



Toronto  
Mendelssohn  
Choir

October 26 & 27, 2023  
8:00pm  
Roy Thomson Hall



ORFF

# CARMINA BURANA





**Toronto  
Mendelssohn  
Choir**

Jean-Sébastien Vallée  
Artistic Director

# Carmina Burana

**Jean-Sébastien Vallée,**  
conductor

**Lesley Emma Bouza,**  
soprano

**Ryan McDonald,**  
countertenor

**Geoffrey Sirett,**  
baritone

**Toronto Mendelssohn Choir**

**Toronto Children's Chorus**  
Zimfira Poloz, artistic director

**Members of the Toronto  
Symphony Orchestra**

This performance will run approximately 120 minutes, with a 20 minute intermission.

This concert is made possible, in part, by a generous gift from the Estate of Philip Penney and by donations from our annual donors. We are deeply grateful for this support.

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If you enjoyed this evening's performance, please consider showing your support for the Toronto Mendelssohn Choir with a donation.  
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The TMChoir acknowledges that the land on which we perform is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit, and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

We are honoured to share our music across these lands.

## PROGRAM

**Patah Tumbuh (Broken – Renewed)**  
(TMChoir Commission)

Tracy Wong (b. 1983)

**Schicksalslied op. 54**

Johannes Brahms (1833 – 1897)

—INTERMISSION—

**Carmina Burana**

Carl Orff (1895 – 1982)

Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis / *Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images*

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

1. O Fortuna
2. Fortune plango vulnere

**I. Primo vere (Spring)**

3. Veris leta facies
4. Omnia sol temperat  
*Geoffrey Sirett, baritone*
5. Ecce gratum

**Uf dem anger (In the Meadow)**

6. Tanz
7. Floret silva nobilis
8. Chramer, gip die varwe mir
9. Reie
10. Were diu werlt alle min

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

11. Estuans interius  
*Geoffrey Sirett, baritone*
12. Olim lacus colueram  
*Ryan McDonald, countertenor*
13. Ego sum abbas  
*Geoffrey Sirett, baritone*
14. In taberna quando sumus

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

15. Amor volat undique
16. Dies, nox et omnia  
*Geoffrey Sirett, baritone*
17. Stetit puella  
*Lesley Emma Bouza, soprano*
18. Circa mea pectora  
*Geoffrey Sirett, baritone*
19. Si puer cum puellula
20. Veni, veni, venias
21. In trutina  
*Lesley Emma Bouza, soprano*
22. Tempus est iocundum  
*Lesley Emma Bouza, soprano*
23. Dulcissime  
*Lesley Emma Bouza, soprano*

**Blanziflor et Helena**  
(*Blanchefleur and Helen*)

24. Ave formosissima

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

25. O Fortuna

## PROGRAM NOTES

*Carmina Burana* opens with epic music and astute commentary: “O Fortune, like the moon, you are changeable, ever waxing and waning.” All of the repertoire featured in tonight’s concert interacts with this insight, ruminating on fate and fortune through different texts, proverbs, mindsets, and perspectives. Together, the pieces take us across different times, communities, languages, and ideologies, showing numerous musical interpretations of changing fortune.

Dr. Tracy Wong, the Toronto Mendelssohn Choir’s 2023–24 Composer in Residence, is a Malaysian–Canadian composer and Assistant Professor of Choral Studies at Western University. Her newly-commissioned piece, “Patah-Tumbuh” (Broken–Renewed), demonstrates optimism in the midst of change and fate, and features the TMChoir as well as the Toronto Children’s Chorus. The piece is based on two Malay proverbs that reflect resilience and renewal, and Wong combines folk musics, word and vocal play, and vocables inspired by Malaysian Gamelan music to interpret the proverbs. Her composition is making history tonight as, to the best of our knowledge, one of the first Malay pieces to be performed at Roy Thomson Hall.

