Jeffrey Carl (tenor), and Alexandre Sylvestre (bass)—accompanied by the brilliant percussionists of the *Orchestre philharmonique du Nouveau Monde* and internationally acclaimed Italian pianists Gianluca Luisi and Lorenzo Di Bella.

If tonight's concert inspires you, we encourage you to share your experience with a friend or colleague, or even in a Google review. Help us keep the music alive by spreading the word.

Looking ahead in our program, we invite you to join us as we—along with our partner choirs and orchestra—present Mozart's *Requiem* on Saturday, November 8, 2025, at Notre-Dame Basilica of Montreal. As a thank-you for being part of tonight's audience, we're offering you an exclusive 20% discount on tickets—available on [Eventbrite.ca](https://www.eventbrite.ca). Simply use code MOZART12 when selecting your tickets. This offer is valid until tomorrow, June 13, at 11:59 PM, so don't wait!

Our next season marks our 20th anniversary, so we hope you'll stay connected and join us again. There's much more to come, and we can't wait to share it with you. Stay tuned by following our Ottawa Classical Choir [Facebook page](#) or our [cpnm.ottawa](https://www.cpnm.ottawa) Instagram account.

Ewa Celinski
President, CPNM-Ottawa/ Ottawa Classical Choir



Société philharmonique
du Nouveau Monde
chœurs et orchestre

REQUIEM

Mozart

Conducted by
Michel Brousseau

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Saturday, November 8 | 2 pm
Notre-Dame Basilica of Montreal



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*Until tomorrow,
June 13th, at 11:59 pm*

Tickets on sale
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Michel Brousseau

artistic director

Michel Brousseau is artistic director of the *Société philharmonique du Nouveau Monde*, which includes the *Orchestre philharmonique du Nouveau Monde*, the *Chœur philharmonique du Nouveau Monde - Montréal*, the *Chœur philharmonique du Nouveau Monde*

- *Basses-Laurentides* and the *Chœur philharmonique du Nouveau Monde - Ottawa*. He is also artistic director of the *Chœur du Barreau du Grand Montréal* and the *Chœur International*.

Introduced to music at an early age, his passion and talent were noticed when he began his piano studies. He was unanimously awarded First Prize in piano at the *Conservatoire de musique de Montréal*, as well as a diploma in orchestral conducting. He studied conducting with Raffi Armenian, Otto Werner-Müller, Milen Nachev, Valery Vachev and Aldo Faldi. In 2006, the *Conseil des arts et des lettres du Québec* awarded him the *Grand Prix pour la création artistique dans la région des Laurentides*.

A finalist in the Luigi Mancinelli International Opera Conducting Competition in Italy in 2005, Maestro Brousseau has since conducted renowned orchestras and performers in Italy, France, the Czech Republic, Romania, Bulgaria, Ukraine, the United States and Canada.

Last May, he was invited to conduct the Marchigiana Philharmonic Orchestra and the Tolentino Polyphonic Choir in Civitanova and Tolentino, Italy. He conducted Schubert's *Mass No. 2 in G major, D167*, and Beethoven's *Choral Fantasy*.

In February 2013, he became the first Quebec conductor to be invited to premiere a new opera entitled *Pinocchio* at Naples' prestigious Teatro San Carlo.





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The Choeur philharmonique du Nouveau Monde-Ottawa would like to acknowledge the unwavering support of Steinway Piano Gallery of Ottawa over the years.

Steinway Piano Gallery of Ottawa's generosity and commitment to our artistic mission contribute greatly to the success of our concerts.

Thank you for being an integral part of our musical adventure.





Lorenzo Di Bella

pianist

“Lorenzo Di Bella is a pianist of remarkable talent, a brilliant virtuoso, an exciting and refined musician. I was his teacher for three years and I always admired his great technique but also his strong artistic personality, and above all his desire to “speak” to the public”...

these were the words of Lazar Berman shortly before his death.

The winner of several international piano competitions, Lorenzo Di Bella was awarded the First Prize and Gold Medal at the Vladimir Horowitz International Piano Competition in Kiev in 2005. In 2006, the then Italian president. C. A. Ciampi, awarded him the Sinopoli Prize, named in honour of the famous conductor Giuseppe Sinopoli, who died in 2001.

