

Spring 5-4-2001

# Lehigh University Choral Arts

Lehigh University Music Department

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Lehigh University Music Department  
presents

# LEHIGH UNIVERSITY CHORAL ARTS

Steven Sametz, *director*

with

Carmen Pelton, *soprano* and John Aler, *tenor*,  
*Sametz Artists-in-residence*

Debra Field, *soprano*  
Paul Hsun-Ling Chou, *violin*



Poulenc *Gloria*  
Ravel *Tzigane*

and the world premiere of  
Sametz *Carmina amoris*

Baker Hall  
Zoellner Arts Center  
Friday, May 4, 2001  
Saturday, May 5, 2001  
8:00 PM

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*Assistant Professor - William Warfield*

*Lecturers - Eugene Albulescu, David Diggs*

*Adjuncts/Private Instructors - Eduardo Azzati, David Bakamjian,*

*Helen Beedle, Lise Carlson, Christopher DiSanto, Debra Field,*

*Linda Ganus, Brett Grigsby, Tom Guarna, Timothy Harrell, Tim*

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# PROGRAM

## *Gloria*

Francis Poulenc  
(1899 - 1963)

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine Fili unigenite
- V. Domine Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

Carmen Pelton, *soprano*

## *Tzigane*

Maurice Ravel  
(1875 - 1937)

Paul Hsun-Ling Chou, *violin*

## INTERMISSION

## *Carmina amoris*

Steven Sametz  
(b. 1954)

- I. Quo fugis, amabo?
- II. Tarantella (Veni, dilectissime)
- III. Planctus
- IV. Philomela - *Letter One*
- V. Ego per te - *Letter Two*
- VI. Invehar in Venerem

Carmen Pelton, *soprano*  
Debra Field, *soprano*  
John Aler, *tenor*

## ABOUT THE ARTISTS



Steven Sametz has earned increasing renown in recent years as both composer and conductor. He is professor of music and Director of Choral Activities at Lehigh University and also serves as artistic director of the elite *a cappella* ensemble, The Princeton Singers. Recent guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Choral Festival, the New York Chamber Symphony, and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard throughout the world at the Tanglewood, Ravinia, Schleswig-Holstein, Santa Fe, and Salzburg music festivals. His *in time of* appears on the recent Grammy-award-winning CD by Chanticleer, "Colors of Love," and his works may be heard on six other Chanticleer CDs, as well as Lehigh University Choir's "Live from Taipei," Lehigh University Choral Arts "Christmas at Lehigh," The Princeton Singers' "Reincarnations," and the up-coming "Christmas with The Princeton Singers."

Dr. Sametz has received commissions from the National Endowment for the Arts, the Connecticut Council for the Arts, and Santa Fe Music Festival, creating new works for Chanticleer, the Dale Warland Singers, The Princeton Singers, the Philadelphia Singers, the Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists, and the King of Thailand. His compositions are published by Oxford University Press, Hinshaw Publications, and Alliance Music.

Dr. Sametz has served as panelist for the National Endowment for the Arts and Chorus America. He has been Director of Choral Activities at Harvard University and is the founder and director of the Lehigh University Choral Union. At the Santa Fe Music Festival, he conducted his own works in a program entitled "Sametz conducts Sametz." He has conducted Chanticleer with the Lehigh University Choir in the Monteverdi *Vespers of 1610* in New York and San Francisco to critical acclaim. Dr. Sametz holds degrees from Yale University, the University of Wisconsin - Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany.



Paul Hsun-Ling Chou's virtuosity has been described as "stunning, combining electric energy and tenderness." He has appeared as a soloist with the New York Chamber Symphony, the International Chamber Orchestra, Chicago Grant Park Symphony, and the San Angelo Symphony. He has also concertized extensively abroad having appeared in Canada, People's Republic of China, the Czech Republic, and the United Kingdom. Chou has recorded for the BMG/Catalyst label and also has recorded with the progressive rock band Shadow Gallery on the Magna Carta label. Mr. Chou received his formal training at Indiana University, earning a Bachelor of Music with high distinction studying the violin under Franco Gulli and the viola with Georges Janzer. He also holds a Master of Music degree from S.U.N.Y. Stony Brook.