Brahms’s *Schicksalslied* (“Song of Destiny”), op. 54 was composed between 1868–1871. Though *Schicksalslied* is, at sixteen minutes, a much shorter work than Brahms’s much more well-known *deutsche Requiem*, the composer started writing this small-scale work while revising his most infamous choral work, and arguably wrote *Schicksalslied* as a *Requiem* in miniature. Such a choice would be fitting, as the “Song of Destiny” sets the text of Friedrich Hölderin’s poem “Hyperions Schicksalslied,” which compares the destinies and fates of the immortal Greek gods and titans with that of humanity. Hölderin stresses the eternal, placid, “fateless” existence of the mythological beings, metaphorically comparing the fate of mortal humans to being like water flowing from cliff to cliff. In the clutch of fate, the waves—like people—never know precisely what is coming next. Notably, Brahms was deeply inspired by Hölderin’s use of the sea as metaphor, and anecdotally began composition of *Schicksalslied* while watching waves at the seaside. Brahms’s depiction of the sea is clear in his music: like the waves, chords, instrumental colours, and musical sonorities overlap and interact, moving between placidity and frenzied bursts of musical activity. And yet, after musically and lyrically interpreting the stormy seas of mortal fate, Brahms ends the piece with an orchestral finale that rests firmly in peace and placidity, perhaps finding in humanity something of the essence of the gods.

In contrast from the philosophical elevation of Brahms’s reflections on destiny, mythology, and mortality, *Carmina Burana*, in Maestro Vallee’s words, “takes us on a trip to Las Vegas.” Full of musical showmanship and glamour, sexual innuendo, and bursting with drinking songs and lyrics about games of chance, Carl Orff’s 1937 choral work would not be entirely out of place on the Vegas Strip, which

## Program Notes (cont.)

perhaps makes it all the more surprising that the work’s text was authored almost entirely by medieval clergy members. Written between the eleventh and thirteenth centuries, the *Burana Codex*—also referred to as *Carmina Burana*—consists of 254 poems and dramatic texts that were largely compiled by Goliards. These wandering clerical students and priests drew on satirical poetry to critique and express disaffection with theological conflicts in the Catholic church, with plentiful asides about drunken debauchery. The collection was rediscovered in 1803, and Orff encountered it through Andreas Schmeller’s 1847 edition.

In selecting 24 pieces to form a libretto, Orff honed in on the Codex’s central theme of fortune, addressed throughout the collection as the mythological Roman goddess Fortuna, who could change the situations and experiences of people by spinning her wheel and changing their positions. Orff hones in on this motif of circles and cycles: *Carmina* opens and closes with the same music and lyrics, and the pieces in between depict many different states of being around Fortuna’s wheel, musically and textually conflating depictions of grief, hope despair, joy, the sacred, and the profane in adjacent sections and sometimes even in the same movement. Musically, deception also abounds: on the surface, Orff’s music sounds simple. *Carmina Burana* does not feature complex harmonies or dense polyphonic textures. Much of its music is modelled on concepts of medieval chant, and unlike much early twentieth-century music, is readily accessible to listeners. Yet this simplicity is deceptive, for a great deal of less audible—and arguably metaphorical—complexity is embedded into Orff’s score. Like Fortuna’s wheel, Orff’s meters are ever-changing from moment to moment, never entirely reliable or lingering for long in the same place.

Yet perhaps the biggest challenge of the piece is what it takes to tell a story as immense as humanity’s changing fortunes in life, love, and luck. Orff’s goal in writing *Carmina Burana* was for the work to be a piece of music theatre, with stage design, dancing, and staged action interacting with the story inherent in the music. The unstaged, concertized version most audiences are familiar with would likely be unrecognizable to him. Yet the concert version of *Carmina Burana* still abounds in musical drama and storytelling through the work of the choir, orchestra, and soloists, whether they’re singing of springtime, imitating a dying swan (as is the case in the countertenor solo), or singing of Fortuna’s fickleness.

May she be in your favour.

—Rena Roussin, Musicologist in Residence



## The Toronto Mendelssohn Choir

The Toronto Mendelssohn Choir is proud to be one of Canada's oldest, largest, and best-known choral organizations. The Choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premieres. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021 Jean-Sébastien Vallée was named as Artistic Director, only the eighth conductor in TMChoir's 128-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present — making both renowned and lesser-known pieces available, accessible, and inspirational to all.

The TMChoir includes 24 professional singers and over 130 auditioned and experienced volunteer choristers. Auditions are held in the spring and fall to welcome new members.

Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) was created to deliver more intimate, nimble repertoire pieces in a variety of non-traditional venues, traversing the line between concert and experience and showcasing the individual expression of professional soloists.



### Jean-Sébastien Vallée, Artistic Director

Named as TMChoir's 8th Artistic Director in June 2021 following an international search, Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue with a focus on vocal, choral and orchestral repertoires. Maestro Vallée has conducted ensembles throughout North America, Europe and Asia and has prepared choruses for leading orchestras including the Chicago Symphony Orchestra, Toronto Symphony, Montreal Symphony, and the National Arts Center Orchestra in Ottawa. In addition to his artistic leadership of the TMChoir, he is also Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music of McGill University. Recent and upcoming engagements include concerts at the Liszt Ferenc Academy of Music in Budapest, a tour with the National Youth Choir of Canada, and concerts with l'Orchestre Symphonique de Québec.



