



**Orff**

*Carmina Burana &*  
**Vaughan Williams**  
*A Pilgrim's Journey*

St Andrew's Church  
Maple Road  
Surbiton KT6 4DS

Saturday  
26 March 2011  
7.30 pm

£1.50



Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 115 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary on [join@kingstonchoralsociety.org.uk](mailto:join@kingstonchoralsociety.org.uk) or Denis Down on 020 8949 4961 for more information and arrange to come to a rehearsal.

### ANDREW GRIFFITHS – Musical Director

We are delighted to welcome Andrew Griffiths to his first season as Musical Director of Kingston Choral Society.

A recent graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, **Andrew Griffiths** has a growing reputation as a young conductor of considerable talent and versatility. His recent engagements include productions of *Hansel and Gretel* for Opera North, *La Cenerentola*, *The Barber of Seville* and *The Marriage of Figaro* for Iford Festival Opera and *Rita* and *La Serva Padrona* for ROH Linbury Theatre. In concert, he has appeared with the Orchestra of the Royal Opera (subsequently broadcast on Radio 3), the Orchestra of Opera North, Southbank Sinfonia and the Orpheus Sinfonia.

Equally in demand as an assistant conductor, coach and répétiteur, Andrew has worked on numerous Royal Opera productions, including Wagner's *Ring* and the world premiere of Birtwistle's *The Minotaur*, under conductors including Antonio Pappano, Sir Mark Elder, Sir John Eliot Gardiner and Sir Charles Mackerras. He has worked as a guest at companies including Chicago Opera Theater, Opera North, ENO and Scottish Opera, and is regularly engaged as a vocal coach at the Royal Opera and the National Opera Studio.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a choral exhibition. He pursued conducting studies under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of Gramophone Award-winning vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's forthcoming engagements include a first season at Glyndebourne, assisting Sir Andrew Davis on *Rusalka*, and return invitations to Chicago Opera Theater, for Charpentier's *Medée* and to ENO for Rameau's *Castor and Pollux*.

### AOIFE O'SULLIVAN - Soprano

Aoife O' Sullivan is currently studying at the National Opera Studio in London where her studies are supported by the British American Tobacco Company, the National Arts Council of Ireland and the Friends of Covent Garden Trust. Concert highlights include recitals at Carnegie Hall, New York, the National Concert Hall, Dublin and at the Wexford Opera Festival.

Aoife has won many major awards including the Glyndebourne Wessex Association Prize, the Thomas Moore Festival Bursary and the John McCormack recital competition. She has been invited to sing for the president of Ireland and made her television debut as a soloist on Radio Television Eire's (RTE) *The Late Late Show*. Radio performances include lunchtime recitals and a 6-week programme on Thomas Moore for RTE Lyric FM and the role of Julie Jordan/*Carousel* with the RTE Concert Orchestra for RTE Radio 1. Aoife also took part in the television documentary *New Horizons* for RTE 2 in while she played the role of Pamina/*The Magic Flute*.

Roles include Theodora/*Theodora* and Second Woman/*Dido and Aeneas* (Yorke Trust Opera, Norfolk), Pamina/*The Magic Flute* (Gleeson Theatre, DIT Conservatory, Dublin), Parasha/*Mavra* as part of the Jerwood Young Artist's Scheme for Glyndebourne Festival Opera, cover of Jano/*Jenufa* (Glyndebourne Touring Opera) and she has also been in the Glyndebourne chorus.

Aoife's oratorio highlights include Mozart's *Requiem* at St. Patrick's Cathedral with the Seafeld Singers, St Pat's Cathedral Choir and orchestra under Mark Forkgen, Haydn's *Creation* with RTE CO and Setanta Choral Society, Dundalk under Proinnsios O' Duinn, Mozart's *Requiem* with Glyndebourne Chorus, Baptist Church, Lewes and Bach's *Magnificat* with the Cathedral Choir and orchestra at St. Giles Cathedral, Edinburgh. She is a featured artist on the first recording of the entire collection of Moore's Melodies, *My Gentle Harp* and was a soloist on the Festival's national tour of Ireland. She performed Irish music by Balfe, Stanford and Wallace, and has toured with the music of Aloys Fleischmann.

### TYLER CLARKE - Tenor

British born tenor Tyler Clarke is currently studying at the National Opera Studio and learns with Dennis O'Neill CBE. His studies are being supported by a Sybil Tutton Award administered by the Musicians Benevolent Fund, WNO and Christopher Ball. Tyler is a recent graduate of the Royal College of Music International Opera School (RCMIOS) where he held the Gisela Gledhill Vocal Scholar, Drapers' de Turckheim Scholarship and the Peter Pears Vocal Scholarship studying with Timothy Evans-Jones. Before joining RCMIOS Tyler gained a first class honours degree and a masters degree from the Guildhall School of Music and Drama, where he studied with Adrian Thompson and Susan McCulloch. In 2007 he completed the Georg Solti Accademia di Bel Canto taking part in masterclasses with Leo Nucci and performing in Castiglione della Pescaia, Italy.

