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Carl Orff's  
*CARMINA  
BURANA*





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PRESENT

**Carl Orff's *Carmina Burana***

**Transcribed by James Kennerley, organist**

WITH

ChoralArt Masterworks Chorus

Robert Russell, conductor

Molly Harmon, soprano

Aaron Engebret, baritone

Percussionists: Richard Kelly, Bill Manley

and Greg Simonds; John Tanzer, timpani

AND SPECIAL GUESTS FROM

Brunswick High School, Ashley Albert, director

Greely High School, Sarah Bailey, director

Portland Community Chorus, Camille Saucier, director

Rangely Lakes Regional High School, Erin Smith, director

Scarborough High School, Jeff Mosher, director

SUNDAY, OCTOBER 2, 2022 | 3:30 PM  
MERRILL AUDITORIUM | PORTLAND, MAINE

## PROGRAM

Overture, *William Tell*

Gioachino Rossini  
tr. James Kennerley

### **Carl Orff's *Carmina Burana***

#### **Fortuna Imperatrix Mundi (Fortune, Empress of the World)**

O Fortuna (Fortune, Empress of the World)

Fortune plango vulnera (I Bemoan the Wounds of Fortune)

#### **I. Primo vere (In Springtime)**

Veris leta facies (The Merry Face of Spring)

Omnia sol temperat (The Sun Ends Extremes)

Ecce gratum (Behold! Welcome Spring!)

#### **Uf dem anger (On the Lawn)**

Tanz (Dance)

Floret silva nobilis (The Forest is Aflower)

Chramer, gip die varwe mir (Shopkeeper, Give Me Rouge!)

Reie (Round Dance: Round and Round the Young Girls Go)

Were diu werlt alle min (If the Whole World Were Mine)

#### **II. In Taberna (In the Tavern)**

Estuans interius (Song of the Archpoet)

Olim lacus colueram (Once on Lakes was I Wont to Dwell) \*

Ego sum abbas (The Abbot of Cockaigne)

In taberna quando sumus (In a Bar is Where You'll Find Us)

### **III. Cour d'amours (The Court of Love)**

Dies, nox et omnia (Day, Night and Everything)

Stetit puella (Once There Stood a Girl)

Circa mea pectora (All About My Heart)

Si puer cum puellula (If a Boy Meets a Pretty Girl) \*\*

Veni, veni, venias (Come, Come, Please Come!)

In trutina (My Heart Hangs Wavering in the Balance)

Tempus est iocundum (Now's the Time for Pleasure)

Dulcissime (Dearest Heart)

### **Blanziflor et Helena (Blanziflor and Helena)**

Ave formosissima (Hail, Thou Fairest)

### **Fortuna Imperatrix Mundi (Fortune, Empress of the World)**

O Fortuna (Fortune, Empress of the World)

\* Kyle Hayes, Ben McVety, Avery Schott, Thomas Spafford, &  
David White

\*\* Stuart Bailey, Simon Smith, Avery Schott, Kyle Hayes,  
Ben McVety, & Bruce Canterbury

## ABOUT THIS PRODUCTION

### From the Municipal Organist

The Kotzschmar Organ has created thrilling music in the city of Portland for 110 years. Even though it contains enough sounds to imitate a full symphony orchestra, all controlled by a single performer, there really is nothing more rewarding than bringing the community together. Music is all about community, and I am thrilled that the Mighty Kotzschmar Organ will lead a stage full of musicians in a performance of one of the most exciting works of our time.

Rossini's overture to *William Tell* is the perfect vehicle to demonstrate the full range and power of the Mighty Kotzschmar Organ. I created the transcription with every one of its specific sounds in mind, from the blazing trumpets, effervescent flutes, and the various percussion stops.

The performance of *Carmina Burana* will be like no other—not least because the organ is first and foremost an instrument designed to accompany voices through its immediacy and immense variety of its tone. The complexity of Orff's orchestral score was no mean feat to transcribe for the organ, but I am confident that it will offer a unique and thrilling tableau of color, punctuated by the vibrant percussion parts.

I am utterly thrilled to be welcoming ChoralArt, high school and community singers, and our excellent soloists and percussionists to the stage for a performance that will thrill and delight in equal measure.