He has recently performed with great success at the Two World's Festival in Spoleto, at *La Fenice* in Venice, at the *Teatro Olimpico* in Vincence, at the *Teatro delle Muse* in Ancona, at the Liszt Festival in Utrecht, in Zurich, Hamburg, Prague, Sarajevo. Montreal, Beijing, Shanghai, Denver, at the *Società dei Concerti* in Milan, and at the *Parco della Musica* auditorium in Rome, where he played with the Santa Cecilia National Symphony Orchestra conducted by Maestro James Conlon.

Lorenzo Di Bella is also very busy as head piano teacher at the Monteverdi Music School in Cremona and as artistic director of the *Accademia Pianistica delle Marche* in Recanati. He is the founder and artistic director of the Civitanova Classica Piano Festival.





Gianluca Luisi

pianist

Critics the world over consider Gianluca Luisi one of the most promising and imaginative Italian pianists of our time. He graduated with honours from the Conservatorio Rossini in Pesaro, Italy. He has studied at the Incontri col Maestro International Academy in Imola, Italy, and with Aldo Ciccolini in Naples and Paris.

Winner of numerous competitions, in 2001, Gianluca took first prize at the 4th International J. S. Bach competition in Saarbrücken/Würzburg, Germany, leading the critics to herald him as a new interpreter of J. S. Bach.

Gianluca has performed in prestigious concert halls and major venues around the world, including the New Auditorium of Milan, the Musikverein in Vienna, Carnegie Hall in New York City, and the Toyota concert hall in Japan. He has worked with orchestras and as a chamber collaborator with the Deutsch Chamber Orchestra in Frankfurt, the Dubrovnik Symphony Orchestra, Ensemble Chantilly in Berlin, and the Form Symphony in Italy.

Gianluca's repertoire includes composers as diverse as J. S. Bach, Mozart, Schubert, Beethoven, Chopin, Liszt, Brahms, Rachmaninov, Tchaikovsky and Prokofiev, as well as contemporary composers such as Petrassi, Barber and Britten, and unknown or little known composers such as Thuille and Onslow.

Gianluca's many recordings include some devoted to unpublished works and world premieres. His recordings of G. Onslow's quintet and of Chopin's two piano concertos with the Ensemble Concertant Frankfurt for the MDG label have received critical acclaim; and critics have raved about his recording, for the Centaur label, of the complete *Well Tempered Clavier* by J. S. Bach, a work he has performed countless times from memory. In 2014, Gianluca recorded major chamber works by Beethoven, in collaboration with violinist Marco Rogliano, and toured Korea for the first time.



Ania Hejnar

soprano



Upon graduating her M.Mus at the University of Ottawa, Ms. Hejnar was a member of Opera Lyra Ottawa's Young Artists Program, performing the roles of Mabel in Gilbert and Sullivan's *The Pirates of Penzance* and the Queen of the Night in Mozart's *Die Zauberflöte* in local theatres and on school tours in the National Capital Region. She has participated in masterclasses led by such artists as Edith Wiens, James Westman, Duain Wolfe, Anthony Manoli, Carmela Altemura, Carolyn Hart and Bernard Turgeon.

As a first prize winner in the Canadian Music Competition, Ms. Hejnar was invited to perform in numerous concerts with the Orchestre Métropolitain in Montreal. Her first place win in the Alexander & Buono International Voice Competition led to her Carnegie Hall debut. She has appeared as the soprano soloist in Haydn's *Creation*, Handel's *Messiah*, Orff's *Carmina Burana*, Mozart's *Great Mass in C Minor* and *Exsultate Jubilate*, Vivaldi's *Gloria* and Schubert's *Mass in C*.

Ania Hejnar made her debut at the Maison Symphonique de Montréal as soprano soloist in Orff's *Carmina Burana* under the direction of Michel Brousseau in April, 2018 and returned to that stage in December, 2018 as the Soprano Soloist for Beethoven's *9th Symphony* with Mundia Productions. Aside from teaching at the Glebe Montessori as the Music and Drama teacher, and having her own successful private studio, she is currently one of the anthem singers for the Ottawa Senators and TD Place events.