Chou joined the faculty of the Music Department in 1993 after leaving a decade-long career on Wall Street working as a software engineer and systems consultant for Balfour Maclaine Corporation and Paine Webber. Currently an Associate Professor of Music, he is the founder and director of the Lehigh University Orchestra program and the Lehigh University Chamber Music Collegium. In recognition of his accomplishments at Lehigh University, he was awarded the 1995 Faculty Advisor Award and also was the recipient of the 1997 Junior Faculty Distinguished Teaching Award. In 1998, he received the student nominated Stabler Award for Distinguished Teaching. Off-campus, Chou devotes his time to educational outreach and also appears quite frequently as guest conductor and clinician at music festivals in the United States and Canada. He and his wife, Dr. Karen Huang, reside in Center Valley, PA.



Possessing a voice that has been hailed as "... emotional, tender and pure-toned" (Andrew Porter, *The New Yorker*), **Carmen Pelton, soprano**, has secured the respect and admiration of critics with a sound that "already rivals almost any soprano you can think of today" (*The Guardian*, London). Her recent performances with the Atlanta Symphony led *The Atlanta Journal* to exclaim, "Pelton was just glorious throughout." Her 1998 recording of Barber's *Prayers of Kierkegaard* and Vaughan Williams'

*Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw on Telarc won Grammys in three different categories, including Best Classical Album and Best Choral Album. Ms. Pelton came to international attention when she made her debut as Fiordiligi in *Così fan tutte* with the Aldeburgh Festival. The outstanding London reviews led immediately to her engagement as Konstanze in *Die Entführung aus dem Serail* with Scottish Opera. She has performed as soloist with the San Francisco Symphony (Nicholas Maw's *Scenes and Arias* and Lukas Foss's *Time Cycle*), Saint Paul Chamber Orchestra, Seattle Symphony, Rochester Philharmonic, and Nashville Symphony, as well as in a performance for the President of the United States at the Kennedy Center Honors televised program.



**Debra Field, soprano**, has performed extensively in oratorio, recital and opera in the MidAtlantic region, appearing as guest soloist with the Mendelssohn Club of Philadelphia, New York Chamber Symphony, Philadelphia Chamber Chorus and Bucks County Choral Society. Recent oratorio performances include Beethoven's *Mass in C* with the Mendelssohn Club of Philadelphia, Bach's *Mass in B Minor* with the West Chester University Choir and Haydn's *Creation* with the Pennsylvania Sinfonia Orchestra to critical acclaim. Paul Schlueter of the Easton

*Express Times* said, "Soprano Debra Field, from Lehigh's faculty, has a remarkable voice, one that is warm, flexible and precise." The *Wilmington News Journal* stated, "Her diction was wonderful and her ability to change moods and styles between songs impressive." She has performed leading opera roles and created the role of Mrs. Murry in Libby Larsen's *A Wrinkle in Time*. Ms. Field appeared as Susanna in Lehigh University's first professional production of *Le Nozze di Figaro* and will appear in the September production of *Il Barbiere di Siviglia*.



American singer **John Aler** has been singled out as one of the most acclaimed lyric tenors on the international stage. A consummate soloist, he often performs in America with such orchestras as the New York Philharmonic, the Cleveland and Philadelphia Orchestras and the Boston, Chicago, San Francisco, and Los Angeles Symphonies. In Europe he has sung with the Berlin Philharmonic, Leipzig Gewandhaus, Orchestra Nationale de France and the London Sinfonieta and BBC

Symphony among others, with such conductors as Barenboim, Dutoit, Masur, Mehta, Norrington, Ozawa, Rattle, Salonen, Slatkin and Zinman, to name a few. In opera he has performed with most of the major companies and opera houses in Europe including the Royal Opera at Covent Garden, Deutsche Oper, Vienna, Munich, Salzburg, Hamburg, Geneva, Madrid, Lyon and Brussels, as well as the New York City Opera and the operas of Baltimore, St. Louis, Santa Fe, and Washington. John Aler is featured on two 1994 Grammy winning recordings: as Jupiter in an all-star recording of Handel's *Semele*, with the English Chamber Orchestra and John Nelson for DGG, winner of the Grammy Award for "Best Opera Recording"; and Bartok's *The Wooden Prince* and *Cantata Profana*, with Pierre Boulez and the Chicago Symphony, also on DGG, winner of "Best Classical Album". He was awarded a Grammy in 1985 for Best Classical Vocal Soloist for his Telarc recording of the Berlioz *Requiem* with the Atlanta Symphony.