### Tracy Wong, Composer-in-Residence

Dr. Tracy Wong is a Malaysian-Canadian choral conductor, music educator, composer, vocalist, and pianist. Dr. Wong is passionate about helping choral leaders and educators to provide unique experiences for their singers and students through collaborative commissions, customized workshops, festivals, and artist residencies. She does this through focusing on the balance of performance practice considerations, vocal and acoustic explorations, and choral artistry and heart.



### Lesley Emma Bouza, soprano

While initially trained in saxophone at the University of Guelph, Lesley discovered the potential of her singing voice in her early twenties and has never looked back. She then went on to study voice at the Royal Welsh College of Music and Drama before returning to Canada to become an active Toronto based musician. She delights in taking every opportunity to use her eclectic skill-set performing jazz, pop, musical theatre and classical genres. Some of Lesley's career highlights include *Lesley Sings Joni*, a Joni Mitchell tribute concert at the 2018 Elora Festival, *Steve Reich at 80* with Soundstreams, *Dido and Aeneas* at Carnegie Hall with Les Violons du Roy and a tour of Taiwan as a member of the Swingle Singers.

In addition to being a busy performer Lesley is an accredited music therapist. This provides her with the opportunity to connect with others through music and to support them in their exploration of music as a tool for their own well-being.



### Ryan McDonald, countertenor

Hailed by Opera Canada for his performance in *Dido and Aeneas*: "Ryan McDonald, a young Newfoundland and Labrador countertenor, made a particularly favorable impression as Spirit. McDonald has a voice of luminous, fresh colour, combined with natural musicality and an exciting sense of narrative drama." An award winner from the Metropolitan Opera National Council Audition, Ryan McDonald has been seen on stage as Athamas in Handel's *Semele*, First Witch and Spirit in Purcell's *Dido and Aeneas*, L'enfant in *Ravels L'enfant et les sortilèges*,

Cupid in John Blow's *Venus and Adonis* and Jack in Sondheim's *Into the Woods*.

In concert, Ryan has appeared as a soloist with the Newfoundland Symphony Orchestra, London Handel Orchestra, Theatre of Early Music, Hamilton Symphony Orchestra, Amadeus Choir, Symphony in the Barn, Nota Bene Players and Toronto Mendelssohn Choir. During the 21/22 season, Ryan became a Young Artist with Pacific Opera Victoria. Additionally, they joined Confluence Concerts as their inaugural Young Artistic Associate.

Upcoming solo engagements include appearances with the Newfoundland Symphony Orchestra, Symphony in the Barn, Opera5 and Theatre of Early Music. In addition to their musical activities, Ryan is the Co-Founder of OperaQ and is currently pursuing a DMA in Historical Performance at the University of Toronto where they are researching the life of Klaus Nomi and investigating the ever-expanding queer performance practice guide.



### **Geoffrey Sirett, baritone**

Hailed by the Globe and Mail as “a brilliant performer,” “with the kind of magnetism that comes from combining realism with exhaustive extremes,” baritone Geoffrey Sirett won the 2018 Dora Award for Outstanding Opera Performance singing the leading role of Akaky in *The Overcoat* (Canadian Stage, Tapestry Opera, & Vancouver Opera). Geoffrey’s upcoming and recent engagements include Bach’s *Ich habe genug* with Thirteen Strings Chamber Orchestra, Brahms’ *Requiem* with the Victoria Symphony, Orff’s *Carmina Burana* with Orchestre Philharmonique et Choeur des Mélomanes at Maison Symphonique de Montréal, and Handel’s *Brookes Passion* with Jonathan Oldengarm at Metropolitan United (Toronto). Other recent highlights include Brahms’ *Requiem* for the Richard Eaton Singers, *Messiah* for the Ottawa Choral Society, *Arabella* with the Canadian Opera Company, *H.M.S. Pinafore* and *The Merry Widow* with Edmonton Opera, Weill’s *Seven Deadly Sins* with the Toronto Symphony Orchestra, and *St. John Passion* with the Ottawa Choral Society and the Elora Singers. In concert, Geoff has been heard in *Elijah* (Pax Christi Chorale), *Messiah* (Newfoundland Symphony, Winnipeg Symphony), Beethoven’s *Missa Solemnis* (Grand Philharmonic Choir),

