SHEPHERD SCHOOL SYMPHONY ORCHESTRA
RICE CHORALE
HOUSTON CHILDREN'S CHORUS
CHAMBER CHOIR

Larry Rachleff, conductor

Friday, April 23, 1993
8:00 p.m.
Stude Concert Hall

RICE UNIVERSITY
PROGRAM

Fanfare for a Great City
Arthur Gottschalk
(b. 1952)

Variations on a Theme of Joseph Haydn, Op. 56a
Johannes Brahms
(1833-1897)

INTERMISSION

Carmina Burana
Carl Orff
(1895-1982)

Rice Chorale
Houston Children’s Chorus Chamber Choir
Kelley Cooksey, soprano
Francisco Almanza, tenor
Robert Ames, baritone

In consideration of the performers and members of the audience, please check audible paging devices with the ushers and silence audible timepieces. The taking of photographs and the use of recording equipment are prohibited.
VITOL I
Julie Savignon, concertmaster
Claudia Harrison
Barbara Wittenberg
Jeanine Tiemeyer
Kristin Lacey
Mihaela Oancea
Inga Ingver
Yenn Chwen Er
Yoong-han Chan
Magdalena Villegas
Tanya Schreiber
Rebecca Ansel
Eitan Ornoy
Melissa Yeh
Rachel Snow
Jonathan Swartz

VITOL II
Johnny Chang, principal
Sarah Mauldin
Amanda Walvoord
Anna Cromwell
Zhang Zhang
Courtney LeBauer
Shen Yeh
Colleen Brannen
Tomasz Golka
Jaa Alexander
Zachary Carrettin
Linda Hill
Vanessa Cook
Mary Helen Harris
Janice Chow
Christina Olien

VIOLA
Anne Miller, principal
Rifat Qureshi
Wei-Guo Yin
Tibor Molnár
Aaron Bielish
Rudolf Haken

VIOLA (cont.)
Erwin Foubert
Patrick Horn
Stephanie Griffin
Bin Sun
Andrew Weaver
Sharon Neufeld

CELLO
Katherine de Béthune, principal
Jeanne Jaubert
Scott Brady
Mary Ellen Morris
Robin Creighton
Amy Harr
Eric Kutz
Mary Riles
Aileen Pagan
Allison Braid
Darrett Adkins
Ellen Fuchs

DOUBLE BASS
James Mallet, principal
Richard Hardie
Robert Beck
David Murray
Siobhan Kelleher
Nicholas Walker
Kurt Johnson
Pamela Lopes
Robert Stiles

FLUTE
Elizabeth Buck
Brian Davis
Lisa Garner
Kris Guthrie
Susan Kerbs
LaNelle McDowall

PICCOLO
Elizabeth Buck
Lisa Garner
Susan Kerbs

OBOE
Margaret Butler
Kyle Bruckmann
Jeffrey Champion
Dione Chandler
Karen Friedman

ENGLISH HORN
Kyle Bruckmann

CLARINET
Benjamin Brady
Joanne Court
Kelly Cramm
Martin van Maanen
Xin-Yang Zhou

E-FLAT CLARINET
Xin-Yang Zhou

BASS CLARINET
Martin van Maanen

BASSOON
Eric Anderson
Charles Bailey
Kellie Dunlap
Joshua Hood
William Hunker

CONTRABASSOON
Joshua Hood

HORN
Wade Butin
Tricia Giesbrecht
Thomas Jöstlein
Michael Mayhew
Kimberly Penrod
Iris Rosenberg
Ross Snyder
Martha Thompson
Elizabeth Zwicky

TRUMPET
Dennis de Jong
James Lake
Kevin Noe
Elbert Pruitt

TRUMPET (cont.)
Troy Rowley
David Workman

TROMBONE
Wade Demmert
David Ford
Brent Phillips

TUBA
Jeffrey Tomberg
Danny Urban

TIMPANI AND PERCUSSION
Douglas Cardwell
Nathan Davis
Erich Loftis
Andrea Moore
Joanna Nelson
Frank Ronneburg
Stephen Steele
Joel Stein

PIANO
Ming Fong
Daniel Velicer

CELESTE
Gerardo Edelstein

ORCHESTRA MANAGER
Martin Merritt

ORCHESTRA LIBRARIAN
Kellie Dunlap

STAGE TECHNICIANS
Wade Demmert
William Hunker
James Mallet
Michael Mayhew
Jeffrey Tomberg

