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WILLAMETTE MASTER CHORUS

DR. WALLACE H. LONG JR.
MUSIC DIRECTOR



SUNDAY, MARCH 12, 1995, 7:00 P.M.

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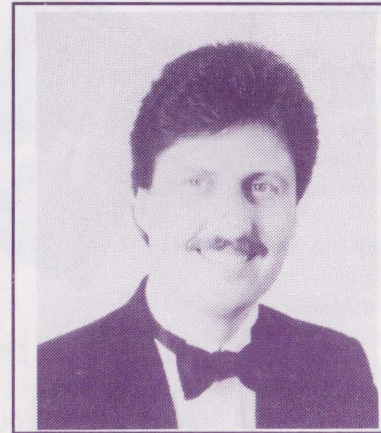


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DIRECTOR'S LETTER

Good evening, and welcome to this incredible event. *Carmina Burana* and the *Symphony of Psalms* are two of the most magnificent choral works of the twentieth century. My initial contact with these works was as an undergrad at the University of Arizona 25 years ago. In the years since, I have worked to help develop a choral organization with the virtuosity and expressiveness to perform the literature you will hear this evening.

The Willamette Master Chorus is most certainly up to the task. *Carmina Burana* requires a full voiced choral sound and precise rhythmic clarity while the *Symphony of Psalms* requires the ability to sing extremely angular lines at the edge of tonality. I think you soon will hear how well the abilities of the Willamette Master Chorus compliment the literature performed tonight.

I am deeply indebted to my dear friends and colleagues Jerry Friesen and Dick Dalzell for accepting the difficult task of directing the concert this evening. Their dedication to choral excellence and energetic rehearsal techniques have made the learning process much more effective.

Finally, thank you to the friends and family of the Willamette Master Chorus for your continued support of our organization. The physical and monetary means you provide afford the production of cultural events such as this. We trust that you will see your investment returned many fold.

Sincerely,

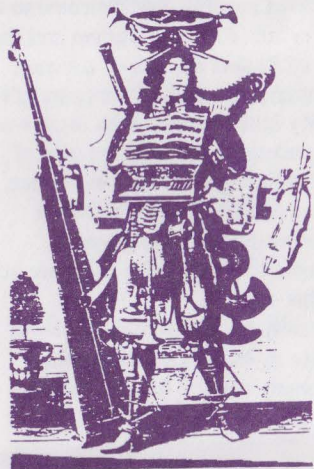
Wallace Long
Music Director Willamette Master Chorus
Chair, Department of Music
Willamette University

DR. WALLACE LONG

Dr. Long has been Director of Choral Activities at Willamette University since 1983. In addition to conducting three of the university's choral ensembles, he is Department Chair, he has numerous teaching responsibilities, and he is involved in community and professional groups, most notably Male Ensemble Northwest. A frequent vocal/choral adjudicator and clinician, Wallace is an active supporter of public school music in the Northwest. In the summer of 1993 Dr. Long was invited to become a member of the Festival Singers of The Robert Shaw Choral Institute.

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Willamette University whose provision of facilities and continuing support have made the chorus a reality for over ten years

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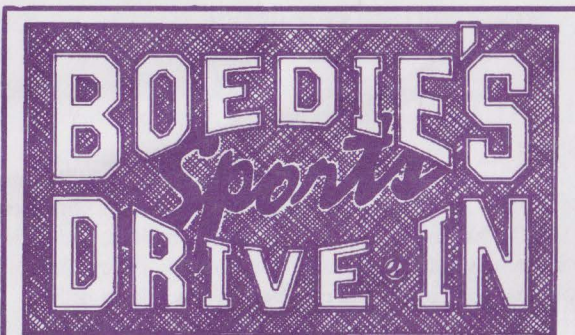
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DR. JERRY FRIESEN

Jerry was born in Dallas, Oregon. He graduated from Willamette University with bachelor's and master's degrees in music education. The Doctor of Musical Arts was earned at the University of Oregon. He has also studied choral conducting with Helmuth Rilling, Charles Hirt, and Robert Shaw.