Soprano Ania Hejnar holds a Master of Music Degree and Bachelor of Music Degree from the University of Ottawa. While at the University of Ottawa, she had the opportunity to perform several roles including Susanna in Mozart's *Le Nozze di Figaro*, Queen of the Night in Mozart's *Die Zauberflöte*, Frasquita in Bizet's *Carmen* and soprano soloist in Brahms' *Requiem*. Her teachers have included Christiane Riel, Sandra Graham, Ingemar Korjus, Donna Brown, Daniel Taylor, and Ewelina Kwaśniewska, who was a lead soprano at the Grand Theater Opera in Lodz, Poland. After completing her M.Mus, Ania was accepted into the Opera Lyra Young Artist Program for two years, and studied under Tyrone Paterson, Judith Ginsburg, Alix Sideris and other notable teachers and coaches.

Jeffrey Carl

tenor



Internationally renowned Canadian baritone Jeffrey Carl has sung over 40 principal baritone roles in 20 countries worldwide, specializing in the repertoires of Verdi and Puccini. Despite this, he continues to sing in a baritone voice as part of his established repertoire. In 2019, he began exploring the tenor repertoire with great success.

More recent works include *The Rake's Progress*, live for RAI 2 in Modena, as well as premiering roles in three operas by Harry Somers (CBC), R. Murray Schafer and Havergal Brian (BBC). He has recorded with renowned artists such as Sir Richard Bonyngé, Sir Antonio Pappano, Roberto Alagna, and Julia Migenes, in addition to collaborations with TELARC, SONY, and EMI.

In 2018, he was invited to sing with the soprano Aprile Millo in Italy and as a guest artist for her official recital debut in London at Cadogan Hall.

His preferred work is *Carmina Burana* (most recently performed in Toronto), but this evening marks his debut in the tenor role, making him the first artist to have sung both male roles. His other collaborations with Maestro Michel Brousseau include Verdi's *Requiem* (NAC), *Le Paradis perdu* (Dubois) and *Carmina Burana* at La Maison Symphonique.

In addition to his prior experience, he commenced his career as a film and television actor in 2020. Since then, he has appeared in three science fiction and horror feature films, as well as an American television series.





Alexandre Sylvestre

bass

A native of Quebec, Alexandre Sylvestre studied at the Conservatoire de musique de Montréal, where he was awarded the *Premier Prix avec Grande Distinction*. His 2022-2023 season features engagements with the Orchestre symphonique de Laval and

Orchestre Métropolitain.

Other recent appearances include Gounod's *Roméo et Juliette* at the Opéra du Royaume, Opera Lafayette's performances and filming of Beethoven's *Fidelio* in New York and Washington, D.C., Capulet in *Roméo et Juliette* at the Calgary Opera, Baron Douphol in *La traviata* at Pacific Opera Victoria, Morales in *Carmen* at the Opéra de Montréal, and Handel's *Messiah* in Thunder Bay.

On the concert stage, Mr. Sylvestre's recent appearances include Beethoven's *Choral Fantasy* at the Festival international de Lanaudière, Haydn's *Creation* with Symphony Nova Scotia, Berlioz's *L'enfance du Christ* and Honegger's *Jeanne d'Arc au bûcher* with the Orchestre symphonique de Montréal, as well as Charpentier's *Messe de minuit* and Haydn's *Stabat Mater* with Les Violons du Roy.

A recipient of bursaries from ARAM the Wilfrid-Pelletier Foundation, and Jeunesses Musicales Canada, Mr. Sylvestre is a laureate of the Ottawa New Discoveries Auditions and received the Silver Medal in the Voice category at the OSM Competition.





Carmina Burana

carl orff

Carl Orff (1895–1982) was an eminent German composer and music teacher, best known for his theatrical and rhythmic works, notably his scenic cantata *Carmina Burana*. He also developed the Orff-Schulwerk, a system of musical education emphasizing improvisation and the use of simple percussion instruments.



Composed in 1936, *Carmina Burana* is a scenic cantata based on a collection of 13th-century medieval poems written in Latin, Middle High German and Old French. These poems, found in a Bavarian manuscript, address universal themes such as the wheel of fortune, nature, love, pleasure and human excesses.

The work is divided into three main sections, framed by the emblematic chorus *O Fortuna*, which evokes the ineluctable power of fate:

1. ***Fortuna Imperatrix Mundi*** (Fortune, empress of the world)
This section introduces and concludes the work, emphasizing the unpredictable, ever-changing nature of fate.
2. ***Primo Vere*** (In the spring) and ***Uf dem Anger*** (In the meadow)
These games celebrate nature, springtime renewal and joie de vivre.
3. ***In Taberna*** (In the tavern)
A more secular picture, evoking earthly pleasures such as partying, drinking and camaraderie.
4. ***Cour d'Amours*** (The court of love)
A poetic and sensual exploration of the pleasures of love and seduction.