—James Kennerley

### From the Conductor

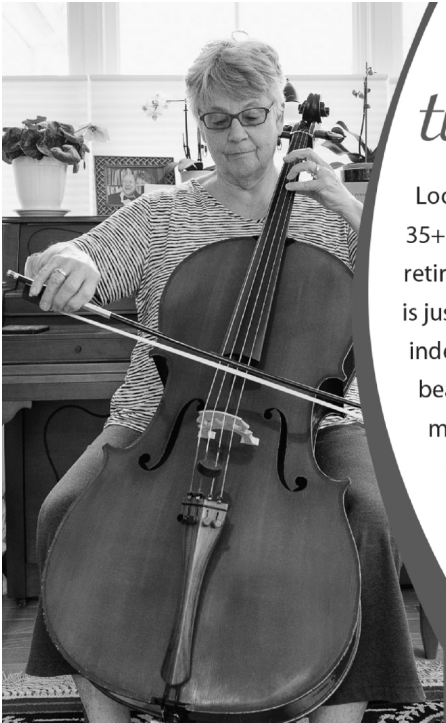
*Carmina Burana* has earned a reputation as the best-known and most-enjoyed choral cantata of the 20th century. What gives it such staying power? Why do audiences never tire of hearing it? I think it's the text... and the music!

Many modern composers throughout history have brought new life to old texts; most of these are sacred. Comparatively few modern composers have set Medieval secular texts. The message of the texts of *Carmina Burana* centers on perennial issues of life and love, the coming of spring and the renewal of affections, the pleasures of the tavern, and especially the thrill of taking pot shots at the establishment. I have long thought that modern-day goliards, the authors of these remarkable poems, would likely be writing for Saturday Night Live. Irreverent, caustic commentary seems never to go out of style.

Carl Orff discovered these poems in 1934 and became so enamored that he began immediately to imagine a major work using these texts. His time-honored ingredients – singable melodies, driving rhythms, luxurious harmonies, and thrilling instrumentation – breathe new life into these old texts, introducing modern concert audiences to a Medieval world formerly unknown to most.

But what about this production? Three years ago, James Kennerley casually mentioned his interest in making an organ transcription of the score. ChoralArt joined enthusiastically. *Carmina* is the stuff of orchestras, concert bands, athletic pep bands, and TV commercials. And now the Mighty Kotzschmar. **Plus** singers from the community. I can't wait to hear the sound of 200 voices with organ and percussion. *Carmina Burana* is always a delight to study, to teach, and, finally, to share with an enthusiastic audience. Thank you for joining us today.

—Robert Russell



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May 14, 2023

*The 2022-2023 Portland String Quartet concert series is presented by the Portland String Quartet Society (formerly LARK Society for Chamber Music). For tickets & more details, please visit us online at: [www.portlandstringquartet.com](http://www.portlandstringquartet.com)*

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## PROGRAM NOTES

by Linda Russell

### **Carmina Burana**

**Carl Orff (1895-1982)**

Johann Andreas Schmeller gave the title *Carmina Burana*—literally “songs of Beuren”—to his 1847 edition of poems contained in an early 13th century German manuscript. The collection of poems originated in *Benediktbeuern*, a Bavarian Benedictine abbey south of Munich. The manuscript, containing approximately 250 poems, is perhaps the most important source for medieval Latin and Middle High German secular poetry of the 12th century repertory of a group of poets known as goliards. Goliards—defrocked monks, minor clerics and minstrels—were

Better known for their rioting, gambling and intemperance than for their scholarship. Whatever their social status, their artistic and technical skill seems to place them among the clerical and academic elite of the age. . . . The poems include the freshness of medieval love lyrics, the exuberance of the drinking song, the zest of the sinner’s “confessions,” the wild humour of the hymns to gambling and gluttony, a stoic litany to Lady Luck. Sex is also a dominant theme in many of the songs. (Cave)

Carl Orff, music educator and composer, composed his secular cantata, *Carmina Burana*, based on poems from this manuscript. The Frankfurt Opera premiered the work in Frankfurt am Main in 1937 in a performance where music, dance, singing, words, and movement worked together to produce a “total theatre” experience.

Orff modeled his work on two cultural traditions: classical Greek tragedy and Italian Baroque musical theater. The work is in three sections: I. ‘In Spring’ and ‘On the Green,’ II. ‘In the Tavern,’ and III. ‘The Court of Love’ and ‘Blanziflor and Helen.’ The chorus *Fortuna Imperatrix Mundi* frames the piece with an opening prologue and finale. Orff combined tunefulness with a percussive style marked by driving rhythms. The chorus plays an important role in the unfolding drama. The large and colorful orchestra, with emphasis on the percussion section, underlines the highly accented choral rhythms. The simple harmonies and driving rhythms produce music of powerful pagan sensuality, wild abandon, and direct physical excitement.