Dr. Friesen has taught vocal and choral music at the college level since 1966, including choral groups and studio voice at George Fox College and at Columbia Bible College in Columbia, South Carolina. His choirs have toured Europe twice and

performed concerts in six countries, some twenty-five states of the U.S.A., and five provinces of Canada.

In 1978-79 Dr. Friesen was guest conductor of the Evangeliumschor Stuttgart. Other credits include guest conducting the Internationales Adventssingen, a festival of choral groups from Germany, the U.S.A., and a British military band, and guest conducting a Chorwochenende concert of German college students from two schools.

A resident of Salem, Friesen is currently adjunct professor of music at Willamette University and at Western Oregon State College. His voice students have been successful in winning the National Association of Teachers of Singing Chapter Auditions several times.

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Carmina Burana

The poetry for Carl Orff's *Carmina Burana* was taken from a collection of some two hundred poems dating back to the 13th century. These poems were discovered in the old monastery at Benedictbeuern, in Bavaria. In the 19th century, Johann Andreas Schmeller published the poems under the name *Carmina Burana*. The monastery at Benedictbeuern was secular, hence for some reason disconnected from the larger Church. Poetry in this context reflects the responses of the monks to their circumstances: some poetry being cynical of the church, while other reflecting continuing devotion.

The work is here presented in three parts - Fortune, empress of the world, being the overall theme. The three parts include: 1) In Springtime, 2) In the Tavern, 3) The Court of Love. The text is presented in Latin and in a Bavarian dialect of medieval German.

Carl Orff's sense of this music was to declare it his opus one, and in the process to withdraw all his previous work from publication. While Orff composed in a primarily post romantic style in his earlier compositions, the *Carmina Burana* has been defined by music historians as an example of Primitivism. The rhythmic vitality of the music, and its reliance on extremes in dynamics make the effect vivid.

Today's performance is based on Orff's 1936 setting for: full chorus; small chorus; soprano, tenor, and baritone soloists; two piano parts; and a battery of five percussionists.

Jerry Friesen

Soloists

Judith Bauer Linder, soprano
Richard J Lippold, baritone
Don Ebel, countertenor

Instrumentalists

Piano
LeeAnn Weddle
Pamela Miller

Percussion

Terry Ostergard, principal
Kirsten Swanson
Brad Hirsch
Jason Pinkal
Kirk Hering

Flute

Heather Ahlstrom

Coro Piccolo

Soprano

Hiedi Scott
Connie Bresee
Sue Dalzell
Lisa Ross

Alto

Cynthia Helmke
Sue McKinnon
Sharon Young
Victoria Roberts

Tenor

David Hite
Paulus VanBreemen
Merlin Aeschliman
Brent DeHart

Bass

Bruce McDonald
Rick Hartwig
Doug Drysdale
Jim McDonald



RICHARD L. DALZELL

Richard Dalzell is beginning his second year as choral director at North Salem High School. He holds the B.A. degree in applied music, *summa cum laude*, from Abilene Christian University and the M.M. degree in voice and choral performance from the University of Idaho with additional work at the University of Washington, College of Idaho, Portland State University, University of Oregon, and University of Kansas. He has studied choral music and conducting under John Finley Williamson, Robert Shaw, Norman Luboff, Helmut Rilling, and Eric Ericson.

A bass-baritone soloist and a frequent vocal/choral adjudicator and clinician throughout the Northwest, Mr. Dalzell was the recipient of a National Endowment for the Humanities stipend in 1976. He has taught choral and vocal music for twenty-nine years at junior high through college levels, has been active in church music, and has been both conductor and singer with a number of community choruses. He is a past president of both the Oregon Chapter and the Northwestern Division of the American Choral Directors Association, served for ten years as Oregon State Collegiate Membership Chairman for the Oregon Music Educators Association/Music Educators National Conference, and also holds membership in the National Association of Teachers of Singing.

Before moving to Salem he was Director of Choral and Vocal Music at Columbia Christian College in Portland for Fourteen years. The Columbia Christian College Concert Choir, under his direction, achieved recognition throughout the West for their excellence of performance. They were selected to appear at the State Conference of the Oregon Music Educators Association in 1982, 1984, 1986, and 1990, receiving standing ovations on three of those occasions. They were invited to the Northwestern Division Convention of the American Choral Directors Association in 1984 and 1986, with a select ensemble from the choir performing in 1990. They were featured at the Northwest Division Conference of the Music Educators National Conference in 1985 and 1987. Their participation in the ACDA Oregon College Choir Festival from 1981-1993 included unprecedented standing ovations from the other choirs present in 1987, 1990, and 1993.