Beethoven’s *Symphony No. 9* (Orchestre symphonique de Drummondville), Bach’s *B-Minor Mass* (Sweetwater Festival, Ottawa Bach Choir), and *Damnation of Faust* (Calgary Philharmonic). Recognized for his musicianship, Sirett has premiered several works, including Rolfe’s *Open Road*, Current’s *Airline Icarus*, and both Burry’s *The Brothers Grimm* and *The Bells of Baddeck*. Co-producer and music director for the indie opera company Bicycle Opera Project, Geoffrey continues his advocacy for contemporary Canadian music, spending his summers performing all-Canadian operas across Ontario, travelling exclusively by bicycle. Geoffrey is the current Artistic Director, General Manager, and Conductor of Cantabile Choirs in Kingston, Ontario.



### **Toronto Children’s Chorus** **Zimfira Poloz, artistic director**

Founded in 1978 by Jean Ashworth Bartle, the Toronto Children’s Chorus (TCC) is now celebrating its 46th concert season. Over the course of its history, the TCC has won numerous competitions, including the International Eisteddfod in Wales and the CBC, Kathaumixw, and Let the Peoples Sing Competitions in Canada. The choir has also performed at such revered venues as Carnegie Hall, the Kennedy Center, the Sydney Opera House, Royal Albert Hall, and The Dom in Salzburg. In addition to their busy annual concert seasons, our young choral ambassadors have represented Canada on thirty-one international tours and seven national tours, most recently participating in ‘Voices Together: An International Youth Choral Symposium’ in Washington, D.C., and performing at Carnegie Hall in New York City in July 2023. The organization welcomed Artistic Director Zimfira Poloz in the fall of 2022 to lead this world-renowned chorus.

The Toronto Children’s Chorus is a vibrant musical community that has been nurturing young voices for generations. Through exceptional choral training and performance experiences, we inspire growth, teamwork, and artistic excellence. We foster collaboration, peer leadership, self-discipline, creativity and a lifelong passion for music.

The Toronto Children’s Chorus consists of seven choirs: four Training Choirs ages 6–12 (Spirito, Pasio, Anima, and Coro), and three Main Choirs ages 12–18 (Cantare, Choreal, and Chamber). Visit us at [torontochildreorchorus.com](http://torontochildreorchorus.com) for more.

## The Toronto Mendelssohn Choir

### Soprano

Catherine Alberti  
Tia Andriani  
Ann-Marie  
Barrett-Tandy  
Jocelyn Belfer  
Lesley Emma Bouza \*  
Louise Boyden  
Leslie Bradshaw  
Bree Callahan  
Hannah Carty  
Ada Chan  
Joanne Chapin \*  
Amy Chen  
Laureen Choi  
Kim Finkelstein  
Leslie Finlay  
Rebecca Fisher  
Shayna Follington  
Marina Galeano  
Kaveri Gandhi  
Rebecca Genge \*  
Alison Haines  
Pat M. Irwin  
Christine Kerr  
Jennifer (Ye Won) Kim  
Gabrysia Kowalik  
Alysha Ladha  
Elizabeth Lee  
Jisue Lee  
Nai Lee  
Alice Liu  
Claire Luc  
Jocelyne Lussier  
Marlene Lynds  
Sachiko Marshall  
Lindsay McIntyre \*  
Cathy Minnaar  
Olha Movsessian  
Michelle Murphy  
Emily Parker \*  
Michele Pearson  
Ariane Prescott  
Michelle Prunier  
Mary Ridgley  
Sylvia Romanowska  
Heather Rowe  
Jerene Shen  
Hannah Silverberg  
Jaclyn Siou

### Soprano (cont.)

Chong Tan  
Sinéad White \*  
Jennie Worden  
Sophya Yumakulov  
Paulina Zmak

### Alto

Jane Agosta  
Marlo Alcock  
Renée Ardiente  
Julia Barber \*  
Frances Chan  
Eunseong Cho  
Rebecca Claborn \*  
Nina Coutinho  
Kristin Crawford  
Avis Devine  
Adrienne Eastwood  
Kirsten Fielding \*  
Ruxandra Filip  
Gillian Grant  
Ann Griffin  
Joaquin Justo  
Rebecca Manga  
Ryan McDonald \*  
Heather McGrath  
Jennifer McGraw  
Bethany Jo Mikelait  
Susan E. Mumford  
Annie Odom  
Parnian Parvin  
Pamela Psarianos  
Yara Rubb  
Jan Szot  
Joscelyn Olivia Tan  
Jennifer Ujimoto  
Kiley Venables  
Patti Vipond  
Emma Willemsma  
Tarquin Wongkee  
Susan Worthington  
Jessica Wright \*  
Virginia Wright  
Yuyang Wu