With its dynamic rhythms, powerful harmonies and captivating melodies, *Carmina Burana* is a vibrant, timeless work that has become one of the most popular choral compositions of the 20th century.

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The choristers

SOPRANOS

Asma Ayari ■ Karine Bélisle ■ Danielle Bellemare
Lucie Boisjoly ■ Christiane Bouchard ■ Nicole Cadieux ■ Joanne Cassetta
Dominique Castonguay ■ Bonnie Chatelain ■ Doris Cloutier ■ Pascale Collas
Susan Cunningham ■ Marie-Ève Deguire ■ Marie-Paule Delvaux ■ Sylvie Desjardins
Marie Deslauriers ■ Lise Dionne ■ Emma Duchastel ■ Jenny DuHaime
Claire Fournier ■ Charlotte French ■ Sonia Gascon ■ Louise Gaudreau
Edith Giasson ■ Suzanne Gibeault ■ Lise Harton (Labonté) ■ Diane Henrichon
Yves-Jardenn Jordain ■ Sophie Kenniff ■ Christelle Laurent ■ Jasmine Leclerc
Rachel Lemieux ■ Jacinthe Létourneau ■ Barbara Longaphie ■ Louise Marcoux
Suzanne Martin[†] ■ Anne Meloche ■ Anne Melrose ■ Julie Moineau ■ Anne Ouellet
Genevieve Picard ■ Eunice Racicot[†] ■ Louise Robillard Piché ■ Chantal Robitaille
Julie Rousseau ■ Alexandra Roy ■ Solveig Schuster ■ Micheline Seguin
Kachusa Siu-Szeto ■ Sophie St-Jean ■ Françoise Thibert ■ Carole Voisard
Sue Winslow-Spragge[†]

ALTOS

Karine Albert ■ Nathalie Belanger ■ Claire Bélanger ■ Mary Frances Bell[†]
Lucie Bernier ■ Carole Bigras ■ Françoise Bisson ■ Deva Boersma ■ Céline Boucher
Lucie Boulianne ■ Johanne Bourbonnais ■ Carole Carrière ■ Ewa Celinski[†]
Denise Charest ■ Wennita Charron ■ Nicole Cloutier ■ Kirsten Coupland
Rosemarie Dällenbach ■ Lina Dib ■ Chantal Dubé ■ Denyse Evers ■ Louise Forget
Patricia Forget ■ Caroline Gagnon ■ Anne Giroux, ■ Suzanne Gougeon
Rachel Grattan ■ Jean Guo ■ Susan Hoffmann ■ Salma Jaroudi ■ Maja Krolo
Marlène Laberge ■ Rachel Ladouceur ■ Diane Langlois ■ Stéphanie Lapointe
Marcelle Lareau ■ Marie Laurendeau ■ Sophie Limoges ■ Suzanne Loftus
Mara Lee McLaren ■ Isabelle Morin ■ Stefana Netea ■ Elisabeth Neusy[†]
Nathalie Parenteau ■ Nadia Perez ■ Lucie Perras ■ Lucie Philibert
Marie Claude Poirier ■ Robyn Porterfield ■ Jocelyne Rancourt ■ Michelle Raymond
Cécilia Reynaud ■ Anne-Catherine Robinson ■ Kathy Rouleau ■ Nathalie Smith
Huguette St-Onge ■ Jasmine Stroz-Breton ■ Joanne Taggart ■ Lise Tonietto
Suzanne Trottier ■ Virginie Vendange ■ Martine Vézina

TENORS

Sylvain Bergeron ■ Francine Cyr ■ André Demers ■ Louis Desbiens ■ Tina Ditata
Charbel El Tayar ■ Ignacio Fernandez ■ Marc Gosselin ■ Marek Korkusinski
Louise Lalonde ■ Suzanne Lamothe ■ Pierre Milot ■ David-Guy Nantel
Jean-François Noël ■ Michel Ouellet ■ Ruth Picard ■ Jules Ratelle ■ Vital Tremblay
Ken Trudel[†] ■ Yan Villeneuve ■ Caroline Weber

BASSES

Marc-André Bérard ■ Sachel Brousseau ■ Louis Chaloux ■ Nicolas Chapdelaine
Robert David ■ André Gervais ■ Daniel Leblanc ■ Louis Lefèvre ■ Raymond Levac
Don McLaren ■ Stéphane Paré ■ Martin Périard ■ Jacques Poulin
Gianluca Ragazzini ■ Jean-Paul Sirois ■ Alexandre Tremblay

[†]Members of the board of the Chœur philharmonique du Nouveau-Monde – Ottawa.