Prior to his position at Columbia, he was Chairman of the Music Department at Treasure Valley Community College in Ontario, Oregon, where he taught for 12 years. Mr. Dalzell also directed the Treasure Valley Chorus, a community group whose members came from several communities in Eastern Oregon and Southwestern Idaho, was president of the Malheur Community Concert Association Board of Directors, and was a charter member of the Board of Directors of the Eastern Oregon Regional Arts Council.

Symphony of Psalms

Written in 1930, the title page to the *Symphony of Psalms* bears Stravinsky's inscription "This symphony composed to the glory of GOD is dedicated to the *Boston Symphony Orchestra* on the occasion of its fiftieth anniversary."

Stravinsky was born in St. Petersburg, Russia, and in his early twenties became the private student of Russian composer Rimsky-Korsakov. He achieved international recognition with the premieres of three great ballets, *Firebird*, *Petrushka*, and *Rite of Spring*, subtitled "Pictures of Pagan Russia." The secular and even pagan subjects explored in these ballets offer no clue to the personal faith he possessed later in life. They were written in his thirties when he had long since abandoned the Russian Orthodox faith.

In the mid 1920s Stravinsky experienced a permanent conversion to Christianity. His music shows the change in his artistic inspiration. Works throughout the remainder of his life, such as *Pater Noster*, *Mass*, *Canticum Sacrum*, and *Threni*, may be seen as an expression of his revitalized faith.

The idea for the *Symphony of Psalms* dates from the time of his re-conversion. He chose sections of the Psalms for texts because these poems "had been written for singing" and were "universally admired" which seemed to meet the publisher's suggestion that he write something "popular." Following are excerpts from his personal notes about the work.

"The Psalms are poems of exaltation, but also of anger and judgment, and even curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way...I began with Psalm 150 and...after finishing the fast-tempo sections of the Psalm, I went back to compose the first and second movements. The Allelujah and the slow music at the beginning of Psalm 150, which is an answer to the question in Psalm 40, were written last.

"The first movement, 'Hear my prayer, O Lord,' was composed in a state of religious and musical ebullience.

"The 'Waiting for the Lord' Psalm makes the most overt use of musical symbolism in any of my music before *The Flood*. An upside-down pyramid of fugues, it begins with a purely instrumental fugue of limited compass...The next and higher stage of the upside-down pyramid is the human fugue...The third stage, the upside-down foundation, unites the two fugues.

"Psalm 40 is a prayer that a new canticle may be put into our mouths. The Allelujah [at the beginning of Psalm 150] is that canticle...The *allegro* in Psalm 150 was inspired by a vision of Elijah's chariot climbing the Heavens; never before had I written anything quite so literal as the triplets...to suggest the horses and chariot. The final hymn of praise must be thought of as issuing from the skies, and agitation is followed by 'the calm of praise,' but such statements embarrass me."

Stravinsky wrote, "One hopes to worship God with a little art if one has any..." Richard E. Rodda has summarized this work: "The movements of this *Symphony* embody three essential facets of worship: prayer, thanksgiving and praise. The first movement is a chant-like supplication for divine compassion; the second...is an expression of gratitude for beneficence received; the finale carries heavenward a magnificent hymn of praise, by turns energetic and introspective."

Richard Dalzell

Carmina Burana

Carl Orff

FORTUNE, EMPRESS OF THE WORLD

1. O Fortuna
2. Fortune plango vulnere

chorus
chorus

IN SPRINGTIME

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

coro piccolo
baritone
chorus

ON THE LAWN

6. Dance
7. Floret silva nobilis
8. Chramer, gip die varwe mir
9. Round dance and songs
10. Were diu werlt alle min

chorus and cor piccolo
chorus

chorus

IN THE TAVERN

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

baritone
tenor and male chorus
baritone and male chorus
male chorus

THE COURT OF LOVE

16. Dies nox et omnia
17. Stetit puella
18. Circa mea pectora
20. Veni, veni, venias
21. In trutina
22. Tempus is jocundum
23. Dulcissime
25. O fortuna

baritone
soprano
baritone and chorus
double chorus
soprano
soprano, baritone, and chorus
soprano
chorus

INTERMISSION

Symphony of Psalms

Igor Stravinsky

I: EXAUDI ORATIONEM MEAM, DOMINE

Exaudi orationem meam, Domine, et deprecationem meam auribus percipe.
Hear my prayer, Lord, and listen to my supplication.