Leopold Stokowski believed that:

Orff’s genius—combining as it does so magnificently all the resources of traditional occidental music with vigorous new conceptions of lyricism, romantic intensity, gigantic architectonics, rhythmic audacity, an

extraordinarily personal blending of pagan and modern feeling, and the mature simplicity achieved only by a master—will be recognized by future generations as a major departure in the development of the art of music.

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## BIOGRAPHIES

### **James Kennerley, municipal organist**

Hailed as “a great organist” displaying “phenomenal technique and sheer musicality” (Bloomberg News), James Kennerley is a multi-faceted musician, working as a conductor, keyboardist, singer, and composer. His performances are known for their illustrious flair and thrilling virtuosity, subtlety, and finesse, drawing on the full resources of the instrument. James’ YouTube performances have enjoyed worldwide popularity and millions of views globally. His concert engagements this season take him to Boston’s Symphony Hall, Montreal’s Maison Symphonique, an international tour to Rome, Florence, and Venice, and even Fenway Park!

In 2019, James was named Director of Music at Saint Paul’s Church, Harvard Square, presiding over the world-famous choir of men and boys. He was appointed the Municipal Organist of Portland, Maine, in 2017, following a unanimous vote from the Search Committee and the City Council. A native of the United Kingdom, he has held Organist and Choirmaster positions at Saint Ignatius of Antioch Episcopal Church, New York City and the Church of Saint Mary the Virgin, Times Square.

He is also part of a team of musicians at Park Avenue Synagogue in New York City, one of the foremost centers of Jewish Music and Liturgy in the world. Mr. Kennerley made his Carnegie Hall solo debut in 2016 with the celebrated ensemble the Sejong Soloists. Performances last season included concerts at Alice Tully Hall, the Frick Collection, the Metropolitan Museum’s MetLiveArts series, and in the Lincoln Center White Light Festival. He has also given concerts at Washington National Cathedral, Saint Patrick’s Cathedral, Princeton University, the Royal Albert Hall, Saint Paul’s Cathedral, Westminster Abbey, and other major venues throughout the United States and Europe. He was a featured artist on recordings with the Grammy - nominated Choir of Trinity Wall Street including Handel’s *Messiah* and *Israel in Egypt*, and Monteverdi’s *Vespers*, as well as a recording of Julian Wachner’s “The Snow Lay on the Ground.”

Mr. Kennerley was a prizewinner at the 2008 Albert Schweitzer International Organ Competition, and a finalist at the inaugural (2013) Longwood Gardens

International Organ Competition. Mr. Kennerley holds degrees from Cambridge University and The Juilliard School. He has studied the organ with David Sanger, Thomas Trotter, and McNeil Robinson, and harpsichord with Kenneth Weiss, Peter Sykes, and Richard Egarr. He holds the prestigious Fellowship of the Royal College of Organists diploma.

### **Robert Russell, conductor**

Robert Russell cannot remember a time when he did not sing. The Baptist tradition in Roanoke, Virginia during his formative years offered singing instruction in choirs for children as early as first grade; the teen choir sang once a week, every Sunday night, summers included! A full-time minister of music, supported by a part-time organist, led a rigorous church music program. Bob started piano lessons in second grade, and the combination of those lessons plus the numerous opportunities to perform in church as a singer, pianist, and conductor laid the groundwork for a career as a musician.

At Wake Forest University Bob sampled music, math, and physics before choosing religion as a major. He conducted church choirs throughout his undergraduate years. At the University of North Carolina, he studied with Dr. Lara Hoggard, an associate of Fred Waring and one of the pioneers in choral singing in America. From Dr. Hoggard he learned the choral art: the technique of forming volunteer singers into a cohesive and artistic unit. Further graduate study at the University of Colorado with Dr. Lynn Whitten in choral literature and performance and Dr. Barbara Doscher in vocal pedagogy prepared him for a career as a choral conductor and teacher of choral-vocal pedagogy. Dr. Russell is indebted to inspiring teachers throughout his career, including his post-graduate study with Robert Shaw, Helmut Rilling, and Elmer Iseler.

Bob came to Portland in 1979 as professor of music at the University of Southern Maine and music director of ChoralArt. He concluded a 36-year tenure at USM and in 2015 was named professor emeritus. His time in Portland has been rich, the highlights many. ChoralArt has presented numerous concerts with orchestra, many under the auspices of the Portland Symphony Orchestra. The first *Messiah* performance in 1982 stunned us all, as we filled City Hall Auditorium (Merrill's predecessor) with patrons and glorious music. Other notable performances include Verdi's *Requiem*, Mahler's *Symphony No. 2*, Bach's *Mass in B Minor*, Bach's *Passions according to St. Matthew and St. John*, Mendelssohn's *Elijah*, and the Brahms *Requiem* several times, including a riveting performance in 1991 with distinguished guest conductor Robert Shaw. Several collaborative concerts with Portland Ballet, including a dynamic *Carmina Burana* in 2003, as well as concerts with Friends of the Kotszschmar Organ, Portland Brass Quintet, Southern Maine Symphony Orchestra, USM

Wind Ensemble, Musica de Filia, and many other regional organizations stand out.