Tyler made his operatic debut in Geneva singing Bastien *Bastien und Bastienne* and has since sung Tamino *Die Zauberflöte* (RCMIOS/Opera Liki/New Devon Opera), Italian Tenor *Capriccio* (GSMD), Sellem *The Rake's Progress* (RCMIOS), San Giovanni *La Resurrezione* (London Handel Festival), Aminta *Atalanta* (London Handel Festival), Il Podesta *La Finta Giardiniera* (RCMIOS), Lysander *A Midsummer Night's Dream* (RCMIOS) and Albert *Albert Herring* (Co-Opera Company).

On the concert platform Tyler has sung many of the major oratorios including: Britten *St. Nicholas*, Rossini *Petite Messe Solenne*, Puccini *Messa di Gloria*, Bach *Magnificat*, Bach *St. John Passion*, Mozart *Requiem*, and Handel *Messiah*.

Recent and forthcoming credits include: début recital at the Crush Room, Royal Opera House, *Elijah* at the Royal Festival Hall with Kurt Masur, tenor solo in Purcell's *Dioclesian* RCM, Winner of the Les Azuriales Opera Trust Prize, Jenik *Bartered Bride* (RCMIOS), Ferrando *Così fan tutte* (Vignette Productions) and Liverotto *Lucrezia Borgia* (English National Opera).

## DAVID BUTT PHILIP - Baritone

David was born and brought up in Wells in Somerset and began his musical training as a chorister at Peterborough Cathedral.

He studied at the Royal Northern College of Music with Peter Alexander Wilson and on the post-graduate opera course at the Royal Academy of Music with Glenville Hargreaves. Awards include the John Cameron Prize for Lieder, the Elena Gerhardt Lieder Prize, the Richard Lewis/Jean Shanks Award and the Edwin Samuel Dove Prize for special merit during studentship. David was also a member of the RNCM University Challenge team in 2003 and a Samling Foundation Scholar in 2009.

Recent concert performances include *The Dream of Gerontius* in Chester Cathedral, Mahler's *Das Klagende Lied* with Vladimir Jurowski and the London Philharmonic Orchestra at the Royal Festival Hall and two recitals at the Wigmore Hall with the pianist Simon Lane.

Operatic roles include Junius (*The Rape of Lucretia*) and Boris (*Paradise Moscow*) for Royal Academy Opera, Mr Gedge (*Albert Herring*/British Youth Opera), Marcello (*La Boheme*/Opera Up Close), The Keeper of the Madhouse

(*The Rake's Progress*/Glyndebourne Festival Opera), Mr Gobineau (*The Medium*/N.I Opera) and Albert in the world premiere of Stefan Weisman's *Fade* for Second Movement Opera.

David was a member of the Glyndebourne Chorus in 2010 and will be returning for the summer festival in 2011.

## LEANNE SINGH-LEVETT - Pianist

Leanne Singh-Levett is an accomplished chamber musician, song accompanist and vocal coach based in London. She is a founding member of the Leonora Piano Trio, and has a duo partnership with flautist José Zalba Smith.

Leanne has performed at the Royal Festival Hall and Purcell Room at London's South Bank Centre, St Martin-in-the-Fields, St James's Piccadilly, the Victoria and Albert, and Brighton's Chapel Royal. She has given numerous performances at the Austrian Cultural Forum, St Alfege's in Greenwich, the Pump Room in Bath and All Saints Carshalton.

Leanne studied as a post-graduate at the Royal College of Music, London, where her teachers were Andrew Ball and Roger Vignoles for Piano Accompaniment, and Margaret Kingsley and Nicholas Sears for Voice. Throughout her time at the RCM, Leanne was a scholar supported by a Gordon Calway Stone Memorial Award.

Following Leanne's time at RCM, she participated in the London Philharmonic Orchestra's *Foyle Future Firsts* apprenticeship programme, enabling her to study orchestral piano playing with Catherine Edwards. In 2009, Leanne participated in the Britten-Pears Young Artist Programme in Aldeburgh, working on the Lieder of Robert Schumann in master-classes with Malcolm Martineau.

Con brio

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As well as being the regular accompanist for Kingston Choral Society, Leanne regularly plays for Vocal Faculty classes at the Royal College of Music, and has also coached the Jette Parker Young Artists at the Royal Opera House.

Forthcoming plans include Leonora Piano Trio appearances at St James's Piccadilly and in the Brighton Fringe Festival.

## GAVIN ROBERTS - Pianist and Organist

Gavin Roberts began his musical education as a Chorister at Magdalen College, Oxford. He went on to read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College London.

Since 2002, Gavin has held the position of Assistant Director of Music at St Marylebone Parish Church where he accompanies and directs the church's professional choir.

Gavin is in demand as a soloist and accompanist on both the organ and piano. Concert engagements have taken him to many prestigious venues in the UK and abroad. He is Associate Director and Accompanist for the Chandos Chamber Choir and Dorking Choral Society. He also plays regularly for The Hanover Band, Kensington Symphony Orchestra, Orpheus Britannicus, The Joyful Company of Singers, EXAUDI, Eastern Opera, Riverside Opera, The Orlando Chamber Choir, Londinium, Tiffin Boys' Choir and The Guildford Chamber Choir.