# THE LEHIGH UNIVERSITY CHORAL UNION

Steven Sametz, *director*

Debra Field, *associate director*

## SOPRANO I

Gelsey Bell+~  
 Sharon Bizik  
 Jessica Brams-  
 Miller+  
 Barbara Cavalla  
 Meredith Flaster+^  
 Carolyn Folmer\*  
 Virginia Himler  
 Cindy Holland  
 Joan Miller Moran  
 Miriam Nachesty  
 Marianne H. Napravnik  
 Ann Pickin  
 Meredith Pinckney+~  
 Joyce Shankweiler  
 Cheryl Sinclair  
 Jean Smoyer  
 Anne Sollien  
 Julie Spitzer+  
 Maureen Swanson  
 Marcia Theiss  
 Diane Vanderslice  
 Carol Vickrey  
 Kathleen Vollrath

## SOPRANO II

Loris Baker  
 Vi Ballard  
 Sharon Bleice  
 Betty Bramblet  
 Tina Campbell  
 Kit Ming Chan  
 Martha Dalmas  
 Loretta Deutsch  
 Libera Evans  
 Danielle Frimmel  
 Betty Groth  
 Ruth Henry  
 Carolyn Holmfelt  
 Diana Jeffery+  
 Maryann LaPadula  
 Charis Lasky\*  
 Marcia Mierzwa+  
 Agnes Moroney  
 Janet L. Muse-Burke

June Okunski  
 Lauren Redeker+  
 Diane Rodebaugh  
 Deborah Sacarakis+  
 Brittany Schaeffer+  
 Penny Soden  
 Liz Stock+~  
 Sonja Van Den Heuvel

## ALTO I

Kate Besterman  
 Rita Cortez+  
 Gail Cortright  
 Joanna de Jesus  
 Sandy Doman  
 Michele Drivon  
 Tiffany Giangulio+  
 Shira Gladstone+  
 Janet Goloub  
 Lynne Hoxie  
 Kathryn Leber  
 Jane Leposa  
 Keri Lubchansky  
 Tracey Lucien  
 Pat Markley  
 Cathy Mordosky  
 Geraldine Mosemann\*  
 Rickia Reid  
 Roberta Rothermal  
 Elizabeth Ruch  
 Raina Savitsky+~  
 Nadine Sine+  
 Kathleen Snyder  
 Sylvia Stengle  
 Anne C. Taylor  
 Martine Volmar  
 Kasia Voychick  
 Tricia Ward  
 Sara Wasserman  
 Heather Wight

## ALTO II

Lorraine Annucci+  
 Louise Auchenbach  
 Joanne Bast  
 Shirley F. Baxter

Diane Campbell  
 Patricia A. Chase\*  
 Cindy Comfort  
 Katie Dyer  
 Natalie Foster  
 Clare Garrison  
 Anita Greene+  
 Kirsten Jacoby+  
 Hope Kunkle  
 Dorothy Perschy  
 Nicole Robertson+  
 Jean O. Schiffert  
 Theresa Shaton  
 Holly Thompson+  
 Deborah Townner  
 Lauren VanEmblen+  
 Darylanne Villard

## TENOR I

Wally Borene  
 Stephen Bueker  
 Trevor Colahan  
 John Cotton  
 Cris Frisco+~  
 Tom Gamarello+  
 Jonathan Hargrove+  
 Don Kemmerer  
 Ronald D. Mordosky\*  
 Justin Morea+  
 Kristian Trauger+  
 Jack Vickrey  
 Derek Wilson+  
 Bryon Yoder+

## TENOR II

Devon Battaglia+  
 Dean Berg  
 Miles Gobeille+  
 Josh Hammond+  
 Jamie Henry  
 Joshua Hermias+  
 Joe Kovach  
 Andrew Racz  
 Bob Riggs  
 Waid Smith  
 Nathan Zander+

## BARITONE

Chris Delp+~  
 Michael Farbman+  
 James Gallucci  
 Jeremy Gill+  
 Parag Gupta+  
 Charles Hagaman+  
 Coleman Hamel  
 Ryan Hansen+  
 James Henry  
 Chris (CJ) Janneck+  
 Thomas Koontz II+  
 Brian Marvin+  
 J. Gordon Maule  
 Jeff McDermott+  
 Warren Norris  
 Craig Sabbatino  
 Dan Schankel+  
 Donald G. Seagreaves  
 Robert Smith  
 Bob Sollien  
 Kalman A. Sostrec, Jr.  
 Lucas Stangl  
 Joel Williams+

## BASS

Raymond Ballard  
 Michael Carone  
 Chris Creswell  
 Dave Csencits  
 Paul Dyer  
 Norman O. Failla  
 D. Zachary Farrell+~  
 John F. Forry  
 Daniel Greenawalt  
 Charlie Haseneck\*  
 Matthew Ilardi+~  
 Greg Parent+  
 James Prager  
 Ryan Shaeffer+  
 Tyler Tate+  
 John VanDugteren+  
 Jack Vanderslice