His work as music educator—at USM, as guest musician for festival choruses, and as clinician with individual high school choruses—has been deeply satisfying. He has conducted festival choruses throughout New England, including All-State choruses in Maine, Vermont, New Hampshire, Rhode Island, and Massachusetts. He led the USM Chamber Singers on six European tours.

In retirement from USM, he continues his work with ChoralArt, living in Portland and traveling with his spouse Linda Russell, a pianist and author of numerous program notes for his choral concerts.

### **Molly Harmon, soprano**

Molly Harmon frequently performs as a soloist and chorister in Southern Maine. She has been a member of ChoralArt as well as one of its featured soloists for over ten years. She is an avid early music performer and sings with the Falmouth-based ensemble St. Mary Schola. Molly has been a featured soloist locally in Handel's *Messiah*, Britten's *A Ceremony of Carols*, and Bernstein's *Chichester Psalms*. She has sung the roles of Gretel in *Hansel and Gretel* with Paperbull Puppets and Sister Mathilde in a semi-staged production of *The Dialogues of the Carmelites* with the Portland Symphony Orchestra, and she has sung with the chorus of OperaMaine. Molly has also performed with Lyric Music Theater, playing the roles of Kate Monster in *Avenue Q* and Pirelli in *Sweeney Todd*. She was a chorus member in *The Hunchback of Notre Dame* at The Ogunquit Playhouse. Molly's main passion lies in ensemble singing and chamber music; she has produced and performed in several recitals featuring works such as Britten's *A Ceremony of Carols* and Eric Whitacre's *Five Hebrew Love Songs* for soprano, violin, and piano.

### **Aaron Engebret, baritone**

Aaron Engebret enjoys a varied solo career in opera, oratorio, and recital and devotes considerable energy to the performance of established music and contemporary premieres, frequently collaborating with many of today's preeminent composers. His recent New York City Opera debut as monodrama soloist in Argento's *A Waterbird Talk*, performed at Carnegie Hall, compelled the *New York Classical Review* critic to write, "Engebret is a marvelous actor, capable of holding his character's many facets and motivations in tension." Mr. Engebret garnered two Grammy Award nominations for Best Operatic Recording for his work with the Boston Early Music Festival and Radio Bremen (*Thésée* and *Psyché* by Lully). He has been a soloist at the Kennedy Center and

Boston's Symphony Hall and has made international appearances as well, including Sapporo Japan's Kitara Hall, Le Theatre de la Ville in Paris, and the AmBul festival in Bulgaria.

Mr. Engebret's work with composer Lukas Foss cultivated a passion for new music and has led to collaborations with composers Harbison, Larsen, Musgrave, Rorem and Pinkham. As an interpreter of early music, he is a frequent soloist with the American Bach Soloists, Handel and Haydn Society, Miami Bach Society, Boston Baroque, Boston Camerata and Santa Fe Pro Music. He was a longtime soloist with Emmanuel Music in the performance of Bach's cantatas. Mr. Engebret is an active recording artist, principally with Florestan Records.

### **Friends of the Kotzschmar Organ**

The Kotzschmar Organ is one of the grandest and most celebrated pipe organs in the world. One of only two municipal organs in the U.S., the Kotzschmar Organ delights thousands each year with its incredible musical range through concerts presented by Friends of the Kotzschmar Organ. In addition to a roster of ever-changing concert themes and guest performances, a series of annual events featuring the Kotzschmar has gathered a substantial fan following over the years. These include a Halloween silent film accompanied by a thrilling improvised organ soundtrack, a Christmas celebration featuring the Kotzschmar brass and special guest vocalists, and the annual Bach Birthday Bash in March.

The Kotzschmar was built into the Merrill, originally known as Portland City Hall Auditorium, when the building was constructed in 1912, making this year the 110th Anniversary of its existence. Publishing Magnate Cyrus H. K. Curtis, founder of the Saturday Evening Post, commissioned the Austin Organ Company of Hartford, Connecticut, to construct and install the organ, gifting it to the city.