### Tenor

Mitch Aldrich \*  
Rafael Avila  
Tom Bishop  
Sam Broverman  
Karel Cantelar Ramos  
Michael Clipperton  
Peter DeRoche  
Ryan Doyle Valdés \*  
Omar Flores  
John Gladwell  
Nathan Gritter \*  
Alejandro Guerrero  
Shane Hanson \*  
Channing Huang  
Charles Im  
Clement Kam  
Benjamin Keast \*  
Hassan Khan  
Robert Kinar \*  
Francis Lam  
Eric Lee  
Tim McPhail  
Daniel Meeks  
Nicholas Nicolaidis \*  
Neil Payne  
David Serber  
Peteris Spels  
Terrence Tsang  
Michael Vasmer  
Christopher Wenman

### Bass

Neil Aronoff \*  
Jeffrey Baker  
David Chan  
Yoosik Choi  
Tony Churchill  
Peter Eratostene  
Steven Foster  
Paul Genyk-Berezowsky \*  
Andrew Gilchrist  
Kieran Kane \*  
Matt Lozinski  
Alan MacDonald \*  
Rocco Marciano  
Joseph McGowan IV  
Magnus Mee  
Frederick Mei  
David Peer  
David B. Powell  
Milovan Prelevic  
Michael Qin  
Seymour Stern  
Gavriel Rhys Swayze  
Karl Tomczak  
Victor Chia-An Tung  
Sean van Wyk  
Jonah Wall  
Paul Winkelmanns \*  
Albert Wong  
Isaiah Yankech  
David Yung \*  
Bruce Yungblut

\*TMSinger

## Toronto Children's Chorus

### Chamber Choir

Sarah Abai  
Aaron Alvarado  
Anne-Caroline  
Brabender  
Marie-Emma  
Brabender  
Lincoln Bradley  
Nathan Chau  
Scarlett Coelho  
Monday Earle  
Ashlynn Emmanuel

Elizabeth Fullerton  
Maya Girma  
Julia Grandi Ferreira  
Danica Henry  
Silver Hewitt  
Helen Jiang  
Ivy Jiang  
Kyra Jiang  
Sadie Kennedy  
Mirabella Kolodkin  
Jacob Kooiman

Eva Kulic  
Katherine Lau  
Josephine Lazarus  
Lauren Lee  
Cecilia Liu  
Jaya Lomaga  
Alycia Mark  
Lilysa Pirtam  
Emma Rutledge  
Isla Shapiro  
Siena Smallwood

Victoria Smith  
Liepa Spakauskas  
Jarvis Tomassini  
Angelina Tropper  
Rachel Wang  
Sophia Woo  
Caitlynn Woo  
Annie Yan  
Tracy Yim  
Cynthia Zhao  
Julia Zhuang

### Chorealis

Sophie Bao  
Daniel Bedoev  
Jeannie Chan  
Ruhee Damani  
Brynnie Ddungu  
Gloria Ding

Chloe Fruitman  
Lillian Rose Frynta  
Natasha Harvey  
Elizabeth He  
Jolene Jiang

Christina  
Kolomiyets  
Cindy Kwan  
Evelyn Lockhart  
Hermione Luk  
Norah MacLarkey

Mary McRae  
Surina Naidoo  
Anna Tong  
Olivia Xiong  
Zephyr Yong

## Members of the Toronto Symphony Orchestra

### Violin 1

Mark Skazinetsky  
Atis Bankas  
Christina Choi  
Sydney Chun  
Amanda Goodburn  
Shane Kim  
Douglas Kwon  
Sergei Nikonov

### Violin 2

Luri Lee  
Paul Meyer  
Semyon Pertsovsky  
Peter Seminovs  
Jennifer Thompson  
Virginia Wells  
Jung Tsai

### Viola

Ivan Ivanovich  
Diane Leung  
Chris Redfield  
Emily Eng  
Evalynn Tyros  
Shannon Knights