LIBRARY ASSISTANTS
Eric Anderson
Charles Bailey
Erwin Foubert
Anne Miller
Sharon Neufeld

WINDS, BRASS, AND PERCUSSION LISTED ALPHABETICALLY.
RICE CHORALE

Thomas Jaber, music director
Kimberly Camp Orr, assistant conductor
Donald Doucet, rehearsal pianist

Jonathon Adler
Julión Altschul
Jeffrey Andress
Greg Applegate
Jennifer Arisco
Kathleen Avera
Angelena Avera
Don Barkauskas
Kelley Barnes
Diane Barrett
Luciana Barroso
Sara Bayer
Micah Bennett
Michael Benson
Susan Bernat
Susan Boettger
Christina Bravo
Lara Bruckmann
Mark Carlisle
Marcia Carlson
Chris Caudle
Alice Chen
Anne-Marie Condaasce
T.K. Conrad
Michael Cook
Melissa Cue
Susan D’Albergo
Robert Dana
David Deggeller
Mark Deggeller
Kirsten DeHart
Carolyn Delaney
Margaret Denton
Toby Eisenberg
Sean Elgin
Karen Foster
Joseph Fowler
Gabriela Frank

Susan Galloway
Gary Garverick
Julianne Gearhart
Nora Ghebesh
Gina Goff
Raymond Granlund
Alan Green
David Greene
Max Greenfield
Mark Gremillion
Meg Grulee
Steve Gutheinz
Stuart Hall
Felix Hamelbeck
Minh Han
Leslie Hanson
Cari Harris
Larycia Hawkins
Brian Haygood
Caroline Heatherton
James Hickman
Laureen Hildebrand
Hai Hugh Ho
Yvonne Ho
Kristi Holder
Christine Hopper
Paul Howard
Jon Hunter
Jennifer Jacobs
Elke Jahnns
Lura Johnson
Courtney Jones
Kara Kane
Nikkola Karlsson
William Kelley
Joe Key
Ashley Kim
Tami Kimmel

Alina Klimaszewsk
Tse-Ying Koh
Michael Koltz
John Kosh
Katrina Kropa
Lyn Kulapaditharam
Andy Kuo
Keith LaFoe
Liz Lam
Lorelle Lamascus
Glenn Larratt
Graham LeBron
Jeffrey Lien
Ashley Lile
Peter Lindskoog
Karen Loti
Deborah Lutes
Thomas Maddox
Mary Louise Marent
Reece Marshall
Rose Ann Martinez
Justin McCarthy
Wendy McGahee
MaryAnn McKibben
Katherine McKinin
David Mebane
Nick Mahieu
Ryan Minor
Edward Morris
Ernest Mueller
Beth Munkres
Robert Murry
Elenor Nardy
Paul Neal
Manya Newton
Jeffrey Nytch
Kimberly Camp Orr
David Palmer

Brett Peters
Stephanie Petrusek
Christopher Pickett
Caroline Plowden
Lydia Rebholz
Benno Remling
Claire Rieffel
Joel Riphagen
Christopher Rodriguez
Deric Rosenblatt
Kimala Ross
Scott Rudy
Jennifer Ruland
Andrew Rye
Brian Sadovsky
Jenny Salomon
Paul Schleuse
Aaron Schnurbusch
Amy Scuoria
Cambria Smith
Jeanne Stein
Jason Stevens
Geoffrey Sturm
Alex Stutler
Eric Sutton
Jude Theriot
John Tripp
Yodi Trujillo
Dan Velicer
Stacy Vial
Kathleen Webster
Nathan Wight
Kandi Wiley
Jessica Williams
Joanna Yeoman
Stephanie Zelnick
George Zener
Jennifer Zimmerman
Fanfare for a Great City  . . . . . . . . . . .  Arthur Gottschalk

Arthur Gottschalk is an Associate Professor of Composition and Theory and the Director of the Electronic Music Laboratories at The Shepherd School of Music, where he has been a member of the faculty since 1977. Born in San Diego in 1952, he received his D.M.A. from the University of Michigan, where he studied with Ross Lee Finney, Leslie Bassett, and William Bolcom.

In anticipation of the twenty-fifth anniversary of NASA's Lyndon Baines Johnson Space Center, the Houston Festival (now the Houston International Festival) requested a work from Gottschalk. At that time (1983), he was the Composer-in-Residence at the Columbia-Princeton Electronic Music Center and was living in New York's Greenwich Village. The Festival had intended a piece for the celebration of Houston, but Gottschalk was more interested in celebrating New York's "concrete jungles" than Houston's "semi-tropical foliage." The Festival, unaware of Gottschalk's feelings, expected to receive a tonal, celebratory work, but instead received an ambiguously titled work that the composer describes as "monolithic."