The Friends, an all-volunteer organization, continues to ensure that the sounds of the Mighty Kotzschmar can be enjoyed by future generations. Their fundraising efforts together with the group's work to produce and present concerts help keep the "People's Organ" in beautiful working order for generations to come. Organ tours are offered throughout the year. As part of this unique experience, guests actually walk inside the organ's massive windchest and see the intricate inner workings of the pipe organ. Knowledgeable volunteers give lectures on the Kotzschmar and the science behind organ music to a variety of groups.

To learn more about the Kotzschmar and the Friends organization that champions it, visit [www.foko.org](http://www.foko.org).

## ChoralArt

Founded in 1972 by volunteer singers committed to excellence in choral performance, ChoralArt today comprises three ensembles: a symphonic ChoralArt Masterworks, a 40-voice ChoralArt Singers, and the ChoralArt Camerata. All three auditioned ensembles perform to high artistic standards. ChoralArt Masterworks sings annually with the Portland Symphony Orchestra; ChoralArt Singers performs a series of Christmas at the Cathedral concerts to nearly 2000 enthusiastic patrons; and the ChoralArt Camerata sings repertoire from Renaissance to modern, including music of various other ethnicities. The ChoralArt Ensemble that toured Estonia, Finland, and Russia in August 2017 comprised singers from all three groups.

ChoralArt is known for distinctive performances of choral classics; the Singers have presented, among other works, notable performances of Handel's *Messiah*, Bach's *Mass in B Minor*, and Bernstein's *Chichester Psalms*. The Singers have premiered nearly a dozen commissioned works during the past 25 years and have made a commitment to diverse and innovative programming. ChoralArt Masterworks has sung with the Portland Symphony Orchestra traditional symphonic literature—Verdi's *Requiem*, Vaughan Williams' *Dona nobis pacem*, and Haydn's *The Creation* among them—as well as more adventuresome works: Bernstein's *Kaddish Symphony* and Janáček's *Glagolitic Mass*. ChoralArt Masterworks sang Brahms' *Ein Deutsches Requiem* in 1991 with distinguished guest conductor Robert Shaw. The newest ensemble, the chamber-sized ChoralArt Camerata, has performed to favorable critical review.

Music Director Robert Russell joined ChoralArt in 1979, succeeding retiring founding director Dr. Harold Brown. That same year he was named assistant professor and director of choral music at the University of Southern Maine. A native Virginian who studied in North Carolina and Colorado, he earned a DMA degree in choral conducting from the University of Colorado. He retired from USM in 2015 and is devoting his principal musical energies to ChoralArt and to guest conducting.

For more information: [www.ChoralArt.org](http://www.ChoralArt.org)

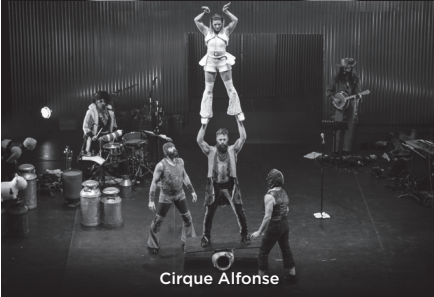




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**O Fortuna**

**Fortune Empress of the World**

Fortune—like the moon  
a constant changeling,  
you're always waxing and waning;  
A life that's a curse  
first blunts and then beguiles  
my brains with games;  
destitution or power—  
it breaks them up like melting ice.

Fate: a vast monster, yet empty  
ever a whirling wheel of no good standing, an idle salvation  
it will always come apart.  
Covered in shadow and veiled,  
you work your wiles against me, too;  
now, all through the fun  
and games of your villainy,  
my back's laid bare.

The fate of the saved man  
and the brave man  
is turned against me now;  
there is passion and there is emptiness  
always in my slavery.  
At this very hour, don't delay—  
pluck and play my pulse;  
as it's Fate who slays the brave,  
weep one and all with me!

**Fortune plango vulnera**

**I Bewail the Wounds of Fortune**

I bewail the wounds of Fortune  
with flooding eyes, for her gifts to me  
she's filched away, the traitor.  
What's said is true—  
Fortune's a long-haired girl in front.  
But when she's passed by,  
Chance is bald and old.

On Fortune's throne I once sat on high,  
crowned with the riotous  
flowers of prosperity;

Oh, yes, those were the salad days  
for a blessed and happy man!  
But now like an avalanche  
I plummet stripped of all glory.

The wheel of Fortune spins; I sink,  
made less; another man's raised up;  
all too high up sits the King at the peak — let him fear his fall!  
For, down here in the depths,  
we've heard of Hecuba the Queen.