Gavin actively pursues his interest in chamber performance with a number of instrumentalists and singers. He is currently studying with Andrew West for a Masters in Piano Accompaniment at the Guildhall School of Music and Drama, on a scholarship supported by the Guildhall School Trust. Here he has won the 'Titanic' and 'Creative Voices' Prizes for Piano Accompaniment. He has received tuition from Graham Johnson, Pamela Bullock, Eugene Asti, Sarah Walker, Iain Burnside and Martin Katz.

~ ~ NEXT KCS CONCERT ~ ~

**11<sup>th</sup> June 2011 at 7.00 pm  
in Kingston Parish Church**

**Brahms - German Requiem**

**Poulenc - Gloria**

For further details contact the Box Office on 020 8339 0816

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## CONCERT PREFACE

This evening's concert provides two very different views of religion. The first work is derived from Vaughan Williams' opera *The Pilgrim's Progress*. Vaughan Williams himself called it a morality, and, as such, it extols the virtues of a spiritual and pious way of life as we journey to salvation and the next world. The second work expresses a far more human view of religion. It sets mediaeval Latin lyric poetry from the collection known as the *Codex Buranus*, which deals with a wide range of subjects – morals, satire, love, eating, drinking and gambling – all very earthbound concerns.

## A PILGRIM'S JOURNEY - Vaughan Williams

Ralph Vaughan Williams saw the potential for making an opera out of Paul Bunyan's Christian allegory *The Pilgrim's Progress* as early as 1906, and the project was to occupy him for 45 years. Despite being "an atheist, ... [who] later drifted into cheerful agnosticism", to quote his second wife Ursula, Vaughan Williams was attracted to the story by the universal significance it held, no matter what race or creed you belonged to. He changed the main character's name from Christian to Pilgrim, and he was evidently inspired by the poetry of the story, and the vivid and powerful prose, to produce some of his finest music, full of affection and with a depth of understanding.

*The Pilgrim's Progress* took so long to be completed that much of the music from it made its first appearance in other works. The first time he set music inspired by the story was in 1906 for an amateur production in Reigate. In 1921 he produced a one-act opera *The Shepherds of the Delectable Mountains*, which was incorporated into Act IV of *The Pilgrim's Progress*. Symphony No. 5 in D major, composed between 1938 and 1943 when Vaughan Williams had temporarily abandoned work on the opera, contains many themes that were originally intended for the opera. In 1940 Vaughan Williams composed a motet for mixed chorus on Mr. Valiant-for-Truth's speech, and in 1942 he wrote incidental music for a BBC dramatisation of *The Pilgrim's Progress*.

You can hear echoes of the majority of his major works in *The Pilgrim's Progress*. The music reflects the different styles that Vaughan Williams used throughout his creative career, from the pastoral style, famous from his *Fantasia on a Theme by Thomas Tallis*, influenced as it is, by English folk song and hymn tunes, or the more romantic styles of his earlier symphonies, to the more dissonant, leaner style of his post war *Symphony No. 6 in E minor*.

Vaughan Williams preferred to call *The Pilgrim's Progress* a "morality", though he always intended it to be performed on the stage rather than in the church. The composer prepared the libretto himself, with interpolations from the Bible, including Psalm 122, *The Lord is my Shepherd*, and Psalm 121, Christ's words from the cross. The text of *Vanity Fair* was written by his wife, Ursula. The complete work did not receive its première until 26<sup>th</sup> April 1951 at Covent Garden.



**Please remember to turn  
off your mobile phone  
before the performance!**



The work you will hear tonight, *A Pilgrim's Journey*, is a cantata for soprano and baritone soloists, mixed choir and organ, adapted from the opera. In 1962, the Rev. G J Cumming suggested to Vaughan Williams' widow that *The Pilgrim's Progress* was a good candidate for a cantata. There were precedents for this behaviour: in 1930 Vaughan Williams himself had made an adaptation of his opera *Sir John in Love*, calling it *In Windsor Forest*, and in 1951 he authorised Maurice Jacobson to create *A Cotswold Romance*, a concert version of *Hugh the Drover*.

Christopher Morris, the Musical Editor at Oxford University Press, selected the eight movements to be set and Roy Douglas prepared the full score from the original orchestration. The organ part was arranged by Eric Gritton. It received its first performance at the Leith Hill Musical Festival on 26<sup>th</sup> April 1963 and whilst it contains some lovely music, it has not received much attention; there is only one recording of the work and it is very infrequently performed.