## THE CHORAL UNION ORCHESTRA

### *Violin I*

Simon Maurer,  
Concertmaster  
Mary Ogletree  
Rebecca Brown  
Inna Eyzzerovich  
Linda Kistler  
Shu Hsin Ko  
Vladimir Aleksandruk  
Gregory Teperman

### *Violin II*

Carmina Gagliardi  
Rachel Segal  
Barney Stevens  
Janice Bland  
Beth Witaneck  
Michael Avagliano  
Dituri Kadesha  
Dennis Murphy

### *Viola*

Agnes Maurer  
Aundrey Mitchell  
Dorothy Allyn  
Debra Reilly  
David Creswell  
Nancy Terlaak-Poot

### *Cello*

David Bakamjian  
Jodi Beder  
Betsy Loughran  
Marlena Gal  
Alistair MacRae  
Judith McIntyre

### *Bass*

Peter Paulsen  
Carter Henry  
Maureen Llor

### *Flute*

Robin Kani  
Jennifer Lynch\*

### *Piccolo*

Linda Ganus

### *Oboe*

David Diggs  
Tovah Ross\*

### *English Horn*

Jill Haley

### *Clarinet*

Karen Fisher  
Sal Repper

### *Bass Clarinet*

Robert Huebner

### *Bassoon*

Brian Kershner  
Vanessa Williams\*

### *Contrabassoon*

Mary Lewis

### *Horn*

Paul LaFollette  
Daniel Braden  
Joan Dowlin  
Susan Glod\*

### *Trumpet*

Larry Wright  
Kevin Rosenberry  
Donald Hughes

### *Trombone*

Joseph McEttrick  
Peter Miksha  
Jonathan Schubert

### *Tuba*

Scott Force

### *Timpani*

Christopher Hanning

### *Percussion*

(West Chester  
University  
Percussion Ensemble)  
Christina Ewing  
Ryan Fegley  
Beth Hoffman  
Gene Koshinski  
Ralph Sorrentino

### *Harp*

Andrea Wittchen

\* Lehigh Student



## PROGRAM NOTES

### *Gloria*

"Francis Poulenc is music itself. I know no music more direct, more simply expressed nor which goes so unerringly to its target." This praise comes from Poulenc's friend and colleague Darius Milhaud. These two, along with Honegger, Auric, Durey, and Tailleferre make up the infamous group of French composers in the twentieth century known as *Les Six*. This group sought to sweep away the cobwebs of Romanticism and Impressionism left in France after the first World War. Their music was youthful, translucent, and often irreverent. Rebelling against the ever-present shadow of Wagner, the group drew inspiration from the new musical forms of jazz and cabaret. This mix of irreverence and secular inspiration makes sacred music an odd outlet for Poulenc's creativity.

His conversion to Catholicism in 1935, however, yielded a series of controversial sacred pieces that approached the traditional texts in a unique way - blending the religious and secular, mystical and humorous. After settings of the *Mass* in 1937 and the *Stabat mater* of 1950, Poulenc was commissioned by the Koussevitsky Foundation to write the *Gloria* for the Boston Symphony Orchestra. The work is an expression of the *joie de vivre* of post-war France. Noting his inspiration for the work, Poulenc said "I had in mind those frescoes by Gozzoli where the angels are sticking out their tongues, and also those Benedictine monks I spotted one day playing soccer."

The work is also a showcase for Poulenc's various musical inspirations. The opening of the first movement is a quotation of Stravinsky's *Serenade in A*. A major inspiration to Poulenc, Stravinsky's angular neo-Classic style is often present in the work. It is balanced, however, with healthy doses of jazz chord progressions and cabaret style. Where the work begins with Stravinsky and fanfares, it closes with a quiet and beguiling cabaret tune with "Amens" fading into stillness.

This collection of contradictions forms a work that defies conventional classification. It is neither purely sacred, nor truly secular. In this way *Gloria* is the perfect expression of spirituality in this modern age. The work begins with elements of the ancient and interprets them in the language of the modern and creates something new. Perhaps this is the way that modern music is most meaningful. It reminds us of our past, speaks to us in the present, and gives us a sense of our future.