### **Veris leta facies**

#### **The Merry Face of Spring**

The merry face of Spring's  
the toast of all the world;  
Winter's burnished hordes  
now flee in vanquished rout.  
All dressed up in dappled garb  
Flora is our queen;  
In song that echoes sweet and true  
the woodlands sing her praise. Ah!

Limp upon his Flora's lap  
Phoebus smiles anew;  
press upon them all around  
blooms of many a hue.  
A gentle western breeze  
wafts a honeyed scent;  
Let's run, competing wildly in  
the quest of love's fair prize. Ah!

Sweetly sings Philómena,  
playing on her lyre;  
tranquil meadows laugh aloud,  
their flowers a riot of color;  
a flock of birds, aroused, starts up  
through the forest's peace;  
a troop of maidens brings to view  
a thousand thousand joys. Ah!

### **Omnia Sol temperat**

#### **The Sun Ends Extremes**

The Sun, pure and fine,  
ends extremes for everything;  
April opens up her face  
to a world made new.

The noble spirit hurries on to Love,  
and that boyish god  
commands the light of heart.

A fresh newness in nature  
in the majesty of Spring  
and the compelling power of Spring  
bid us show our joy;  
Spring shows long-familiar paths  
and, in the spring of youth,  
there is honor and respectability  
to hold fast to the one who's yours.

Love me with such honor!  
Mark that I keep my word!  
With all my heart, mind, and soul  
I am altogether here, yet altogether far off, in another place.  
Whosoever loves like this  
is turned upon the wheel.

**Ecce gratum**  
**Behold! Welcome Spring!**

Behold! Welcome Spring!  
Behold! Welcome, much longed-for  
Spring brings back a host of joys;  
The meadow flowers, aglow in purple;  
the Sun soothes all.

All at once, so long to sadness!  
Summer is returning, the savagery  
of Winter is withdrawing! Ah!

Watch it melting!  
Watch as ice, snow, and all else  
melt and dwindle away.  
Winter mists flee, and  
Spring nurses at Summer's teat.

Find yourself in misery  
unless you live and frolic  
beneath Summer's kind blessing; Ah!

Rejoice! They revel and rejoice  
in honeyed sweetness all who try to avail themselves of Cupid's prize.  
Let's become, then, at Venus' command,  
Revelers and rejoicers  
rivals of Paris himself! Ah!

## Dance On the Common

### Floret silva

#### The Forest is Aflower

Aflower, aflower,  
aflower is the noble forest,  
all flowers and leaves.

Where is my boyfriend,  
of bygone days? Ah!  
Off he's ridden! Woe, woe, woe,  
Who will love me? Ah!

Aflower, aflower,  
aflower is the forest all around;  
but my beloved has left me.

### Chramer! Gip die varwe mir! Shopkeeper! Give me rouge!

Shopkeeper! Give me rouge  
to redden my cheeks  
so I can make the young men  
love me—whether they want to or not.  
Look at *me*, young men!  
Let me make you love me!  
Look at *me*, young men!  
Let me make you love me!

Give your love, you daring men,  
to women who are worthy.  
Love gives you noble spirit  
and makes you shine with high honor.  
Look at *me*, young men!  
Let me make you love me!  
Look at *me*, young men!  
Let me make you love me!

Oh, World, you are so great  
a treasure-trove of pleasure,  
I'll surely be your servant-girl  
for the love you give me.  
Look at *me*, young men!  
Let me make you love me!  
Look at *me*, young men!  
Let me make you love me!

**Reie: Round Dance**  
**Round and Round the Young Girls Go**

Round and round the young girls go  
circling, circling to and fro;  
their only wish all summer through  
with young men... not a thing to do!  
Ah! SLA!

Come, come now, my sweet,  
to be hard-hearted is not meet.

Sweet, rosy-colored kiss,  
come, cool the fever of my bliss,  
sweet, rosy-colored kiss.

**Were diu werlt alle min**  
**If the Whole World Were Mine**

If the whole world were mine,  
from the sea up to the Rhine,  
I'd give the world and all its charms.  
to wrap England's fair queen  
up in my arms! Hey!

**Estuans interius**  
**Song of the Archpoet**

Ablaze, aseethe within  
through overweening rage  
I express the bitter fruit  
that my mind has borne:  
created of dull matter,  
ash remnant of elemental fire,  
I am like a leaf  
scarcely worth the wind's concern.

For, though Christ said  
that the wise man took care  
to lay the base of his foundation  
upon a rock,  
Fool! I am like a river,  
all rushing motion,  
Upon the same path  
never remaining.

I am carried along,  
like a boat with no sailor,  
like a bird in windswept flight  
along the highways of the sky.  
No bonds can hold me;  
no key can lock me in;  
I look for those like me,  
and join the lost souls.