Société philharmonique du Nouveau Monde



Founded in 1998, the *Société philharmonique du Nouveau Monde* (SPNM) comprises four musical groups: a professional orchestra, the *Orchestre philharmonique du Nouveau Monde* (OPNM), and three choirs: the *Chœur philharmonique du Nouveau Monde – Montréal*, the *Chœur philharmonique du Nouveau Monde – Basses-Laurentides* and the *Chœur philharmonique du Nouveau Monde – Ottawa*.

The SPNM offers exceptional musical experiences in its three home cities: Ottawa, Montreal and Sainte-Thérèse, presenting between six and eight concerts a year.

Led by artistic director and conductor Michel Brousseau, the choristers and musicians combine their talents to interpret the great works of the classical repertoire.

Michel Brousseau is artistic director and conductor of the *Société philharmonique du Nouveau Monde*. He has made his mark on several major stages in Canada, the United States and Europe. He also founded the *Chœur International*, dedicated exclusively to touring outside Canada. Since 2010, the *Chœur International* has toured extensively in Europe and the United States.

The choirs

Chœur philharmonique du Nouveau Monde ■ Ottawa

Founded in 2006 by soprano Maria Knapik and conductor Michel Brousseau, the mission of the Ottawa Classical Choir is to give Ottawa's amateur singers the opportunity to sing with professional artists, and to offer the community the chance to hear quality classical music concerts. Over the years, the choir's repertoire has grown, and the collaboration between Maria Knapik and Michel Brousseau has proved to be a winning combination: by sharing their artistic visions and resources, and thanks to the talent of the choristers, they make each concert a must-see event in Ottawa's cultural life.

Chœur philharmonique du Nouveau Monde ■ Montréal

Founded in 1975 as the *Chœur de Mont-Royal*, the choir was taken over in 1997 by Michel Brousseau and renamed the *Chœur philharmonique du Nouveau Monde* (CPNM). Comprising some 50 choristers, the CPNM performs under the direction of Maestro Brousseau, and is one of the founding choirs of the *Société philharmonique du Nouveau Monde*, which brings together three choirs from three different cities and a philharmonic orchestra.

Chœur philharmonique du Nouveau Monde ■ Basses-Laurentides

Founded in 1961 by Jean-Pierre Guindon, the *Chanteurs de Sainte-Thérèse* have, on numerous occasions, taken part in key events in the musical history of Montreal and the Laurentians, and presented groundbreaking Canadian and international creations. With the arrival of Michel Brousseau as director in 1999, this experience has been enriched by new projects and collaborations. At a time when Sainte-Thérèse is positioning itself as a "city of arts, culture and knowledge", the choir meets an important need in the dissemination of culture and contributes to the development of the region. After more than 60 years of existence, the choristers are always on the lookout for new projects and challenges.

The choirs are recruiting!

Visit our website:

spnm.ca

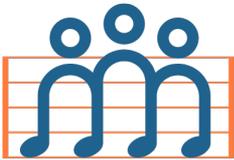
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OTTAWA CHAMBERFEST

Carmina Burana

lyrics

FORTUNA IMPERATRIX MUNDI

1. O FORTUNA

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 non contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite
quod per sortem
sternit fortem
mecum omnes plangite.

1. O FORTUNA

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 turning wheel,
you are malevolent,
your favor is idle
and always fades,
shadowed,
veiled,
you plague me too.
I bare my back
for the sport
of your wickedness.

In prosperity
or in virtue
fate is against me,
Both in passion
and in weakness
fate always enslaves us.
So at this hour
pluck the vibrating strings;
because fate
brings down
even the strong,
everyone weep with me.

Carmina Burana

lyrics

2. FORTUNE PLANGO VULNERA

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

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid 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.

3. VERIS LETA FACIES

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

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

2. FORTUNE PLANGO VULNERA

I bemoan Fortune's wounds
with weeping eyes,
for the gifts she gave me
she perversely takes away.
It is true, what is written,
Opportunity has hair on her brow,
but from behind
she is bald.