- Cris Frisco

### *Tzigane*

Maurice Ravel combined technical mastery of orchestration with a command of harmonic language to create a unique style. Although born in France of Swiss and Basque ancestry, Ravel was attracted to the vibrant musical rhythms of Spain. Like many French composers (notably Bizet with *Carmen*), Ravel saw in Spanish music an avenue to explore new harmonies and orchestral colors. In addition to the *Rhapsodie espagnol* (1907-8) and *Bolero* (1928), *Tzigane* ("Gypsy"), the concert rhapsody for violin and orchestra, seeks to capture the fire of Spain.

A virtuoso showpiece for the violinist, *Tzigane* paints a portrait of the exotic gypsy violinist. After an extended opening cadenza for the soloist, the orchestra enters employing numerous effects to expand the musical language available to the traditional symphony orchestra. As the piece rises to an ecstatic climax, the soloist's skill is tested repeatedly in fiendishly difficult passages.

Ravel's skill as an orchestrator is demonstrated through self-imposed limitations. In the twentieth century, as many other composers would turn to non-conventional instrumentation and atonality, Ravel composed for the traditional symphony orchestra and limited himself to a basically tonal language. *Tzigane*, though exotic and exciting, is composed using familiar harmonies. Ravel had the unusual skill of taking us strange and unusual places without ever leaving our own backyard.

- Cris Frisco

*Carmina amoris* (Songs of Love)  
World premiere

*Do those who love create dreams for themselves?*

The idea for a choral symphony written for Lehigh University Choral Arts has been a dream in the making. I began looking for texts in the summer of 2000 and began to sketch the opening movement in August. The medieval Latin texts – epigrams, marginalia, and love letters dating from the fourth to the thirteenth centuries written by clerics and nuns – were a revelation. I was struck by the beauty of the language combined with the freshness of the sentiments speaking across the centuries. It appears in matters of love – longing, desire, lamenting, sleepless wondering, making up and quarreling – not much has changed from when these texts were written to our own day.

The first notes written reflect the medieval source of the text: I started with a chant-like motive for “*Quo fugis, amabo?*” The chant transforms throughout the symphony, finally becoming the basis for a fantasia in the last movement. The other recurring motive which is introduced in the first movement is the setting of Ausonius’s fourth century text: “*But do we believe that those who love create dreams for themselves?*” This question is left unanswered at the end of the first movement, in which we hear the restlessly seeking youth (the tenor soloist) looking for his love over the sea and the returning answer coming across the reflecting moonlit water (sung by the soprano soloist): “*let this light be a pledge of our love.*”

Any peace is shattered by the Tarantella. Tarantellas are traditionally dances of mad frenzy; here the tenor protagonist is placed back in his state of tumult and adolescent desire. This gives way to the third movement, “*Planctus,*” a largely wordless lament cast for antiphonal chamber choir and off-stage soprano. The distant sound of the soprano gives added poignancy to the idea that one without love is like a voice without sound.

Two love letters form the basis for the texts of the fourth and fifth movements. By medieval times, the ancient legend of Philomela had come to be little more than an eponym for the nightingale. The fourth movement is full of birdsongs. Here the nightingale intends to give peace to the sleeper with her song; instead the sleepless lover

says she is a hungry bird, sighing for love. At this dreaming time, the chorus comments with Ausonius's motto: that lovers live in their own dreams.

The fifth movement is an unaccompanied love duet which yields to a chorale – yet again on Ausonius's words. Chorales have been used for centuries as statements of belief. The musical and textual question that was left hanging at the end of the first movement finds its resolution at the end of the fifth movement: the question "Credimus?" ("Do we believe?") is supplanted by its answer "Credimus" ("We believe") as the chorus provides the restful tonic chord that was withheld at the end of the first movement.

All does not end on a quiet note of contemplation. Having traversed restless seeking, desire, lamentation, sleeplessness, and a measure of happiness, it seemed that quarreling – tempestuously – might also find a voice, which it does here in the guise of a large percussion ensemble inspired by fiercely rhythmic Kodo drumming of Japan. Ausonius's motto is given a brief interlude to ask if quarreling is yet another part of love's dream. The opening chant is transformed into a tongue-twisting rhythmic melody for the chorus which is hurled about in the orchestra, reaching a final explosion.

*Carmina amoris* is scored for soprano and tenor soloists, off-stage soprano soloist, large chorus and chamber chorus, 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, celesta, piano, and large percussion batterie. The work is dedicated to the inspirational muses in my life: John Sauermaun, John Aler, Bear Sebastian (to whose memory "Planctus" is dedicated), Carmen Pelton, and Deborah Sacarakis. I would also like to thank Lehigh's administration – especially my very supportive and nurturing department chair, Nadine Sine – for the continued artistic support that made tonight possible. And my sincerest praise and gratitude to the intrepid singers of the Choral Arts, who believed in this project and have participated with unstinting willingness and joy in the adventure of creation here at Lehigh.