In the opening movement, *Cast thy burden upon the Lord*, the choir encourages Pilgrim to set out on his way to salvation. The second movement, *Into thy hands, O Lord*, comes from the intermezzo between Acts I and II of the opera, and is sung by the porter of the house where Pilgrim is spending the night. In the third movement, *Who would true valour see*, Pilgrim is arming himself for the battles ahead. Vaughan Williams does not use his more famous hymn tune "Monk's Gate" for these words, but the tunes are related. In the fourth movement, *Unto him that overcometh*, Pilgrim is attended to by two heavenly bodies, after being wounded in a fight with the monster Apollyon. In the fifth movement, Pilgrim is tempted by trials and tribulations of the earthly, fleshly life, but he rejects them. In the sixth movement, *He that is down*, Pilgrim encounters the Woodcutter's Boy, a contented soul, who sings a very beautiful song. The seventh movement, *The Lord is my Shepherd* comes from the point in the opera where Pilgrim is summoned by his Master to "stand in [his] presence this day in clothes of immortality"; Pilgrim dies and crosses the River of Death. In the final movement, *Alleluia*, Pilgrim ascends to the Celestial City amid music reminiscent of the composer's *Mass in G minor* and the *Fantasia on a theme by Thomas Tallis* with the orchestra playing the hymn tune "York".

### CARMINA BURANA - Orff

Carl Orff was born into a military family on 10<sup>th</sup> July 1895. He had private lessons on piano, organ & 'cello from the age of five, and loved to improvise. He would write the words and music for his own puppet plays, using kitchen utensils as percussion instruments. He also loved literature and by the age of 10 had a story published in a children's magazine.

When he entered the Akademie der Tonkunst in 1913, he had already composed more than 50 songs, some to his own words, and had some published in 1911. He became interested in the theatre when he became conductor of the Munich Kammerspiele in 1915. When in 1924 he founded the Güntherschule with Dorothee Günther, he tried to marry music and movement in an attempt to create 'total theatre'. His musical influences were quite diverse; Schoenberg, Renaissance music - especially Monteverdi - and Bavarian folk music all fascinated him at one time or another.

It was not until 8 June 1937 in Frankfurt am Main, with the production of *Carmina Burana*, that all these interests came together, and Orff had his first major success. After the première, Orff wrote a letter to his publishers saying 'Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin'.

The poems from *Carmina Burana* come from a collection of more than two hundred medieval poems and songs preserved in the library of the Abbey of Benediktbeuern in Upper Bavaria. and the title actually means *Songs from Benediktbeuern*. The collection was compiled in 1803 by Johann Andreas Smelzer, and contains songs and poems from England, France, Germany and Italy, written in a variety of languages including Medieval Latin, Middle High German, and French, often combined.

## ~ ~ PROGRAMME ~ ~

### Vaughan Williams A Pilgrim's Journey

## ~ ~ INTERVAL ~ ~

### Orff Carmina Burana

The subjects covered by the poems are far ranging, but are just as relevant today as they were 600 years ago. Love appears in many of the poems, from the abstract poems *veris leta facies* or *ecce gratum* that show how the awakening of spring induces man to think of love, to the more explicit and ribald *tempus est jocundum* or *chume, chum, geselle min* in which the author offers to sacrifice the whole world to lie in the arms of the Queen of England. Eating and drinking are represented by *In taberna quando sumus* and *Olim lacus colueram*, in which a black swan sings about its fate as it is being slowly roasted. The whole work is framed by the striking chorus, *O Fortuna* which shows that however important man may think himself, he must never forget that he is only a plaything of blind fate.

The original orchestration is extensive, with a huge percussion section including bells, glockenspiel, cymbals, triangles and bass drums. The whole is used to great effect to produce crashing climaxes and provide the driving rhythms that characterise the work. The version you will be hearing tonight is an arrangement for two pianos and percussion made in 1956 by Wilhelm Killmayer.

Programme notes courtesy of Paul Chambers

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## A PILGRIM'S JOURNEY - VAUGHAN WILLIAMS

### CAST THY BURDEN UPON THE LORD

*Semichorus:*

Cast thy burden upon the Lord and  
He shall sustain thee.

*Baritone solo:*

Music in the house; music in the  
heart; music in heaven for joy that I  
am here.

*Chorus:*

Blessed is he whose sin is for-  
given, whose transgression is  
covered.

*Baritone solo:*

He hath given me rest by his sor-  
row and life by his death.

*Tenor solo:*

An open door shall be set before  
thee and no man may shut it.

*Chorus:*

Come thou blessed of the Lord.  
Enter thou into the joy of the Lord.

*Tenor solo:*

Come hither. I will show thee ex-  
cellent things.

*Chorus:*

A treasure of joy and gladness be  
given to thee.

*Baritone solo:*

I will lay me down in peace and  
take my rest,  
for it is Thou, Lord, that makest me  
dwell in safety.

*Tenor solo:*

He that watcheth over thee shall  
neither slumber nor sleep.

*Chorus:*

Now shall thy peace be as a river  
and thy righteousness as the sea.

*Tenor solo*

Thus art thou sealed with the Holy  
Spirit.

*Chorus:*

This shall be a sign in thy head, a  
memorial between thine eyes to  
lighten thy countenance.

He hath set his mark upon thee,

that thou may'st be known with  
thou art yet to go.