Fanfare for a Great City is not programmatic but representative. It is sectional in structure, firmly rooted in the key of B-flat. In the course of the work, the harmony progresses from dominant to tonic. Rhythmic drive supplies an element of cohesion. The instrumentation calls for four trumpets, four horns, three trombones, and one tuba.

Arthur Gottschalk has received the Charles Ives Prize, the Charles Ives Center Fellowship, and the Sigvald Thompson Award. His works have been recorded by Crystal, Orion, Golden Crest, Summit, and Polygram. Fanfare for a Great City is published by Seesaw Music Corporation.

Variations on a Theme of Joseph Haydn, Op. 56a  . . . .  Johannes Brahms

Johannes Brahms was well established throughout the world as a composer of chamber music, concerti, choral works, and lieder when he began composing his first complete symphonic work, the Variations on a Theme of Haydn, Op. 56a. The techniques he used and mastered in the work, which premiered November 2, 1873, as well as the instant success of the Variations, encouraged Brahms' continued work on his first symphony, which was twenty years in the making. The Haydn Variations, along with the two string quartets of Op. 51, and the orchestration of three Hungarian Dances, were integral in the development needed for Brahms to finish this much-anticipated Symphony No. 1.
Besides being Brahms' first truly orchestral work, the Haydn Variations holds other significant distinctions: it was the first set of independent variations for orchestra, and it was the first time a passacaglia was used to conclude a set of variations in a symphonic work. (It is interesting to note that in the finale of his Symphony No. 4, which was composed thirteen years later, Brahms returned to this technique.) The variation technique was not new for Brahms, since many of his earlier works had been constructed with this technique, including the Variations and Fugue on a Theme of Handel, Op. 24, of 1861. (The Handel Variations were written for piano, as were one version of the Haydn Variations, Op. 56b.)

The theme chosen by Brahms as the basis for this set of variations was once thought to be by Franz Joseph Haydn, but later research has proven that it was written by an unknown composer. Commonly referred to as the St. Anthony Chorale, it provided Brahms with a melody which could be ornamented and harmonically reinterpreted without the listener losing a sense of the original theme. After the initial statement of the theme, Brahms adds eight variations, a passacaglia with sixteen variations, and a coda. The sonorous melodies of variations I, III, and VII, and the driving rhythms of variations V and VI are trademarks of Brahms' style, as are the alternation between major and minor tonalities, diversity of rhythm, tempo and meter, hemiola, and the rich-sounding instrumentation.

Brahms' instrumentation includes a contrabassoon, piccolo, and triangle, each of which he would use only sparingly in his other orchestral works, and omits the trombones. The contrabassoon darkens and enriches the sonority of the ensemble, and the triangle gains a prominent role with its nearly melodic use in the conclusion of the passacaglia.

Carmina Burana

Carl Orff gained fame first in Germany, then internationally, as a composer and educator. Drawing on his experiences as a teacher of gymnastics, music, and dance in Munich, Orff, along with Dorothy Gunther, founded the Guntherschule, an institution formed to explore relationships between movement and music. This work in education, combined with Orff's conducting experiences at the Munich Bach Society, where he made arrangements of the music of such earlier composers as J. S. Bach and Claudio Monteverdi, helped to form Orff's own ideas of musical theater. From the models of ancient tragedy, Bavarian peasant life, and Christian mystery, he established his perceptions of theatrical style.

Orff's main goal as a composer was the realization of "total theater," where music, words, and movement would combine to produce an overwhelming "effect." His intention in each of the works written in this style, Carmina Burana, Antigonae, Oedipus der Tyrann, and Ein Sommernachtstraum, is neither the discussion of human nature in tragedy, nor a statement of supernatural truths, whimsical fancy, or joyous exultation. Instead, Orff creates a spectacle using music and text. The composer has dated his mature works from the first of his compositions on this style, the cantata Carmina Burana, which premiered in 1937.

Carmina Burana is the title given to a group of thirteenth century texts found in the Benedictine Abbey of Benediktbeuren in 1803. The manuscript is perhaps the most important source for the Latin secular poetry of the itinerant scholar-clerics known as the goliards. Orff's cantata is based on poems from this manuscript, but does not use any of its surviving melodies. Orff divides his composition into three main sections: the Coming of Spring, Drinking, and Love. He frames these with appeals to Fortune, a symbol from antiquity whose unpredictability was a favorite theme of the goliards.