– Steven Sametz

# TRANSLATIONS

## Gloria

### I. Gloria

*Gloria in excelsis Deo,  
Et in terra pax hominibus  
voluntatis.*

Glory to God in the highest,  
And on earth peace to men  
Of good will.

### II. Laudamus te

*Laudamus te,  
Benedicimus te,  
Adoramus te,  
Glorificamus te,  
Gratias agimus tibi  
Propter magnam gloriam tuam:*

We praise You,  
We bless You,  
We adore You,  
We glorify You,  
We thank You  
For Your great glory:

### III. Domine Deus

(Soprano and Chorus)

*Domine Deus,  
Rex coelestis,  
Deus Pater omnipotens.*

Lord God,  
King of heaven,  
God the Father almighty.

### IV. Domine Fili Unigenite

*Domine Fili unigenite,  
Jesu Christe;*

The only-begotten Son,  
Lord Jesus Christ.

### V. Domine Deus, Agnus Dei

(Soprano and Chorus)

*Domine Deus, Agnus Dei,  
Filius Patris,  
Rex coelestis,  
Domine Deus,  
Qui tollis peccata mundi,*

Lord God, Lamb of God,  
Son of the Father,  
King of heaven,  
Lord God,  
Who takes away the sins of the  
world,  
Have mercy upon us;  
Who takes away the sins of the  
world,  
Give ear to our prayer.

*Miserere nobis;  
Qui tollis peccata mundi,*

*Suscipe deprecationem nostram.*

### VI. Qui sedes ad dexteram Patris

(Soprano and Chorus)

*Qui sedes ad dexteram Patris,*

You who sit at the right hand of the  
Father,  
Have mercy upon us.  
For You alone are holy,  
You alone are the Lord,  
Amen. etc.  
You alone are high above all:  
Jesus Christ,  
With the Holy Spirit:  
In the glory of God the Father.  
Amen.

*Miserere nobis.  
Quoniam tu solus Sanctus,  
Tu solus Dominus,  
Amen. etc.  
Tu solus Altissimus:  
Jesu Christe,  
Cum Sancto Spiritu  
In gloria Dei Patris.  
Amen.*

## *Carmina amoris*

### I. Quo fugis, amabo?

#### **Chorus**

Quo fugis, amabo,  
cum te dilexerim?

Miser quid faciam cum  
te non viderim?

Dura materies ex matris ossibus  
creavit homines iactis lapidibus,  
ex quibus unus est iste puerulus,  
qui lacrimabiles non curat gemitus.  
Cum tristis fuero gaudebit emulus  
ut cerua rugio cum fugit hinnulus.  
Arcos te protegat, Veneris idolum  
qui stellas et polum  
fecit maria condidit et solum.

Why do you take flight, please tell,  
even though I love you?

Miserable now, what shall I do  
since I cannot see you?

Hard matter from mother earth's bones  
created humankind when stones were cast.  
One sprung from these is this youth  
Who heeds not tearful moans.  
While I am sad my rival rejoices.  
I cry like the doe when her fawn flees.  
God protect you, idol of Venus,  
He who made the stars and sky  
and founded the seas and land.<sup>1</sup>

#### **Tenor solo**

Nam languens amore tuo  
consurrexi diluculo  
perrexi que pedes nuda  
per nives et frigora  
atque maria rimabar mesta  
ai forte ventiuola vela cernerem  
aut frontem navis conspicerem.

Languishing for love of you  
I arose at dawn  
and made my way barefoot  
across the snow and cold  
and searched the desolate seas  
to see if I could find sails flying in the wind  
or catch sight of the prow of a ship.<sup>2</sup>

#### **Tenor and Chorus**

Credimus an,  
qui amant ipsi sibi somnia  
fingunt?

Do we believe this,  
Or do those who love create dreams for  
themselves?<sup>3</sup>

#### **Chorus**

Saluto puerum non per ipotesim  
sed firmo pectore,  
deprecor Lachesim.

I wish you well, boy, not with feigned  
concern  
but with steadfast heart, I pray to Lachesis.\*<sup>1</sup>

#### **Soprano**

Cum splendor lunae fulgescat  
ab aethere purae,  
tu sta sub divo cernens  
speculamine miro,  
qualiter ex luna splendescat  
lampade pura  
et splendore suo caros  
amplectitur uno,  
corpore divisos  
sed mentis amore ligatos.