Lacrimas meas ne sileas.

Do not be deaf to my tears.

Quoniam advena ego sum apud te et peregrinus, sicut omnes patres mei.
For I am like a visitor with you. Like my ancestors, I'm only here a short time.

Remitte mihi, ut refrigerer prius quam abeam et amplius non ero.
Turn to me so that I may be refreshed before I leave and am no more.

Psalm 39:12-13

II: EXPECTANS EXPECTAVI DOMINUM

Expectans expectavi Dominum

I waited patiently for the Lord.

et intendit mihi et exaudivit preces meas;

He turned to me and heard my cry.

et eduxit me de lacu miseriae, et de luto faecis.

He lifted me out of the pit of despair, out of the sticky mud.

Et statuit super petram pedes meos: et direxit gressus meos.

He stood my feet on a rock and made my steps secure.

Et immisit in os meum canticum novum, carmen Deo nostro.

And he put a new song in my mouth, a song of praise to our God.

Videbunt multi et timebunt: et sperabunt in Domino.

Many will see this and worship and trust in the Lord.

Psalm 40:1-3

III: LAUDATE DOMINUM IN SANCTIS EJUS

Alleluia!

Praise the Lord!

Laudate Dominum in sanctis ejus: Laudate eum in firmamento virtutis ejus.

Praise the Lord in his Temple; praise him in his mighty heaven.

Laudate eum in vitutibus ejus Laudate eum secundum multitudinem magnitudinis ejus.

Praise him for his strength; praise him for his enormous greatness.

Laudate eum in sono tubae: Laudate eum in psalterio et cithara.

Praise him with trumpet blasts; praise him with harps and lyres.

Laudate eum in tympano et choro: Laudate eum in chordis et organo.

Praise him with tambourines and dancing; praise him with strings and flutes.

Laudate eum in cymbalis benesonantibus: Laudate eum in cymbalis jubilationis:

Praise him with loud cymbals; praise him with crashing cymbals.

omnis spiritus laudet Dominum.

Let everything that breathes praise the Lord.

Alleluia!

Praise the Lord!

Psalm 150



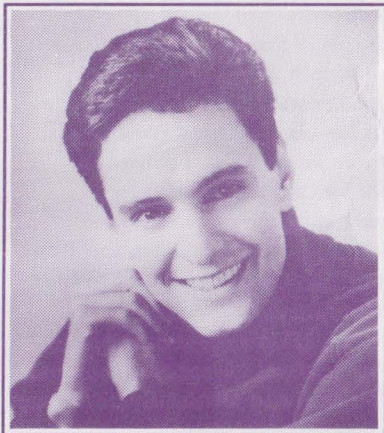
JUDITH BAUER LINDER

Lyric soprano Judith Bauer Linder is familiar to the opera stage as well as the concert hall. In April of 1994 Judith performed in recital at St. Mark Lutheran Church in Salem and was soloist with the Willamette Master Chorus and the Salem Chamber Orchestra in Mendelssohn's *Lobgesang*. In 1992 she performed with the Salem Chamber Orchestra and the Willamette Master Chorus in J.S. Bach's *Magnificat*. Judith has performed major roles in Opera Theater Corvallis productions in recent years. She is a frequent soloist with the Linn-Benton Community College

and has performed with the Oregon State University Singers. In November, 1989, Judith was a featured Guest Artist in Recital at Western Oregon State College. She is a former member of the Portland Opera Players and has appeared with the Detroit Symphony Orchestra and Chorus, Opera/Omaha, the Cincinnati Opera and Chamber Orchestra, and the American Opera Association's Peterloo Festival.