### Cello

Igor Gefter  
Roberta Janzen  
Song Hee Lee  
Rachel Pomedli  
Kendra Grittani

### Bass

Mark Lillie  
Tim Dawson  
Jesse Dale  
Christopher Laven

### Flute/Piccolo

Julie Ranti

### Oboe/English Horn

Melissa Scott

### Clarinet

Ross Edwards

### Bassoon

Fraser Jackson

### Horn

Gabe Radford

### Trumpet

Steven Woomert

### Trombone

Vanessa Fralick

### Timpani

David Kent

### Percussion

Kris Maddigan  
Michele Colton  
Chung Ling Lo  
Andrew Rasmus  
Ed Reifel

### Piano

Talisa Blackman

## Text & Translations

### PATAH TUMBUH (Broken – Renewed) – Tracy Wong

(TMChoir Commission)

Patah tumbuh, hilang berganti	<i>(what is) broken (will be) renewed, (what is) lost (will be) replaced</i>
Genggam bara api biar sampai jadi arang	<i>Grasp embers tightly until (it) becomes coal</i>

### SCHICKSALSIED OP. 54 – Johannes Brahms

Translation by Honey Meconi

Ihr wandelt droben im Licht Auf weichem Boden, selige Genien! Glänzende Götterlüfte Rühren euch leicht, Wie die Finger der Künstlerin Heilige Saiten.	<i>You walk in the light above on soft ground, blessed spirits! gleaming divine breezes touch you as gently as the finger of the performer on sacred strings.</i>
Schicksallos, wie der schlafende Säugling, atmen die Himmlischen; Keusch bewahrt In bescheidener Knospe Blühet ewig Ihnen der Geist, Und die seligen Augen Blicken in stiller, Ewiger Klarheit.	<i>Free from destiny, like the sleeping infant, breathe the celestial ones; chastely preserved in modest buds, their spirit blooms forever, and their happy eyes look on in silent, eternal clarity.</i>
Doch uns ist gegeben Auf keiner Stätte zu ruh'n; Es schwinden, es fallen Die leidenden Menschen Blindlings von einer Stunde zur andern Wie Wasser von Klippe Zu Klippe geworfen, Jahrlang ins Ungewisse hinab.	<i>Yet to us is given no place to rest; suffering mankind withers and falls blindly from one hour to the next like water hurled from rock to rock, down into the unknown forever.</i>

## CARMINA BURANA – Carl Orff

Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis / *Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images*

### Fortuna Imperatrix Mundi

#### 1. O Fortuna

O Fortuna,  
velut Luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.  
Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.  
Sors salutis  
et virtutis  
michi nunc contraria  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

#### 1. O Fortune

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,  
you whirling wheel,  
you are malevolent,  
well-being is in vain  
and always fades to nothing,  
shadowed  
and veiled  
you plague me too;  
now through the game  
I bring my bare back  
To your villainy.  
Fate is against me  
in health  
and virtue,  
driven on  
and weighted down,  
always enslaved.  
So at this hour  
without delay  
pluck the vibrating strings;  
since Fate  
strikes down the strong man,  
everyone weep with me!



## 2. Fortune Plango Vulnera

Fortune plango vulnera  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur  
fronte capillata, sed plerumque  
sequitur

Occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid enim florui  
felix et beatus,  
nunc a summo corruui  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

### I. PRIMO VERE

#### 3. Veris Leta Facies

Veris leta facies  
mundo propinatur,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur.

Flore fusus gremio  
Phoebus novo more  
risum dat, hoc vario  
iam stipate flore

## 2. I Bemoan The Wounds Of Fortune

*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-colored 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.*

### I. SPRING

#### 3. The Merry Face Of Spring

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

*Lying in Flora's lap  
Phoebus once more  
smiles, now covered  
in many-colored flowers,*

Zephyrus nectareo  
spirans in odore;  
certatim pro bravio  
curramus in amore.

Cytharizat cantico  
dulcis Philomena,  
flore rident vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

## 4. Omnia Sol Temperat

Omnia Sol temperat  
purus et subtilis,  
novo mundo reserat  
facies Aprilis,  
ad Amorem properat  
animus herilis,  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnibus vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,  
et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter!  
fidem meam nota:  
de corde totaliter  
et ex mente tota  
sum presentialiter  
absens in remota.  
quisquis amat taliter,  
volvitur in rota.

*Zephyr breathes nectar-  
scented breezes.  
Let us rush to compete  
for love's prize.*

*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.*

## 4. The Sun Warms Everything

*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.  
Whoever loves this much  
turns on the wheel.*

## 5. Ecce Gratum

Ecce gratum  
et optatum  
Ver reducit gaudia,  
purpuratum  
floret pratum,  
Sol serenat omnia,  
iamiam cedant tristia!  
Estas redit,  
nunc recedit  
Hyemis sevitia.