Thou shalt come in with joy and be  
led forth with peace,  
the mountains and hills shall break  
forth before thee with singing.

*Baritone solo:*

Teach me Thy way, O Lord.

*Semichorus:*

I have set open the door for thee.

*Chorus:*

Enter in, for thou art blessed.

*Baritone solo:*

Teach me Thy way, O Lord. Thou  
shalt show me the path  
of life.

*Tenor solo:*

The Lord give thee rest, so shalt  
thou dwell safely.

*Chorus:*

Thou shalt be secure because  
there is hope,  
Yea, thou shalt take rest in safety.  
Yea, thou shalt lie down and none  
shall make thee afraid.  
And in this place thou shalt find  
peace.

### INTO THY HANDS, O LORD

*Baritone Solo*

Into Thy hands, O Lord, into Thy  
hands, O Lord, I commend my  
spirit, into Thy hands, O Lord.

Except the Lord keep the house,  
the watchman waketh but in vain.

The Lord hath poured out upon  
you the spirit of deep peace.

The whole earth is at rest, and is  
quiet.

Into Thy hands, O Lord, I com-  
mend my spirit, into Thy hands, O  
Lord.

I will lift up mine eyes unto the hills,  
from whence cometh my help.  
My help cometh even from the  
Lord, who hath made heaven and  
earth.

He will not suffer thy foot to be  
moved; he that keepeth thee will  
not sleep.  
Behold He that keepeth thee shall  
neither slumber nor sleep.  
The Lord himself is thy keeper, He  
shall preserve thee from all evil:  
yea it is even he that shall keep thy  
soul, from this time forth for ever  
more.

Into thy hands I commend my  
spirit, into thy hands, O Lord.

### WHO WOULD TRUE VALOUR SEE

*Chorus*

Who would true valour see  
Let him come hither.  
One here will constant be,  
Come wind, come weather.  
There's no discouragement  
Shall make him once relent  
His first avowed intent  
To be a Pilgrim.

Who so beset him round  
With dismal stories,  
Do but themselves confound,  
His strength the more is.  
No lion can him fright,  
He'll with a giant fight,  
But he will have a right  
To be a Pilgrim.  
*Soprano Solo:*  
The night is far spent, the day is at  
hand.  
Cast off therefore the bonds of  
darkness and put on the whole  
armour of light.

*Chorus:*  
The Armour of Light.  
Put on him the whole armour of  
Light  
That he may be able to stand in  
the evil day,  
The shield of faith,  
The helmet of salvation,  
The breastplate of righteousness,  
The sword of the spirit.  
God girdeth thee with strength of  
war

And maketh thy way perfect.  
Yea, thou shalt smite thine ene-  
mies,  
They shall not be able to stand  
But fall under thy feet.

*Baritone solo:*  
Blest be the Lord my strength  
That teacheth my hands to war  
And my fingers to fight.  
My hope and my fortress,  
My castle and my deliverer,  
My defence in whom I trust.

*Chorus:*  
Blest be the Lord thy strength.  
*Baritone solo:*  
I will not be afraid for the terror by  
night,  
Nor for the arrow that flieth by day.

*Chorus:*  
Blest be the Lord thy strength.  
*Baritone solo:*  
For Thou Lord art my hope,  
Thou hast set thine house of de-  
fence very  
high.

*Chorus:*  
Be not afraid.  
*Soprano solo*  
Go forward, Pilgrim, be valiant in  
fight!  
*Chorus:*  
Valiant in fight!  
*Soprano solo:*  
Put to flight the armies of evil.

*Chorus*  
Finish thy course.  
*Soprano solo:*  
He that overcometh, shall inherit all  
things.

*Chorus:*  
Hobgoblin nor foul fiend  
Can daunt his spirit;  
He knows he at the end  
Shall life inherit.  
Then fancies fly away,  
He'll fear not what men say,  
He'll labour night and day  
To be a Pilgrim.

### UNTO HIM THAT OVERCOMETH

*Chorus:*  
Unto him that overcometh shall be  
given of the Tree of Life,  
which is in the midst of the Para-  
dise of God.

On either side of the river groweth  
the Tree of Life,  
The leaves of the Tree are for thy  
healing.

In the midst of that fair city flows  
the river of water of Life clear as  
crystal.  
Who so will, let him take of the  
water of Life freely.

Whoso drinketh of this water shall  
never thirst.  
Take thou the leaves of the Tree of  
Life.  
So shalt thou enter in through the  
gates of the City.

### VANITY FAIR

*Chorus of Traders:*  
Buy! What will ye buy? What will  
ye buy?  
Gold and Silver!  
Wine and oil!  
Fine flour and wheat!  
Sheep and oxen!  
Horses and chariots!  
Purple and silk!  
Fine linen and scarlet  
And the souls of men!  
What will ye buy? What will ye  
buy?

*Tenor solo:*  
Come and buy! Come and buy!  
Come and buy from our booths all  
the pleasures of man,  
come and buy, come and buy,  
nothing endures so choose while  
you can, so choose while  
you can, come and buy.