On fortune's throne
I once sat, raised up
and crowned
with the blossoms of prosperity;
though I once flourished,
happy and blessed,
now I fall from the peak,
deprived of glory.

The wheel of fortune turns
and I descend, debased;
another rises in turn;
raised too high
the king sits at the top,
let him fear ruin:
for below the axle we read
Queen Hecuba.

I. PRIMO VERE

3. VERIS LETA FACIES

The merry face of spring
turns toward the world,
sharp winter
now flees, vanquished;
clothed in diverse garb
Flora reigns,
the sweet sounds of the woods
praise her in song.

Reclining in Flora's lap
Phoebus once again
smiles, now covered
with many-colored flowers.

Carmina Burana

lyrics

Zephyrus nectareo
spirans in odore.
Certatim pro bravo
curramus in amore.

Cytharizat cantico
dulcis Philomela,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virgin
iam gaudia millena.

4. OMNIA SOL TEMPERAT

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 solemni 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 nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.

Zephyr breathes
nectar-scented breezes.
Let us rush to compete
in the race of love.

With harp-like tones
the sweet nightingale sings,
the meadows now laugh
covered with many flowers,
a flock of birds takes flight
through the pleasant forests,
a chorus of virgins
promises a thousand joys.

4. OMNIA SOL TEMPERAT

The sun, pure and gentle,
warms all things,
and again reveals to the world
the face of April,
a man's soul
is urged toward love
and joys are ruled
by the boy-god.

The renewal of all things
in spring's festivity
and spring's power
bid us all rejoice;
it shows us the familiar way,
and in your springtime
it is right and true
to keep what is yours.

Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul
I am with you
even when I am far away.
Whoever loves this much
is turned on the wheel.

Carmina Burana

lyrics

5. ECCE GRATUM

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
florete pratum,
Sol serenat omnia.
Iam iam cedant tristitia!
Estas redit,
nunc recedit
Hiemis sevitia.

Iam liquescit
et decrescit
grando, nix et cetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.

6. TANZ

Instrumental

5. ECCE GRATUM

Behold the pleasant
and long-sought
Spring brings back joy,
purple flowers
fill the meadows,
and the sun brightens everything.
Sadness is now at an end!
Summer returns
and the harshness of winter
now recedes.

Now melting
and disappearing
is snow, ice and the rest,
Winter flees,
and Spring sucks
at Summer's breast;
it is a wretched soul
who neither lives
nor loves
under Summer's rule.

They glory
and rejoice
in the honeyed sweetness
who strive
to enjoy
Cupid's reward:
at Venus' command
let us glory
and rejoice
in being the equals of Paris

6. TANZ

Instrumental

Carmina Burana

lyrics

UF DEM ANGER TANZ

7. FLORET SILVA NOBILIS

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,
wa ist min Geselle else lange?
Der ist geriten hinnen,
o wi, wer sol mi'ch Minnen?

8. CHRAMER, GIP DIE VARWE MIR

Chramer, gip die Varwe mir,
die min Wengel roete,
damit ich die jungen Man
an ir dank der Minnenliebe noete.
Seht mich an,
jungen man!
Lat mich iu gevallen!

Minnet, tugentliche Man,
minnecliche Frouwen!
Minne tuot iu hoch gemout
unde lat iuch in hohen Eren schouwen.
Seht mich an
jungen Man!
Lat mich iu gevallen!

Wol dir, Werit, daz du bist
also freudenriche!
Ich will dir sin undertan
durch din Liebe immer sicherliche.
Seht mich an,
jungen Man!
lat mich iu gevallen!

7. FLORET SILVA NOBILIS

The noble forest blooms
with flowers and leaves.
Where is my
lover of old?
He has ridden away!
Alas, who will love me?
The woods are blooming all around,
but I am pining for my love.
The woods are greening all around,
why is my lover away so long?
He has ridden off!
Alas, who will love me?

8. CHRAMER, GIP DIE VARWE MIR

Merchant, give me rouge
to make my cheeks red,
so that I can make the young men
love me whether they will or not.
Look at me,
young men!
Let me please you!

Virtuous men, give your love
to lovely women!
Love ennobles your spirit
and lets you shine in high honor.
Look at me,
young men!
Let me please you!

Hail, o world
so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me,
young men!
Let me please you!