Judith is a member of the Board of Directors and former Vice President of Opera Theater Corvallis. She has been Musical Director of the *Opera Cafe* evening from its inception in 1991. She is also choir director at St. Mark Lutheran Church.

Judith received the degree of Master of Music in Vocal Performance at the University of Nebraska-Lincoln and attended the Peabody Conservatory of the Johns Hopkins University in Baltimore, receiving a Professional Studies Certificate in Vocal Performance, and the American Institute of Musical Studies in Graz, Austria. Judith won the Metropolitan Opera Auditions for the Colorado/Wyoming district. She has also taught voice at the University of Wyoming, the University of Michigan, and Oregon State University.



DON EBEL

Don Ebel grew up in Salem, Oregon. He holds a degree in theory and composition from the University of the Pacific in Stockton, California. He has performed in Boston, Seattle, Portland, and throughout the Willamette Valley. After a performance at the Peter Britt Music Festival last year, one reviewer stated, "The achingly pure vocals of countertenor Don Ebel lifted the music...He sings like an almost-soprano angel." Mr. Ebel has appeared with the Eugene Symphony, the Seattle Choral Company, Festival Choral Oregon, the Eugene Concert Choir, and Capella Romana.

RICHARD J. LIPPOLD

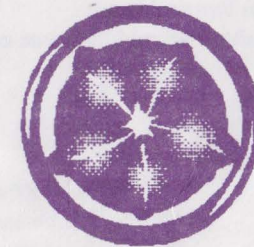
Baritone Richard J. Lippold is a graduate of Pacific Lutheran University in Tacoma, Washington. He is presently an adjunct member of the faculty of Portland State University in voice.

In addition to actively performing with the Portland Opera, Richard has also appeared as a baritone soloist with the Portland Symphonic Choir, the Francis Street Singers, Sinfonia Concertante, Choral Cross-Ties, and with Capella Romana in a National Public Radio Robert McBride Broadcast. His repertoire includes a wide range of both opera roles and oratorios.

Besides his vocal performance work, Richard has been principle conductor of the Liedertafel Harmonie German Singing Society, choir director at Immanuel Lutheran Church of Sandy, chorus master and assistant director for the Portland State University production of *The Bartered Bride*, chorus director and vocal advisor for the Portland Civic Theater production of *Oklahoma!*, and assistant conductor of the Portland State University Chamber Choir.

LEE ANN WEDDLE

The Willamette Master Chorus is happy to welcome Lee Ann Weddle as accompanist to the chorus. Lee Ann is a native Oregonian. She received her formal music education at Northwest Nazarene College and has studied classical and jazz piano with private instructors throughout her career. Ms. Weddle has accompanied choirs and choral groups throughout the Northwest, working most recently with Masterworks Choral Ensemble and Madrigal Singers of Olympia, Washington. In addition, she has performed extensively as a rehearsal and performance pianist for school and community theater groups in Oregon and Washington, and now makes her home in Salem.



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Carmina Burana

FORTUNE, EMPRESS OF THE WORLD

1. O FORTUNE

O Fortune, variable as the moon, always dost thou wax and wane.
Detestable life, first dost thou mistreat us,
And then, whimsically, thou heedest our desires. As the sun melts the ice,
So dost thou dissolve both poverty and power.

Monstrous and empty fate, thou, turning wheel,
Art mean, voiding good health at thy will.
Veiled in obscurity, Thou dost attack me also.
To thy cruel pleasure I bare my back.

Thou dost withdraw my health and virtue,
Thou dost threaten my emotion with weakness and torture.
At this hour, therefore, let us pluck the strings without delay.
Let us mourn together, for fate crushes the brave.

2. I LAMENT FORTUNE'S BLOWS

I lament Fortune's blows with weeping eyes, for she extorts from me her gifts,
Now pregnant and prodigal, now lean and sear.

Once I was seated on Fortune's throne, crowned with a garland of prosperity.
In the bloom of my felicity I was struck down and robbed of all my glory.

At the turn of Fortune's wheel, one is deposed,
Another is lifted high to enjoy a brief felicity.
Uneasy sits the king - let him beware his ruin,
For beneath the axle of the wheel we read the name of Hecuba.

I.