Iam liquescit  
et decrescit  
grando, nix et cetera,  
bruma fugit,  
et iam sugit,  
Ver Estatis ubera;  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub Estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis  
qui conantur,  
ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paradis.

## UF DEM ANGER

### 6. Tanz (instrumental)

## 5. Behold, The Pleasant Spring

*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 rigors of winter.*

*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.*

*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' equals.*

## IN THE MEADOW

### 6. Dance (instrumental)

## 7. Floret Silva

Floret silva nobilis  
floribus et foliis.  
Ubi est antiquus  
meus amicus? Ah!  
hinc equitavit,  
eia, quis me amabit?

Floret silva undique,  
nah mime gesellen ist mir wê.  
Gruonet der walt allenthalben,  
wâ ist min geselle also lange?  
der ist geriten hinnen,  
owî, wer soll mich minnen?

## 8. Chramer, Gip Die Varwe Mir

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.

Seht mich an,  
jungen man!  
lat mich iu gevallen!

Minnet, tugentliche man,  
minnecliche frouwen!  
minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.

Seht mich an...

Wol dir werlt, das du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.

Seht mich an...

## 7. The Noble Woods Are Burgeoning

*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!*

## 8. Shopkeeper, Give Me Colour

*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 honor.*

*Look at me...*

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

*Look at me...*

## 9. Reie

Swaz hie gat umbe,  
daz sint allez megede,  
die wellent an man  
alle disen sumer gan.

Chume, chum, geselle min,  
ih enbite harte din.  
Suzer rosenvarwer munt,  
chum unde mache mich gesunt.  
Swaz hie gat umbe...

## 10. Were Diu Werlt Alle Min

Were diu werlt alle min  
von dem mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chünegin von Engellant  
lege an minen armen. Hei!

## II. IN TABERNA

### 11. Estuans Interius

Estuans interius  
ira vehementi  
in amaritudine  
loquor mee menti:  
factus de materia,  
cinis elementi  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;

## 9. Round Dance

*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.  
Sweet rose-red lips,  
come and make me better.  
Those who go round...*

## 10. If All The World Were Mine

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

## II. IN THE TAVERN

### 11. Burning Inside

*Burning inside  
with violent anger,  
bitterly  
I speak 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,  
then 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;*

non me tenent vincula,  
non me tenet clavis,  
quero mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis;  
iocus est amabilis  
dulciorque favis;  
quicquid Venus imperat,  
labor est suavis,  
que nunquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis,  
inplicor et vitiis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

## 12. Olim Lacus Colueram

Cignus ustus cantat:

Olim lacus colueram,  
olim pulcher extiteram,  
dum cignus ego fueram.

Miser, miser!  
modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogus urit fortiter:  
propinat me nunc dapifer,

Miser, miser! ...

Nunc in scutella iaceo,  
et volitare nequeo,  
dentes frendentes video:

Miser, miser! ...

*chains cannot hold me,  
keys cannot imprison me,  
I look for people like me  
and join the wretches.*

*The heaviness of my heart  
seems 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.*

## 12. Once I Lived On Lakes

*The roasted swan sings:*

*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! ...*

*Now I lie on a plate,  
and cannot fly anymore,  
I see bared teeth:*

*Misery me! ...*



### 13. Ego Sum Abbas

Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,

et qui mane me quesierit  
in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:

Wafna, wafna!  
quid fecisti sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!  
Haha!

### 14. In Taberna Quando Sumus

In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
sic quid loquar, audiatur.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Baccho  
mittunt sortem:

Primo pro nummata vini  
ex hac bibunt libertini:  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

### 13. I Am The Abbot

*I am the abbot of Cockaigne  
and my assembly is one of drinkers,  
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! Haha!*

### 14. When We Are In The Tavern

*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,  
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.*

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege

bibunt omnes sine lege.  
Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit iste, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant cum immoderate  
bibunt omnes sine meta,  
quamvis bibant men te leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

Io, io, io!

*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 wanderer 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 man drinks, that man drinks,  
a hundred drink, a thousand drink.*

*Six hundred pennies would hardly  
suffice, if everyone  
drinks immoderately and immeasurably.  
However much the 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 written in  
the book of the righteous.*

Io, io, io!