Musically, the chorus is the centerpiece of the work, and the orchestra, accented by a large battery of percussion, is used in block, diatonic harmonies to emphasize and punctuate the rhythms of the chorus. Orff favors the "pedal" (long-sustained notes or chords) and "ostinato" (repeated musical figures) as unifying devices throughout the work. The driving rhythms of the ostinatos contrast with the sometimes lyric and melismatic choral writing.

— Notes by Robert Stiles
CARMINA BURANA

FORTUNA, IMPERATRIX MUNDI
(Fortune, Empress of the World)

1. Chorus: “O Fortuna”
   O, thou Fortune,
   So like the moon,
   Ever changing, varying,
   Ever waxing,
   Ever waning.
   Life is hateful, like a game
   That gets complex
   And then will flex,
   Torturing our weakened minds
   Years of leanness,
   Years of plenty,
   All dissolve like snow in spring.
   Monstrous is Fate.
   And empty, vain,
   The wheel is ever turning.
   Your state obscure,
   Your health unsure,
   Decaying and dissolving.
   Darkened ever,
   Gloomy and veiled,
   Sometimes on me you’re beating.
   My back is bare
   To blows unfair,
   I endure my cruel lot.

2. Chorus: “Fortune plango vulnera”
   Fortune’s blows cause lamentations,
   With wet eyes I view my fate.
   Rich rewards she first is giving,
   Then her bounty she negates.
   True it is, as one may read,
   One day thick is Fortune’s hair,
   Then, before one turns around,
   Alas, her head is bare.
   Seated high on Fortune’s throne,
   Elated was I, proud,
   Happiness around me shone,
   Laurel crowned my brow.
   Like the flowers blossomed I,
   Blessed without a worry.
   But the wheel turned, down I went
   Robbed of all my glory.
   The wheel of Fortune turning
   Grinds me into dust,
   While yet another, burning,
   Must put in Fate his trust.
   The king sits at the summit,
   Let him this warning heed,
   On the axle of Fate’s wheel,
   Hecuba’s name we read.

PRIMO VERE
(In Springtime)

   Spring’s bright face and joyous mien,
   O’er all the world is shown.
   Winter’s cold has lost its edge,
   Conquered, the frost has flown:
   Clothed in garb of many hues,
   Queen Flora reigns supreme.
   Songs of woods and meadows sweet,
   Proclaim her vernal theme.
   In Flora’s generous lap
   The infant Phoebus sits
   And laughs, with blooms surrounded.
   Zephyrus, god of air,
   Wafts his breaths of pure ozone.
   Let us compete together
   For the rich rewards of love.

   Venus of Cythera sings
   Sweeter than Philomene,
   Filling with songs and laughter
   The meadow’s fair demesne.
   Birds now flit in happy flocks
   Throughout the pleasant woods.
   The fair virgin’s chorus brings
   A thousand joys to all things.

   The sun tempers everything,
   Its rays are tender, rare.
   To the new world it doth bring
   The face of April fair.
   To love the world surrenders,
   The master’s heart is full,
   And merry is the reigning
   Of Eros, the boyish god.
   Rejuvenating Nature,
   The ceremonious Spring,
   In authoritative voice,
   Commands us to rejoice.
   The customs of the season
   Must ever follow rule.
   Faithfulness and honesty,
   Will hold thy lover true.

   Love me, darling, faithfully,
   I’ll e’er be true to you.
   My total heart is given,
   My total mind is given,
   Forever I’ll be with you,
   Though parted we may be.
   All those who love so truly,
   Must suffer cruelly.
5. Chorus: “Ecce gratum”

Here’s the pleasing,
Long desired
Spring, which brings back joyous hours.
All in purple
Blooms the meadow,
Sunshine brings the budding flowers.
Sadness flees to other realms.
Summer returns,
And now it spurns
Winter’s face with its dark glower.

Now the melting
And departing
Snow, and hail have disappeared.
Exit winter!
For now suckles
Spring upon the breast of summer.
Miserable the fate of him
Who neither lives
Nor tastes of love,
Under summer’s potent spell.

Glory to them,
Rejoicing, too,
Who savor love’s sweet honey.
They are trying,
Ever vying
For Cupid’s richest prizes.
Under Venus’ strict command
They are trying,
Ever vying
To emulate proud Paris.