Carmina Burana

lyrics

9. REIE

SWAZ HIE GAT UMBE

Swaz hie gat umbe,
daz sint alles Megede,
die wellent an Man
allen disen Sumer gan!

CHUME, CHUM, GESELLE MIN!

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

Suzer rosenvarwer Munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt

9. REIE

SWAZ HIE GAT UMBE

Those who dance around
are all maidens
who want to do without a man
the whole summer long!

CHUME, CHUM, GESELLE MIN!

Come, come, my love,
I long for you,
I long for you,
come, come, my love.

Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

II. IN TABERNA

10. WERE DIU WERLT ALLE MIN

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.

11. ESTUANS INTERIUS

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

10. WERE DIU WERLT ALLE MIN

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

11. ESTUANS INTERIUS

Burning inwardly
with strong anger
in my bitterness
I speak to my soul:
created from matter,
from the ashes of the earth
I am like a leaf
with which the winds play.

If it is proper
for the wise man
to build his foundations
upon stone,
then I am a fool,

Carmina Burana

lyrics

fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror 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
curam gero cutis.

12. OLIM LACUS COLUERAM

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

Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogus urit fortiter;
propinat me nunc dapifer!

like a flowing river
whose course
is always changing.

I am carried along
like a ship without a steersman,
as a wandering bird
is carried along paths of air;
chains cannot hold me,
nor locks imprison me,
I seek out men like myself
and join with the depraved.

To me a serious heart
seems too grave a thing;
a joke is pleasant
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
for she never dwells
in faint hearts.

I travel the broad path
as is the way of youth,
I give myself up to vice,
heedless of virtue,
more greedy for pleasure
than for salvation,
my soul is dead
so I look after the flesh.

12. OLIM LACUS COLUERAM

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

Miserable me!
Now black
and roasting fiercely!

The servant turns me on a spit,
I burn fiercely upon the pyre,
the waiter now serves me up.

Carmina Burana

lyrics

Miser, miser!
modo niger
et ustus fortiter!

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

Miser, miser!
modo niger
et ustus fortiter!

13. EGO SUM ABBAS

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!

14. IN TABERNA QUANDO SUMUS

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

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

Miserable me!
Now black
and roasting fiercely!

Now I lie upon a plate,
and can fly no more,
I see gnashing teeth.

Miserable me!
Now black
and roasting fiercely!

13. EGO SUM ABBAS

I am the abbot of Cockaigne
and my congregation is of drinkers,
and my desire is to be in the order of gamblers,
and whoever seeks me out in the tavern
by morning
will depart naked by Vespers,
and thus stripped of his clothes, will cry out:

Wafna, wafna!
What have you done, most vile fortune?
You have taken away
all the joys of my life!

14. IN TABERNA QUANDO SUMUS

When we are in the tavern
we do not consider our mortality,
but we hurry to gamble
which always makes us sweat.
What happens in the tavern
where money is host,
is something you may well ask,
so listen to what I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
while others win new clothes,
and others are dressed in sacks.
Here no one fears death
but throws the dice in the name of Bacchus.

Carmina Burana

lyrics

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

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

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

bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit 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.

First, it is to the wine merchant
that the libertines drink;
next they drink to prisoners,
third, they drink to the living,
fourth, they drink to all Christians,
fifth, they drink to the faithful departed,
sixth, they drink to the wayward sisters,
seventh, they drink to the soldiers
in the forest,

Eighth, they drink to the errant brothers,
Ninth, they drink to the dispersed monks,
Tenth, they drink to sailors,
Eleventh, they drink to squabblers,
Twelfth, they drink to the penitent,
Thirteenth, they drink to travelers.
They drink without restraint
to the pope as well as to the king.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the quick man drinks, the slow man drinks,
the white man drinks, the black man drinks,
the faithful man drinks, the aimless man
drinks,
the bumpkin drinks, the sage drinks,

The pauper and the sick man drink,
the exile and the stranger drink,
the boy drinks, the old man drinks,
the bishop and the deacon drink,
the sister drinks, the brother drinks,
the old woman drinks, the mother drinks,
this one drinks and that one drinks,
a hundred drink, a thousand drink.

Six hundred coins scarcely suffice,
for everyone drinks immoderately
and without measure.
Although they cheerfully drink,
they all slander us,
and thus we become poor.
May those who slander us be confounded
and not be written in the book of the just.