When the splendour of the unclouded moon  
shines from the sky  
Stand under the heavens and see with  
a wondering gaze  
how the moon shines  
like a clear torch  
and how with its single splendour  
it embraces loved ones  
divided in body  
But joined in spirit by love.

## Chorus

Si facies faciem spectare  
Nequivit amantem,  
hoc saltim nobis lumen  
sit pignus amoris.  
Hos tibi versiculos  
Fidus transimisit amicus.  
Si parte tua fidei stat fixa catena,  
Nunc precor, ut valeas  
Felix per saecula cuncta.

If face cannot gaze  
on loving face,  
At least let this light  
be our pledge of love.  
These little verses  
Are sent to you by a faithful friend.  
If on your side the bond of faith stands firm  
Now I bid you farewell  
Be happy forever.<sup>4</sup>

## Soprano

Amore ligatos...

We are bound in love

## Tenor

Quo fugis amabo...?

Where do you flee?

## Chorus

Credimus?

Do we believe?

## II. Tarantella

### Tenor and Chorus

*Veni, dilectissime,  
Et a et o,*

*Come, dearest love,  
With ah! and oh!*<sup>5</sup>

Tela, Cupido tene,  
Quoniam non ille nec illa  
Sustinet esse meus, vel mea.

Hold your arrows, Cupid,  
for neither he nor she  
continues to be mine.<sup>6</sup>

*Veni!*  
Tela, Cupido tene!

*Come!*  
Hold your arrows, Cupid,

*Et a et o,*

*With ah! and oh!*

Quid amo? Quod amat.  
Non absit. At huius  
Quod fugit, huius ero?

What do I love? One who loves.  
May he not stay away.  
But will I belong to one who flees from me?

Non ero.  
Tela tene, tela tene!

I will not.  
Hold your arrows, Cupid,

*Gratam me in visere  
In languore pereo  
Venerem desidero*

*to visit me - I will please you  
I am dying with desire.  
How I long for love*

Veni, dilectissime,  
Tela, Cupido, tene!

Come, dearest love,  
Hold your arrows, Cupid,

Quia non teneo quod amo tenuisse.  
An dixi quod amo? Non amo!

For I can't keep the one I'd love to possess.  
But did I say "the one I love?" I don't love!

*Et a et o,*

*With ah! and oh!*

*Veni!*

*Come!*

### III. Planctus (Lament)

Sic mea fata canendo solor  
ut nece proxima facit holor.  
Roseus effugit ore color  
blandus inest meo cordi dolor.

Cura crescente, labor vigente,  
vigore labente, miser, morior  
tam male pectora multat amor.  
Heu, morior, heu morior  
ut quod amorem  
cogor et non amor.

Germen sine flore  
framis sine dulcore  
vas sine liquore  
vox est sine stentore.

### IV. Philomela (Letter One)

Philomele demus laudes

in voce organica,  
dulce melos decantantes  
sicut docet musica.  
Hilarescit Philomela  
dulcis vocis conscia  
et extendens modulando  
gutteris spiramina  
Instat nocti et diei  
voce sub dulcisona  
soporatis dans quietem.

Cur tamdiu in longinquo moraris?  
Cur unicam tuam perere vis,  
que anima et corpore diligit,  
ut ipsa scis?  
et que more aviculae esurientis  
te suspirat omnibus horis  
atque momentis.

Credimus an,  
qui amant ipsi sibi  
somnia fingunt?

Thus I sing to assuage my fate  
Like the swan as death approaches.  
The rose color fades from my lips,  
The sweet pain in my heart is made  
apparent.

With cares growing, labor more pressing,  
strength waning, wretched I die.  
So cruelly love punishes human hearts.  
Ah, I am dying, dying  
for I love  
and am not loved.

A stem without a bud,  
repart without sweetness,  
a bottle without wine,  
such is the voice with no sound.<sup>7</sup>

Let us give praise to the nightingale

with well-tuned voice,  
singing out a sweet melody  
as music teaches.  
The nightingale is joyfully  
aware of her sweet voice,  
and as she stretches her breath on melismas,  
from her throat there come little sighs.  
She presses on night and day  
with her sweet-sounding voice  
Giving peace to sleepers.<sup>8</sup>

Why do you want me to die  
Your one and only who loves you  
As you know yourself, with her soul and  
body  
And who like a hungry bird  
Sighs for you at every hour and moment?<sup>9</sup>

Do we believe this,  
Or do those who love create dreams for  
themselves?<sup>3</sup>