8. Solo and Chorus:
“Chramer, gip die varwe mir”

Pedlar, sell me color, please,
To make my cheeks blush red,
So that the young and handsome men
Will find my beauty irresistable.

See me now,
You, young man,
I’m ready and willing!

Make love, strong and lusty man,
To the worthy woman.
Your powers will merit honor.
Distinction, health, enduring happiness.

See me now,
You, young man,
I’m ready and willing!

9. Orchestra: Round Dance “Reie”
Chorus: “Swaz hie gat um’re”

Here are the young girls;
They form a circle now.
They want no man
In this lovely summertime. Ah!

Small Chorus: “Chume, Chum,
geselle min”

Come here, come, my pretty maid.
I shall ever wait for thee.
Come here, come, my pretty maid.

Sweet and lovely rosebud mouth
Give my longing surcease now,
Give my longing surcease now,
Come here, my pretty maid.

Here are the young girls;
They form a circle now.
They want no man
In this lovely summertime. Ah!

10. Chorus: “Were diu werlt alle min”

If the world belonged to me
From the Rhine down to the sea,
I’d give it all away,
If it happened England’s sweet Queen
In my arms embracéd lay.
IN TABERNA (In the Tavern)
Raging within, and angry,
Fired with vehemence.
Now my bitterness mounts high,
I ask my mind for sense.
Man, of matter made, is dust—
Ash of the element.
I am no more than a gust
Tossed by the winds of chance.
If man’s possibility
Were found to be wiser,
His house he’d build on granite
As the foundation site.
More the fool I, then, to live
My life like the river,
Meandering, uncharted,
Flowing ever whither?
By the wind I am driven,
Like a ship on the sea;
The pathless currents of air,
Are as aimless and free.
No chains hold me prisoner,
No lock and no fetter.
Low men are my companions,
I ask for no better.
That part of life which is grave,
Is not my desiring.
A joke, a laugh I do crave,
Sweet honey lingering.
When Venus a command makes,
With bliss I obey it.
To the strong ones she dictates,
No weaklings need play it.
The broad ways do I wander,
In the custom of youth,
All my vices I squander,
Unmindful of virtue.
Thirsty for living in lust,
I want no salvation.
Now my soul’s in perdition.
All I worship is flesh.
12. Tenor Solo and Male Chorus: “Olim lacus colueram”
The roasted swan let sings:
There on the lake I was swimming,
Beauty and joy I was giving,
When as a swan I was living.
Misery mel
You now me see,
Roasted black as can be
I
See now in the platter I lie,
My wings again never shall fly.
The teeth of my eaters I spy.
Misery mel
You now me see,
Roasted black as can be
I
13. Baritone Solo and Male Chorus: “Ego sum abbass”
I am the abbot of Cucania,
And I seek the companionship of true drunkards,
And to the Order of Decius do I belong.
Whatsoever fool plays dice with me before noon,
Must before nightfall be parted from his shirt-tails.
Thus denuded of garments he wails loudly,
Wafna, wafna!
Why must this infamous fate be mine?
Thou’st taken all my pleasures,
Absolutely everything
I
14. Male Chorus: “In taberna quando sumus”
When we gather in the tavern,
Unmindful we are of the grave.
The gaming table beckons us,
And we are then its willing slave.
If you’d know about the tavern,
What transpires in that conclave
Of liquor, for which money pays,
Listen, and my tale appraise.
Some men gamble, some men guzzle,
Others shamelessly indulge,
And of all those gambling creatures,
There are those who lost their garments,
And must take to wearing sackcloth.
But of death no one has worries,
While they throw the dice for Bacchus.
First the dice are thrown for liquor,
Which the drunkards gladly swallow.
Twice they toast the boys in prison,
Thrice they drink to those with freedom.
Four times wine is drunk for Christians,
Five times for those who’ve passed beyond.
Six times for the sisters idle,
Seven for the forest rangers.
Eight times for the wicked brethren,
Nine times for the defrocked friars,
Ten times for the sailors at sea,
Eleven times for men at odds,
Twelve times for those doing penance,
Thirteen times for the travelers.
We drink to Pope and King as well,
And then we drink, and drink, and drink.

Drinks the mistress, drinks the master,
Drinks the soldier, and the clergy,
Drinks this man, and drinks that as well,
Drinks the servant, and maidservant,
Drinks the brisk man, drinks the lazy,
Drinks the white man, drinks the black man,
Drinks the home man, drinks the vagrant,
Drinks the yokel, drinks the scholar.
Drinks the poor man, drinks the sick man,
Drinks the exiled, and the stranger,
Drinks the Bishop and the Deacon,
Drinks the sister, drinks the brother,
Drinks the grandma, drinks the mother,
Drinks the woman, and drinks the man,
Drink the hundreds, drink the thousands.