### III. COUR D'AMOURS

#### 15. Amor Volat Undique

Amor volat undique,  
captus est libidine.  
luvenes, iuencule  
coniunguntur merito.  
Siqua sine socio,  
caret omni gaudio,  
tenet noctis infima  
sub intimo  
cordis in custodia:  
fit res amarissima.

#### 16. Dies, Nox Et Omnia

Dies, nox et omnia  
michi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honor.

Tua pulchra facies,  
me fay planszer milies,  
pectus habens glacies,  
a remender  
statim vivus fierem  
per un baser.

### III. THE COURT OF LOVE

#### 15. Cupid Flies Everywhere

*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.*

#### 16. Day, Night, And Everything

*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 honor.*

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

#### 17. Stetit Puella

Stetit puella  
rufa tunica;  
si quis eam tetigit,  
tunica crepuit.  
Eia.

Stetit puella,  
tamquam rosula;  
facie splenduit,  
os eius floruit.  
Eia.

#### 18. Circa Mea Pectora

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere. Ah!

Manda liet,  
manda liet,  
min geselle  
chumet niet.

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris. Ah!

Mandaliet...

Vellet deus, vellent dii,  
quod mente proposui:  
ut eius virginea  
reserassem vincula. Ah!

Mandaliet...

#### 17. A Girl Stood

*A girl stood  
in a red tunic;  
if anyone touched it,  
the tunic restled.  
Eia!*

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

#### 18. In My Heart

*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 lightning  
which brightens the darkness. Ah!*

Mandaliet...

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

Mandaliet...

### 19. Sie Puer Cum Puellula

Sie puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore surescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

### 20. Veni, Veni, Venias

Veni, veni, venias,  
ne me mori facias,  
hyrcā, hyrcā, nazaza,  
trillirivos!

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

### 21. In Trutina

In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

### 22. Tempus Est Iocundum

Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.  
Oh, oh, oh!  
totus floreo,  
iam amore virginali totus ardeo!  
novus, novus novus amor est,  
quo pereō!

### 19. If A Boy With A Girl

*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.*

### 20. Come, Come, O Come

*Come, come, O come,  
do not let me die,  
hyrcā, hyrcē, 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!*

### 21. In The Balance

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

### 22. This Is The Joyful Time

*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!*

Mea me confortat  
promissio,  
mea me deportant  
negatio.  
Oh, oh, oh! ...

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.  
Oh, oh, oh! ...

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.  
Oh, oh, oh! ...

Veni domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereō.  
Oh, oh, oh! ...

### 23. Dulcissime

Dulcissime, Ah!  
totam tibi subdo me!

### BLANZIFLOR ET HELENA

### 24. Ave Formosissima

Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

### FORTUNA IMPERATRIX MUNDI

### 25. O Fortuna

(No. 1 repeated)

*I am heartened  
by my promise,  
I am downcast  
by my refusal.  
Oh! oh! oh! ..*

*In the winter  
man is patient,  
the breath of spring  
makes him lust.  
Oh! oh! oh! ...*

*My virginity  
makes me frisky,  
my simplicity  
holds me back.  
Oh! oh! oh! ...*

*Come, my mistress,  
with joy,  
come, come, my pretty,  
I am dying!  
Oh! oh! oh! ...*

### 23. Sweetest One

Sweetest one! Ah!  
I give myself to you totally!

### BLANCHEFLEUR AND HELEN

### 24. Hail, Most Beautiful One

*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

### 25. O Fortune

(No. 1 repeated)



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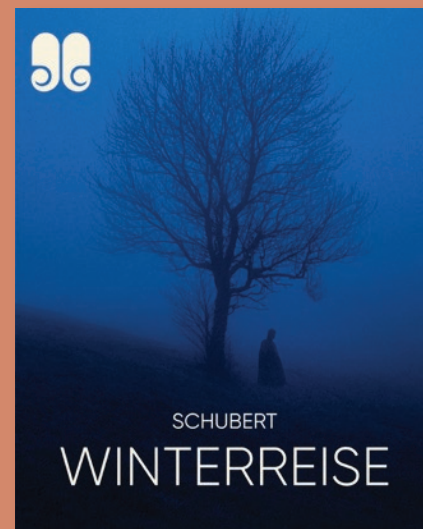
Still to come in our season of bold & audacious choral experiences

23  
24



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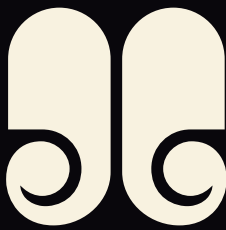
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