*Semichorus:*  
So choose while you can,  
nothing endures so choose while  
you can.

*Tenor solo:*  
What is value but money? What's  
life but estate?

Who wanders alone, leaves pleas-  
ure too late.

*Semichorus:*  
Who wanders alone leaves pleas-  
ure too late.

*Tenor solo:*  
Here is all that earth offers and all  
to be sold  
for the power and the glory are  
servants to gold.

*Semichorus:*  
Come and buy, come and choose  
while you can,  
nothing endures, choose while you  
can.

*Tenor solo:*  
The world is all substance, Time  
nothing but days,  
Life's what you get for it, living  
what pays,  
*Semichorus:*  
Buy, come and buy, come and  
buy.

*Tenor solo:*  
Then spend while your money can  
buy what we sell,  
all things discovered since Adam  
first fell,  
they are spread for your choice,  
the new and the old  
have always been valued and paid  
for in gold.  
Gold, gold.

*Chorus:*  
Gold, gold, valued and paid for in  
gold.

Gold, valued and paid for in gold.

*Chorus:*  
What will ye buy, buy, buy?  
*Baritone Solo - Pilgrim*  
Turn mine eyes lest they behold  
vanity.

*Chorus:*  
Vanity! Vanity! All is Vanity!  
All is Vanity Fair!  
[The text of Lord Lechery's song is  
by Ursula Wood]

### HE THAT IS DOWN

*Soprano solo:*  
He that is down need fear no fall,  
He that is low, no pride;  
He that is humble ever shall  
Have God to be his Guide.

I am content with what I have,  
Little be it or much  
And, Lord, contentment still I  
crave,  
Because Thou savest such.

### FORTUNE, EMPRESS OF THE WORLD

#### O Fortune (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,

Fullness to such a burden is,  
That go on pilgrimage.  
Here little, and hereafter bliss,  
Is best from age to age.

### THE LORD IS MY SHEPHERD

*Chorus:*  
The Lord is my Shepherd, there-  
fore can I lack nothing.  
He maketh me to lie down in green  
pastures,  
He leadeth me beside the still wa-  
ters.

He restoreth my soul,  
He leadeth me in the paths of  
righteousness for His name's sake.  
Yea, though I walk through the  
valley of the shadow of death,  
I will fear no evil, for Thou art with  
me,  
Thy rod and Thy staff they, comfort  
me.

Thy rod and staff they comfort me,  
and I will dwell in the house of the  
Lord for ever.

### CARMINA BURANA - ORFF

you whirling wheel,  
you are malevolent,  
well-being is vain  
and always fades to nothing,  
shadowed  
and veiled  
you plague me too;  
now through the game  
I bring my bare back  
to your villany.

Fate is against me  
in health  
and virtue,  
driven on  
and weighted down,  
always enslaved.  
So at this hour

### ALLELUIA

*Chorus - Voices from Heaven*  
Alleluia, Alleluia.

*Tenor solo:*  
Blessed are they that dwell in Thy  
house, they will always be praising  
Thee.

*Chorus:*  
Alleluia, Alleluia.  
Alleluia, Alleluia.

*Baritone solo:*  
Behold thy Salvation cometh and  
his reward is with him.

*Chorus:*  
Alleluia, Alleluia.  
Alleluia, Alleluia.

*Soprano solo:*  
Blessing and glory, honour and  
power be unto him that sitteth  
upon the throne, for ever and ever.

*Chorus:*  
Holy, Holy, Holy, Holy, Holy, Holy  
is the Lord.  
Alleluia, Alleluia.  
Alleluia, Alleluia.

without delay  
pluck the vibrating strings;  
since Fate  
strikes down the strong man,  
everyone weep with me!

### I bemoan the wounds of Fortune (Fortune plango vulnera)

I bemoan the wounds of Fortune  
with weeping eyes,  
for the gifts she made me  
she perversely takes away.  
It is written in truth,  
that she has a fine head of hair,  
but, when it comes to seizing an  
opportunity  
she is bald.

On Fortune's throne  
I used to sit raised up,  
crowned with  
the many-coloured flowers of prosperity;  
though I may have flourished  
happy and blessed,  
now I fall from the peak  
deprived of glory.

The wheel of Fortune turns;  
I go down, demeaned;  
another is raised up;  
far too high up  
sits the king at the summit -  
let him fear ruin!  
for under the axis is written  
Queen Hecuba.

#### SPRING

##### The merry face of spring (Veris leta facies)

The merry face of spring  
turns to the world,  
sharp winter  
now flees, vanquished;  
bedecked in various colours  
Flora reigns,  
the harmony of the woods  
praises her in song. Ah!

Lying in Flora's lap  
Phoebus once more  
smiles, now covered  
in many-coloured flowers,  
Zephyr breathes  
nectar-scented breezes.  
Let us rush to compete  
for love's prize. Ah!