Carmina Burana

lyrics

III. COUR D'AMOURS

15. AMOR VOLAT UNDIQUE

Amor volat undique,
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.

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

16. DIES, NOX ET OMNIA

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

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

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

17. STETIT PUELLA

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

15. AMOR VOLAT UNDIQUE

Cupid flies everywhere,
seized by desire.
Young men and young women
couple together, as is right.

The girl without a lover
misses out on all joys;
she holds
the dark night hidden
in her inmost heart:
it is a most bitter thing.

16. DIES, NOX ET OMNIA

Day, night and everything
is against me;
the chattering of maidens
makes me weep,
and often sigh,
and makes me more afraid.

O friends, you are toying with me,
you do not know what you are saying,
spare me in my misery,
great is my sorrow,
advise me, at least,
for your honor.

Your beautiful face
makes me weep a thousand times,
you have a heart of ice.
To restore me,
I would be revived
by a single kiss.

17. STETIT PUELLA

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

Carmina Burana

lyrics

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

18. CIRCA MEA PECTORA

Circa mea pectora
multa sunt suspiria
de tua pulchritudine
que me ledunt misere.

Manda liet, manda liet
min geselle chumet niet.

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

Manda liet, manda liet,
min geselle chumet niet.

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

Manda liet, manda liet,
min geselle chumet niet.

19. SI PUER CUM PUELLULA

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

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

18. CIRCA MEA PECTORA

In my breast
are many sighs
for your beauty
which distress me sorely.

Manda liet, manda liet
my lover is not coming.

Your eyes shine
like the sun's rays,
like a flash of lightning
which brightens the darkness.

Manda liet, manda liet
my lover is not coming.

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

Manda liet, manda liet
my lover is not coming.

19. SI PUER CUM PUELLULA

If a boy and a girl
linger together in a little room,
their union is a happy one.
Love rises up
equally between them,
boredom is driven away
and the age-old game begins
with their limbs, arms and lips.

Carmina Burana

lyrics

20. VENI, VENI, VENIAS

Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrcce, nazaza,
hycra, hycce, nazaza,
trillirivos...
trillirivos!

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

21. IN TRUTINA

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

22. TEMPUS EST IOCUNDUM

Tempus est iocundum,
o virgines,
modo congaudete
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.

20. VENI, VENI, VENIAS

Come, come, oh, come,
Come, come, oh, come,
don't make me die,
he-goat, she-goat, nazaza,
he-goat, she-goat, nazaza,
trillirivos...
trillirivos!

Beautiful is your face,
the gleam of your eyes,
the tresses of your hair,
how beautiful your appearance!

Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

21. IN TRUTINA

In my hesitating feelings,
wanton love and chastity
oppose each other on the scales.
But I choose what I see,
and bend my neck to the yoke:
such a sweet yoke to which I submit.

22. TEMPUS EST IOCUNDUM

This is the time of joy,
O maidens,
Rejoice with them,
young men.

Oh, oh, oh,
I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

I am elated
by my promise,
I am downcast
by my refusal.

Carmina Burana

lyrics

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

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

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Oh, oh, oh,
I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

In wintertime
a man is patient,
but with the breath of spring
he is amorous.

Oh, oh, oh,
I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

My virginity
leads me on,
my innocence
holds me back.

Oh, oh, oh,
I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

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

Oh, oh, oh,
I am all aflower,
I am burning all over
with my first love,
it is new love
of which I am dying!

Carmina Burana

lyrics

23. DULCISSIME

Dulcissime,
totam tibi subdo me!

23. DULCISSIME

Sweetest one,
I give myself to you wholly.

BLANZIFLOR ET HELENA

24. AVE FORMOSISSIMA

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

24. AVE FORMOSISSIMA

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

FORTUNA IMPERATRIX MUNDI

25. O FORTUNA

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.

25. O FORTUNA

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 turning wheel,
you are malevolent,
your favor is idle
and always fades,
shadowed,
veiled,
you plague me too.
I bare my back
for the sport
of your wickedness.

Carmina Burana

lyrics

Sors salutis
et virtutis
michi non contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite
quod per sortem
sternit fortem
mecum omnes plangite.

In prosperity
or in virtue
fate is against me,
Both in passion
and in weakness
fate always enslaves us.
So at this hour
pluck the vibrating strings;
because fate
brings down
even the strong,
everyone weep with me.