IN SPRINGTIME

3. THE BRIGHT FACE OF SPRING

The bright face of spring shows itself to the world, driving away the cold of winter.
Flora reigns in her colorful robes, praised in the canticle of sweet-sounding woods.

Phoebus laughs in Flora's lap again. Surrounded by flowers,
Zephyrus breathes the fragrance of their nectar. Let us compete for the prize of love.

The sweet nightingale begins her song, the bright meadows laugh with flowers.
Birds flit about the pleasant woods, the maidens' chorus brings a thousand joys.

4. THE SUN TEMPERS ALL

The sun, pure and fine, tempers all; a new world is opened by the face of April.
The chart of man rushes to love, and over all the boyish god rules.

The power of nature's renovation in the glorious spring commands us to be joyful.
Spring evokes the wonted ways of love. Hold fast thy lover!

Love me faithfully, feel the constant adoration of my heart and mind.
I am with you even when apart.
Whosoever shares my feeling know the tortures of love.

5. BEHOLD THE SPRING

Behold the spring welcome and long awaited,
Which brings back the pleasures of life.
The meadow with purple flowers is a-bloom,
The sun brightens all things.
Now put all sadness aside for summer returns,
And winter's cold withdraws.

Ice and snow melt away, the frost flees,
And spring sucks the breast of summer.
Miserable is he who neither loves
Nor frolics under summer's spell.

Those who vie for Cupid's prize
Taste the sweetness of honey.
Let us, proud and joyful, be ruled by Venus.
Let us emulate Paris.

ON THE LAWN

6. (Dance)

7. THE NOBLE WOOD

The noble wood is filled with buds and leaves.
Where is my lover? He rode away on horseback.
Alas, who will love me now?

Everywhere the forest is in bloom; I am longing for my lover.
If the wood is green all over, why does not my lover return?
He has ridden away. Woe is me, who will love me?

8. SHOPKEEPER, GIVE ME COLOR

Shopkeeper, give me color to paint my cheeks,
The the young men may not resist my graces.
Young men, look here, do I not charm you?

Make love, good men and gracious women.
Love will enoble you, and you will stand in high respect.
Young men, look here, do I not charm you?

Hail, O world so rich in joys.
I will obey you always and accept your bountiful gifts.
Young men, look here, do I not charm you?

9. ROUND DANCE

Come, come, my pretty maid, I wait for thee.
I wait for thee, come, come, my pretty maid.

Sweet rosy mouth, come and heal my longing.
Come and heal my longing, sweet rosy mouth.

CHORUS:

Here are maidens in a circle; they'd like to be without a lover
All the summer through.

10. WERE THE WORLD ALL MINE

Were the world all mine, from the sea to the Rhine,
I should gladly forsake it for the Queen of England in my arms.

II.

IN THE TAVERN

11. IN RAGE AND BITTERNESS

In rage and bitterness I talk to myself; made of matter, ash of the elements,
I am like a leaf which the wind plays with.

If a wise man builds his house upon a rock, I, a fool, am like a gliding river
Which follows no straight path.

I am swept away like a pilotless ship, like a bird floating aimlessly through the air.
No fetters, no locks hold me; I am looking for my like, and I join the depraved.

The burdens of the heart weigh heavily on me.
Jesting is lovely and sweeter than the honeycomb.
What Venus commands is suave labor; love never dwells in cowardly hearts.

On the broad road I move along as youth is wont to do.
I am entangled in vice, and unmindful of virtue.
Greedy more for lust than for welfare, dead in soul, I care only for my body.

12. ONCE I DWELT IN THE LAKES

The roasted cygnet sings:

Once I dwelt in the lakes, once I was a beautiful swan.

O miserable me! Now I am roasted black!

The cook turns me on the spit, the fire roasts me through,
And I am prepared for the feast.

I am borne upon a platter and can no longer fly. I catch sight of gnashing teeth.

13. I AM THE ABBOT

I am the abbot of Cucany, and I meet with my fellow-drinkers
And belong to the sect of Decius.
Whosoever meets me in the tavern over dice
Loses his garments by the end of the day, and, thus denuded, he cries:

Wafna, wafna! What hast thou done, o infamous fate?
Thou hast taken away all the pleasures of this life.