In harp-like tones sings  
the sweet nightingale,  
with many flowers  
the joyous meadows are laughing,  
a flock of birds rises up  
through the pleasant forests,  
the chorus of maidens  
already promises a thousand joys.  
Ah!

##### The sun warms everything (Omnia sol temperat)

The sun warms everything,  
pure and gentle,  
once again it reveals to the world  
April's face,  
the soul of man  
is urged towards love  
and joys are governed  
by the boy-god.

All this rebirth  
in spring's festivity  
and spring's power  
bids us to rejoice;  
it shows us paths we know well,  
and in your springtime  
it is true and right  
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.  
Whosoever loves this much  
turns on the wheel.

##### Behold, the pleasant spring (Ecce gratum)

Behold, the pleasant  
and longed-for  
spring brings back joyfulness,  
violet flowers  
fill the meadows,  
the sun brightens everything,  
sadness is now at an end!  
Summer returns,  
now withdraw  
the rigours of winter. Ah!

Now melts and disappears  
ice, snow and the rest,  
winter flees,  
and now  
spring sucks at summer's breast:  
a wretched soul is he  
who does not live  
or lust  
under summer's rule. Ah!

They glory  
and rejoice  
in honeyed sweetness  
who strive  
to make use of  
Cupid's prize;  
at Venus' command  
let us glory  
and rejoice  
in being Paris's equals. Ah!

#### ON THE GREEN

##### Dance

##### The woods are burgeoning (Floret silva nobilis)

The noble woods are burgeoning  
with flowers and leaves.  
Where is the lover  
I knew? Ah!  
He has ridden off!  
Oh! Who will love me? Ah!  
The woods are burgeoning all  
over,  
I am pining for my lover.  
The woods are turning green all  
over,  
why is my lover away so long? Ah!  
He has ridden off,  
Oh woe, who will love me? Ah!

##### Shopkeeper, give me colour (Chramer, gip die varwe mir)

Shopkeeper, give me colour  
to make my cheeks red,  
so that I can make the young men  
love me, against their will.  
Look at me,  
young men!  
Let me please you!  
Good men, love  
women worthy of love!  
Love ennobles your spirit  
and gives you honour.  
Look at me, etc.

Hail, world,  
so rich in joys!  
I will be obedient to you  
because of the pleasures you  
afford.

Look at me, etc.

##### Round dance (Swaz hie gat umbe)

Those who go round and round  
are all maidens,  
they want to do without a man  
all summer long. Ah! Sla!

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.

Those who go round and round,  
etc

##### If all the world were mine (Were diu werlt alle min)

If all the world were mine  
from the sea to the Rhine,  
I would do without it  
if the Queen of England  
might lie in my arms.

#### IN THE TAVERN

##### Burning Inside (Estuans interius)

Burning inside  
with violent anger,  
bitterly  
I speak to my heart:  
created from matter,  
of the ashes of the elements,  
I am like a leaf  
played with by the winds.

If it is the way  
of the wise man  
to build  
foundations on stone,  
the I am a fool,  
like a flowing stream,  
which in its course  
never changes.

I am carried along  
like a ship without a steersman,  
and in the paths of the air  
like a light, hovering bird;  
chains cannot hold me,  
keys cannot imprison me,  
I look for people like me  
and join the wretches.

The heaviness of my heart  
seems like a burden to me;  
it is pleasant to joke  
and sweeter than honeycomb;  
whatever Venus commands  
is a sweet duty,  
she never dwells  
in a lazy heart.

I travel the broad path  
as is the way of youth,  
I give myself to vice,  
unmindful of virtue,  
I am eager for the pleasures of the  
flesh  
more than for salvation,  
my soul is dead,  
so I shall look after the flesh.

##### The Roast Swan Sings (Olim lacus colueram)

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

Misery me!  
Now black and roasting fiercely!

The servant is turning me on the  
spit;  
I am burning fiercely on the pyre:  
the steward now serves me up.

Misery me! etc.

Now I lie on a plate,  
and cannot fly any more,  
I see bared teeth:

Misery me! etc.

##### I am the abbot (Ego sum abbas Cucaniensis)

I am the abbot of Cockaigne  
and my assembly is one of drink-  
ers,  
and I wish to be in the order of  
Decius,  
and whoever searches me out at  
the tavern in the morning,  
after Vespers he will leave naked,  
and thus stripped of his clothes he  
will call out:  
Woe! Woe!  
what have you done, vilest Fate?  
the joys of my life  
you have taken all away!  
Ha ha!

##### When we are in the tavern (In taberna quando sumus)

When we are in the tavern,  
we do not think how we will go to  
dust,  
but we hurry to gamble,  
which always makes us sweat.

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What happens in the tavern,  
where money is host,  
you may well ask,  
and hear what I say.

Some gamble, some drink,  
some behave loosely.  
But of those who gamble,  
some are stripped bare,  
some win their clothes here,  
some are dressed in sacks.  
Here no-one fears death,  
but they throw the dice in the name  
of Bacchus.