## V. Ego per te (Letter Two)

### Soprano and tenor

Ego per te  
omne quod datum mortalibus,  
ubique praesentem mihi.  
Et cum corporali carcere  
terraque provolavero,  
illic quoque animo te geram.  
Neque finis idem, qui meo corpore

et amore laxabit tuo;  
videbo corde  
mente complectar pia.  
Mens quippe,  
lapis quae superstes artubus  
de stirpe durat caeliti,  
*Ego per te...*  
et ut mori, sic oblivisci non capit.  
*Ego per te...*  
Perenne vivax et memor.  
*Ego per te...*

### Chorus

**Credimus an,  
qui amant ipsi sibi  
somnia fingunt?**

*Hos tibi versiculos  
Fidus transimisit amicus.*

**Credimus.**

## VI. Invehar in Venerem!

### Chorus

Invehar in Venerem!

Iurgia conflatur amor  
Ut blandius urat amantes:  
Ad cumulum fidei  
Iurgia conflatur amor.

### Soprano, Tenor, and Chorus

**Credimus an,  
qui amant ipsi sibi  
somnia fingunt?**

I for you  
for all time which is given to mortals  
You will be with me everywhere.  
And when released from this bodily prison  
I fly from earth  
There, too, I will keep you in my spirit.  
Nor will the end which frees me from my  
body

release me from your love;  
I will see you in my heart  
and with a loving spirit embrace you.  
For the mind,  
once it has survived the loss of limbs,  
continues to grow out of its heavenly root,  
*I for you...*  
And just as it experiences no death  
*I for you...*  
It will experience no loss of memory.  
*I for you...*<sup>10</sup>

**Do we believe this,  
Or do those who love create dreams for  
themselves?**<sup>3</sup>

*These little verses  
Are sent to you by a faithful friend.*<sup>4</sup>

**We believe.**<sup>3</sup>

Venus be damned!

Love kindles quarrels  
so it can burn lovers more seductively:  
To crown their faithfulness  
Love kindles quarrels.<sup>11</sup>

**Do we believe this,  
Or do those who love create dreams for  
themselves?**<sup>3</sup>

Invehar in Venerem  
et dediscat veterem  
malignandi spiritum!  
Cur amo, si non amor?

Venus be damned  
and unlearn her old  
malicious spirit!  
Why love, if I am not loved?

Satius est, ut amor  
in odium vertatur.  
Sed absit quod amantium  
remedium sit odium  
quod initum per gaudium  
consorcium divorcium sorciatur.

It's better that love  
be turned to hatred.  
But let that hate be absent  
which is the cure of lovers  
for a union begun in happiness  
is cast to divorce.

In odium converti  
nec ius amoris certi  
nec finis est probandus.  
Amorem enim odio,  
Si finio, si vitio  
per vitium subvenio.  
Desipio, si studio  
Sanitatis insanio  
Non sanandus.

One ought not to be turned towards hate  
nor fight the law of love:  
It is not a fitting end.  
If I finish love with hate,  
I help vice through vice.  
Through this devotion (to love)  
I am a waste of sanity  
If in losing my mind  
I am not made sane (cured of this  
love affair).<sup>12</sup>

<sup>1</sup> from *O Admirabile Veneris idolum* (in *Carmina cantabrigiensa*, 11<sup>th</sup> c.)

<sup>2</sup> *Nam languens* (ibid.)

<sup>3</sup> from *Adcurre, O nostrum decus* (Ausonius, c.310- c.394)

<sup>4</sup> from *Ad amicum* (Walafrid Strabo, c. 808-849)

\*Lachesis – the fate who determines the length of life, Destiny.

<sup>5</sup> *Veni dilectissime* (in *Carmina cantabrigiensa*)

<sup>6</sup> *Tela, Cupido, tene!* (12<sup>th</sup>-13<sup>th</sup> c. manuscript)

<sup>7</sup> *Sic mea fata* (in *Carmina Burana*, 13<sup>th</sup> c.)

<sup>8</sup> from *Aurea personet lira* (*Carmina cantabrigiensa*)

<sup>9</sup> from *C. super mel* (Bavarian love letter, 13<sup>th</sup> c.)

<sup>10</sup> *Ego te per omne* (Paulinus of Nola, c. 353-431, writing to his friend and teacher, Ausonius.)

<sup>11</sup> *Iurgia conflat amor* (“De Oreste et Pylade” from *The Latin Anthology*, 6<sup>th</sup> c.)

<sup>12</sup> *Invehar in Venerem* (anon.)

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