To me, seriousness of heart  
seems a solemn sin;  
Joking's what deserves our love--  
sweeter than a honeycomb;  
Whatever Venus may command  
that's the sweetest task--  
For she never finds her home  
among those base of heart.

I march along a well-trod road,  
in the manner of the young;  
my weaknesses trip me up--  
I lose sight of virtue.  
Greed drives me to my pleasure  
rather than to salvation;  
a dead man in my soul,  
caring only for my hide.

**Olim lacus colueram**  
**Once on Lakes was I Wont to Dwell**

Once, on lakes was I wont to dwell,  
once, a big star, a handsome swell,  
proud swan was I—before Death's knell.

*(refrain)* Oh, woe! Poor swan, my dear,  
all black, you're toasted sere!

Spitted and spun on the barbecue,  
On the fire, I'm done; what shall I do?  
The maitre d' toasts me with a glass or two— *(refrain)*

Upon the platter do I now lie,  
however I want to, I can't fly,  
teeth set to grinding are all I spy... *(refrain)*



**Ego sum abbas**  
**The Abbot of Cockaigne**

I AM the abbot of the land of Cockaigne; my Privy Council is the company of drunks; and all I care about is my dicing and drinking. And anybody who comes early, looking for my services in the tavern. After dark he'll leave buck-naked and broke, and fleeced, completely fleeced, he'll cry something like this:

*Wafna! Wafna! Wafna! Wafna!*

What have you done, oh Fate most foul?

You've stripped me of every last joy in my life! *Ha ha!*

**In taberna quando sumus**  
**In a Bar is Where You'll Find Us**

In a bar is where you'll find us—  
Our souls' *post mortem* doesn't bind us!  
But gambling, gaming makes us hurry,  
that's the thing that makes us worry.  
What goes on here, should you query,  
where with two bits you'll wind up beery?  
Every dog should have his day,  
and boy, I've got a lot to say!

Some folks gamble, some get boozy,  
some folks hang out with their floozy;  
but those you find at the gambling table—  
some lose their shirt; but some who're able  
walk away with piles of dough.  
Losers we give sackcloth, though.  
No one here's afraid of dying.  
Bum rolls, though, will start us crying.

First, the dice decide who pays—  
his noble name we low-lifes praise!  
Next, a toast to all in jail.  
Third, we toast all well and hale.  
Fourth, to Christians, one and all.  
Fifth, all who await their final call.  
Sixth, all nuns who aren't quite good.  
Seventh, the Merry Men of Robin Hood!  
Eighth, all friars whose morals are tattered;  
Ninth, all monks whose orders have scattered;  
Tenth, to the sailors afloat in their boats;

Eleventh, to all couples at each others' throats;  
Twelfth, to those who repent their sins;  
Thirteenth, to those knowing all the inns.

Drink to the King! Drink to the Pope!  
Everyone drinks, no end, no scope.

The Lady drinks, the Lord drinks,  
the soldier drinks, the priest drinks,  
he drinks, she drinks,  
the barkeeper drinks with the barmaid.  
The Type-A drinks, the couch potato,  
the white guy drinks, the black guy,  
the homebody drinks, the about-town,  
the hayseed and the Nobel Prizewinner!  
The poor man drinks, the sick man drinks,  
the exile and the nobody.  
The boy drinks, the geezer drinks,  
the bishop drinks, the deacon drinks,  
sister drinks, brother drinks,  
granny drinks, mommy drinks,  
this girl drinks, that guy drinks,  
a hundred drink, a thousand drink.

A zillion tankards cannot hope  
to hold the beer that we can tope.  
The drinking knows not bound or measure,  
but does indeed bring us much pleasure.  
Thus, decent folks heap us with curses,  
won't stoop to fill our empty purses.

All them who jeer, may Fate destroy!  
No peace among the just enjoy!  
*Prost! Prost! Prost! Prost!*

**Dies, nox et omnia**  
**Day, Night and Everything**

Day, night and everything  
offer me no respite—  
hearing girls' conversation  
makes me cry // brings me on to sigh  
and makes me all the more afraid.

Go ahead, laugh, mock me, my friends;  
Tell all, you who know my state!  
Take pity on my wretchedness;  
great is my pain—at least give me some good advice—show your honor!

Your lovely face brings me to tears a thousand times; my heart is ice;  
I know the cure—  
I should live again at once  
with just one true kiss.

## **Stetit puella**

### **Once There Stood a Girl**

Once there stood a girl in a scarlet dress;  
If anyone touched it, the dress rustled.