First of all it is to the wine-  
merchant  
that the libertines drink,  
one for the prisoners,  
three for the living,  
four for all Christians,  
five for the faithful dead,  
six for the loose sisters,  
seven for the footpads in the wood,

Eight for the errant brethren,  
nine for the dispersed monks,  
ten for the seamen,  
eleven for the squabblers,  
twelve for the penitent,  
thirteen for the wayfarers.  
To the Pope as to the king  
they all drink without restraint.

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 swift man drinks, the lazy man  
drinks,  
the white man drinks, the black  
man drinks,  
the settled man drinks, the wan-  
derer drinks,  
the stupid man drinks, the wise  
man drinks,

The poor man drinks, the sick man  
drinks,  
the exile drinks, and the stranger,

the boy drinks, the old man drinks,  
the bishop drinks, and the deacon,  
the sister drinks, the brother  
drinks,  
the old lady drinks, the mother  
drinks,  
this woman drinks, that man  
drinks,  
a hundred drink, a thousand drink.

Six hundred pennies would hardly  
suffice, if everyone  
drinks immoderately and immeas-  
urably.  
However much they cheerfully  
drink  
we are the ones whom everyone  
scolds,  
and thus we are destitute.  
May those who slander us be  
cursed  
and may their names not be writ-  
ten in the book of the righteous.  
Io io io io io io io io!

**Cupid flies everywhere**  
**(Amor volat undique)**  
Cupid flies everywhere  
seized by desire.  
Young men and women  
are rightly coupled.

The girl without a lover  
misses out on all pleasures,  
she keeps the dark night  
hidden  
in the depth of her heart;  
it is a most bitter fate

**Day, night and everything**  
**(Dies, nox et omnia)**  
Day, night and everything  
is against me,  
the chattering of maidens  
makes me weep,  
and often sigh,  
and, most of all, scares me.

O friends, you are making fun of  
me,  
you do not know what you are

saying,  
spare me, sorrowful as I am.  
Great is my grief,  
advise me at least,  
by your honour.

Your beautiful face,  
makes me weep a thousand times,  
your heart is of ice.  
As a cure,  
I would be revived  
by a kiss.

**A girl stood (Stetit puella)**  
A girl stood  
in a red tunic;  
if anyone touched it,  
the tunic rustled.  
Eia!

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

**In my heart**  
**(Circa mea pectoral)**  
In my heart  
there are many sighs  
for your beauty,  
which wound me sorely. Ah!

Mandaliet,  
mandaliet,  
my lover  
does not come.

Your eyes shine  
like the rays of the sun,  
like the flashing of lightening  
which brightens the darkness. Ah!

Mandaliet, etc.

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

Mandaliet, etc.

**If a boy with a girl**  
**(Si puer cum puellula)**  
If a boy with a girl  
tarries in a little room,  
happy is their coupling.  
Love rises up,  
and between them  
prudery is driven away,  
an ineffable game begins  
in their limbs, arms and lips.

**Come, come, O come**  
**(Veni, veni, venias)**  
Come, come, O come,  
do not let me die,  
hycra, hycre, nazaza,  
trillirivos!

Beautiful is your face,  
the gleam of your eye,  
your braided hair,  
what a glorious creature!

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

**In the balance**  
**(In truitina mentis dubia)**  
In the wavering balance of my

feelings  
set against each other  
are lascivious love and modesty.  
But I choose what I see,  
and submit my neck to the yoke;  
I yield to the sweet yoke.

**This is the joyful time**  
**(Tempus est iocundum)**  
This is the joyful time,  
O maidens,  
rejoice with them,  
young men!

Oh! Oh! Oh!  
I am bursting out all over!  
I am burning all over with first love!  
New, new love is what I am dying  
of!

I am heartened  
by my promise,  
I am downcast  
by my refusal

Oh! Oh! Oh! etc.

In the winter  
man is patient,  
the breath of spring  
makes him lust.

Oh! Oh! Oh! etc.  
My virginity

makes me frisky,  
my simplicity  
holds me back

Oh! Oh! Oh! etc

Come, my mistress,  
with joy,  
come, come, my pretty,  
I am dying!

Oh! Oh! Oh! etc.

**Sweetest one (Dulcissime)**  
Sweetest one! Ah!  
I give myself to you totally!

**BLANCHEFLEUR AND HELEN**  
**Hail, most beautiful one**  
**(Ave formosissima)**  
Hail, most beautiful one,  
precious jewel,  
Hail, pride among virgins,  
glorious virgin,  
Hail, light of the world,  
Hail, rose of the world,  
Blanchefleur and Helen,  
noble Venus!

**FORTUNE, EMPRESS OF THE**  
**WORLD**  
**O Fortune (O Fortuna)**  
O Fortune, etc

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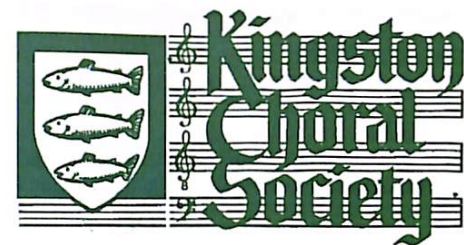
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