14. IN THE TAVERN

When we are in the tavern, unmindful of the grave,
We rush to gaming tables over which we sweat.
If you want to know what happens in the tavern
(Where money gets you wine), then listen to my tale.

Some men gamble, others drink, others shamelessly indulge themselves,
And of those who stay to gamble, some lose their garments, others are in sackcloth.
There no one is in fear of death, throwing the dice for Bacchus:

First the dice are thrown for wine, which the libertines drink.
Then they toast the prisoners twice, then they toast the living thrice.
Four times wine is drunk for Christians, five times for the faithful departed,
Six times for the boastful sisters, seven times for the forest soldiers.

Eight times for the sinful brethern, nine times for the dispersed monks,
Ten times for the navigators, eleven times for men at odds,
Twelve times for the penitent, thirteen for the travelers.
We drink for Pope and King alike, and then we drink, we drink.

The mistress drinks, the master drinks, the soldier and the clergyman.
This man drinks, that woman drinks, the servant and the maid.
The quick man drinks, the lazy drinks, the white man and the black.
The sedentary drinks, the wanderer drinks, the ignorant and the learned.

The poor man drinks, the sick man drinks, the exiled and the unknown.
The youngster drinks, the oldster drinks, the Bishop and the Deacon.
The sister drinks, the brother drinks, the old woman and the mother.
Women drink and men drink by the hundreds and the thousands.

Six hundred coins are not enough for this aimless and intemperate drinking.

Though our drink is always gay, there are ever those who nag, we shall be indigent.
May they who nag us be confounded, and never be inscribed among the just.

III

THE COURT OF LOVE

16. DAY AND NIGHT AND ALL THE WORLD

Day and night and all the world are opposed to me,
And the sound of maidens coices makes me weep.
Alas, I am filled with sighing and fear.

O friends, amuse yourselves and speak as you please.
Spare me, a sad man, for great is my grief.
Counsel me, by you honor.

Thy lovely face makes me weep a thousand tears
Because thy heart is made of ice.
They single kiss would bring me back to life.

17. THERE STOOD A MAID

There stood a maid in a red tunis;
When it was touched the tunic rustled. Eia!

There stood a girl like a rose;
Her face was radiant, her mouth bloomed. Eia!

18. MY HEART IS FILLED

My heart is filled with sighing.
I long for thy beauty. My misery is great.

Thine eyes shine like the sun's rays,
Like lightning flashes in the night.

May the gods look with favor on my desire
To undo the bonds of virginity.

CHORUS:

Manda liet, manda liet,
My sweetheart does not come.

20. COME, COME

Come, come, do not let me die. Hyrca, hyrce, nazaza, trillirivos...

Pretty is thy face, the look of thine eyes, the braids of thy hair;
O how beautiful thou art!

Redder than the rose, whiter than the lily, more beautiful than all the rest;
Alway shall I glory in thee.

21. I AM SUSPENDED

I am suspended bewteen love and chastity,
But I choose what is before me and take upon myself the sweet yoke.

22. PLEASANT IS THE SEASON

Pleasant is the season, o maidens; now rejoice ye lads.

Yielding gratifies me; refusing makes me grieve.

In winter man's desires are passive; the breath of spring makes him lascivious.

My maidenhood excites me, but my innocence keeps me apart.

Come, my mistress, come with joy, come my beauty, for I die.

CHORUS:

Oh, oh, oh, with love I bloom for a maiden,
My new, new love of which I perish.

23. SWEETEST BOY

Sweetest by, I give my all to you!

25. O FORTUNE

O Fortune, variable as the moon, always dost thou wax and wane.
Detestable life, first dost thou mistreat us,
And then, whimsically, thou heedest our desires.
As the sun melts the ice, so dost thou dissolve both poverty and power.

Monstrous and empty fate, thou, turning wheel,
Art mean, voiding good health at thy will.
Veiled in obscurity, Thou dost attack me also.
To thy cruel pleasure I bare my back.

Thou dost withdraw my health and virtue,
Thou dost threaten my emotion with weakness and torture.
At this hour, therefore, let us pluck the strings without delay.
Let us mourn together, for fate crushes the brave.