*Eia, eia, eia, eia!*

Once there stood a girl just like a rosebud.  
Radiant of face, her mouth a blossom.

*Eia, eia, eia, eia!*

## **Circa mea pectora**

### **All About My Heart**

All about my heart  
there is nothing but sighing—  
the matter is your beauty,  
which wounds me nigh to dying.  
My lover does not come!

Your eyes are like the sun's  
bright rays, illuminating;  
like the lightning flash,  
shadows dissipating.  
My lover does not come!

May God, may all the gods above  
grant what I hold in mind:  
that these entangled chains may I  
from her maidenhood unbind.  
My lover does not come!

## **Si puer cum puellula**

### **If a Boy Meets a Pretty Girl**

If a boy should hang out  
with a cute girl in a private space,  
happy their close embrace!

As their love buds and swells,  
hers and his, in their midst,  
as their love buds and swells,  
hers and his, in their midst,  
what's ho-hum's cast off,  
cast off and scarcely missed.

Then starts the play  
in limbs, lips, and breast;  
then starts the play  
never by words expressed  
in limbs, lips, and breast.

**Veni, veni, venias**

**Come, Come, Please Come!**

—Come, come, come, please come!

—Come, come, come, just come!

—Don't make me die, don't make me die!

Your face so fine, the gleam in your eye,  
the style of your hair, what a lovely sight!

Redder than a rose, Whiter than a lily,  
Finer than them all,  
Always, always will I glory in you!

**In trutina**

**My Heart Hangs Wavering in The Balance**

My heart hangs wavering in the balance,  
caught in the ebb-and-flow of two tides:  
Carefree Love and Modesty.

But I choose what I see.  
I hold my neck out to the yoke,  
but this yoke is sweet that I submit to.

**Tempus est iocundum**

**Now's The Time for Pleasure**

Now's the time for pleasure,  
oh, fair maidens! Now, share your joy,  
all you fair young men!

*(refrain)*: Oh, oh, oh, I am all abloom,  
now with a first-time love  
I am all afire— Such a strange, new love  
that I'm dying of!

I am reassured... Each bit I yield!  
I feel only regret... When I say no! *(refrain)*

In winter's chill mist...  
A man stills his fire!  
In the passions of spring...  
He's mad with desire! *(refrain)*

To play the game...  
They urge me to play the game  
man and man and my maidenhood!  
I am so naïve...  
I don't even know the rules! *(refrain)*

Come, my fair young lady!  
Come with joy!  
Come, come, my beauty!  
For now I die! (*refrain*)

**Dulcissime  
Dearest Heart!**

Dearest heart! Ah!  
I am giving my whole self to you!

**Ave formosissima  
Hail, Thou Fairest**

Hail, thou fairest precious stone!  
Hail, thou ornament among maidens  
thou maid of glory!  
Hail, thou beacon of Creation!  
Hail, thou rose of Creation!  
Blanziflor and fairest Helen!  
Venus, Venus, Venus without peer!

**O Fortuna  
Fortune Empress of the World**

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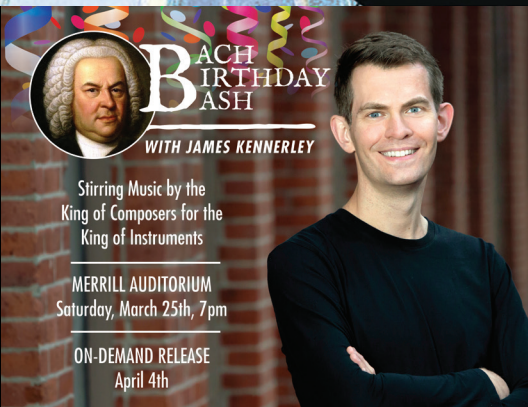
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A Family Holiday Tradition  
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# ChoralART

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2022-2023 SEASON

## Violins of Hope: Verdi's Requiem

with the Portland Symphony Orchestra

Sunday, October 23, 2:30pm

Tuesday, October 25, 7:30pm

Merrill Auditorium, Portland

## Christmas at the Cathedral

A holiday tradition

Saturday, December 3, noon & 7:30 pm

Sunday, December 4, 2:30 & 7:30 pm

Cathedral of the Immaculate Conception  
307 Congress Street, Portland

## An Epiphany Celebration

Motets and carols

Saturday, January 7, 7:30 pm

Sunday, January 8, 2:30 pm

St. Alban's Episcopal Church  
885 Shore Road, Cape Elizabeth

## In Praise of Music

A celebration of the choral art

Sunday, April 23, 3:30 pm

Woodfords Congregational Church  
202 Woodfords Street, Portland