Six hundred coins are not enough
To cover the indulgences,
Of overdrinking that's been done.
When we drink we are always gay,
But there are those who need to nag,
We may end in destitution.
May those who nag confounded be,
And ne'er see immortality.

COUR D'AMOURS (Court of Love)

15. Soprano Solo and Boys Chorus: “Amor volat undique”

Love is flying everywhere,
Desire supremely reigneth.
All young men, and maidens, too,
Deserve to join each other.

If a girl has no one dear,
She is lacking every cheer.
Darkest night is in her heart,
She must hide this
Deep within her consciousness.
Fate has nothing bitterer.


Day and night and everything,
Are to me anathema.
The sounds of maidens’ voices
Finds me weeping,
Often finds me sighing,
And full of deepest fear.

O, friends, seek entertainment,
And speak as you would wish to.
Spare me, as a saddened man,
For my grief,
But give me wisest counsel
By your honor.

Thy face so full of beauty,
Makes tears by thousands fall,
Because my heart is frigid,
Relent, dear miss,
Once more alive I would be,
Saved by a kiss.

17. Soprano Solo: “Stetit puella”

There stood a maiden
In a red tunic;
If one fingered a fold
the tunic did rustle.

Eia!

There stood a maiden
Like a young rosebud;
Her face all radiant.
Her mouth all a-blooming.

Eia!

18. Baritone Solo and Chorus: “Circa mea pectora”

Deep within my bleeding heart,
Many are thy longing sighs;
Thus a beauty such as thine,
Doth my misery comprise.

Manda liet,
Manda liet,
My dear lover
Cometh not.

Glowing are thy lovely eyes,
Brighter than the rays of sun.
As the lightning’s darling guise,
Makes the night to day become.

Manda liet,
Manda liet,
My dear lover
Cometh not.

May the gods with favor smile
On that thought within my mind
Thy virginity I’ll take,
Freeing thee from chains that bind.

Manda liet,
Manda liet,
My dear lover
Cometh not.
19. Solo (3 Tenors, Baritone, 2 Basses): “Si puer cum puellula”

When a boy is with a maiden
All alone in secret meeting,
Blessed is their union.
Passionately mounts their love,
Equally it fires both.
Ne’er a thought there is of shaming,
So a blissful game they’re playing —
Limb, arm, and lips enslaving.

20. Chorus: “Veni, veni, venias”

Come love, come and come again,
Do not let me die in vain.
Hyrca, hyrca nazaza.
Trillirivos.

Thou so beautiful of face,
Thou with eyes of clearest light,
Thou with hair of waving grace,
Ne’er a vision half so bright.

21. Soprano Solo: “In trutina”

In the wavering scales of my mind,
I am torn in opposite ways
Passionate love wars against chastity —
I must choose what’s before me.
The yoke I take willingly
Upon myself, the sweet servitude of loving.

22. Soli (Soprano and Baritone), Chorus and Boys Chorus: “Tempus est iocundum”

Time and the weather’s gay,
O ye maidens,
Join in the happy play,
O ye young men.

O, O, O
All in bloom am I.

New love fills me full of rapture,
I’m on fire now.
New love, new love caught me,
And of this I die.

In the winter season,
Man is patient.
When breathes the air of Spring,
Lust is latent.

O, O, O,
All in bloom am I.

New love fills me full of rapture,
I’m on fire now.
New love, new love caught me,
And of this I die.

My state of maidenhood
Is exciting.
How simple to be good,
How difficult!

O, O, O,
All in bloom am I.

New love fills me full of rapture,
I’m on fire now.
New love, new love caught me,
And of this I die.

Come, thou beautiful one,
E’er now I die.

O, O, O,
All in bloom am I, etc. ...

23. Soprano Solo: “Dulcissime”

O, sweetest boy,
All of me I give to you!

BLANZIFLOR ET HELENA

24. Chorus: “Ave formosissima”

Hail, women most beautiful!
Precious, most prized of gems.
Hail, virgins the most treasured.
Virgins of the glory, Hail, thou lights of all the world, Hail, roses of the world. Blanziflor and Helena Venus generosa.

FORTUNA, IMPERATRIX MUNDI
(Fortune, Empress of the World)

25. Chorus: “O Fortuna”
(repeat of text from number 1)