

LOS ANGELES MASTER CHORALE

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1997-1998

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LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Saturday, May 30, 1998 at 7:00 p.m.

Curtain Raiser Preview in the auditorium at 6:00 p.m. with Alan Chapman

DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, Conductor

Barry Socher, Concertmaster

CHANSONS & CARMINA

Camille King, Soprano

Alejandro Garri, Male Alto

Kevin McMillan, Baritone

Los Angeles Children's Chorus, Anne Chesher Tomlinson, Artistic Director

Les Chansons des Roses

Morten Lauridsen
(B. 1943)

En Une Seule Fleur
Contre Qui, Rose
De Ton Rêve Trop Plein
La Rose Complète
Dirait-on

INTERMISSION

Carmina Burana

Carl Orff
(1895-1982)

FORTUNA IMPERATRIX MUNDI

1. O Fortuna
2. Fortune plango vulnere

I. PRIMO VERE (In Springtime)

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

UF DEM ANGER

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

II. IN TABERNA (In the Tavern)

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

III. COUR D'AMOURS (The Court of Love)

15. Amor volat undique
16. Dies, nox et omnia
17. Stetit puella
18. Circa me pectora
19. Si puer cum puella
20. Veni, veni, venias
21. In trutina
22. Tempus est iocundum
23. Dulcissime

BLANZIFLOR ET HELENA

24. Ave formosissima

FORTUNA IMPERATRIX MUNDI

25. O Fortuna

This concert is funded, in part, through generous gifts from Mellon Bank,
the Music Center Unified Fund,
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A M E R I C A ' S P R E M I E R C H O R U S

PROGRAM NOTES

By Richard H. Trame, S.J., Ph.D.
(1921–1998)

Les Chansons des Roses

Les Chansons des Roses has become one of the most performed choral cycles in the world since its Oregon premiere in 1993 and subsequent performance at the World Choral Festival in Vancouver, B.C. The entire cycle has become a staple in the repertoire of the professional and finer university choruses, and the final movement, *Dirait-on*, set as a *chanson populaire* by Mr. Lauridsen, is widely performed in a variety of arrangements made by the composer. *Les Chansons des Roses* was recently featured in concerts by the Robert Shaw Chamber Singers in Atlanta and the Dessoff Choirs at Merkin Hall in New York, where John Shepard, curator of rare books and manuscripts in the Music Division of The New York Public Library for the Performing Arts, provided the following notes about Rilke and the choral cycle:

Rainer Maria Rilke (1875–1926) is commonly regarded as one of the greatest German poets of the twentieth century. His poetry and prose have a wide international following today, both in their original language and in translation. Rilke's career path may partly explain his worldwide appeal, for he formed a European, rather than German, cultural outlook early on. At age 24, he began a restless wandering throughout Europe and Russia, sometimes returning to Germany. On one of these returns Rilke joined an artists' colony near Bremen and, inspired by the painters there, became obsessed with the visual arts. In 1901 he married the sculptor Clara Westhoff, a former student of Auguste Rodin, and the next year received a commission from a German publisher to write a book about Rodin. In 1902, he traveled to Paris (his primary residence through 1914) and began a close association with Rodin. While an artistic (in the broadest sense) apprentice of Rodin, Rilke developed a new lyric style, manifested in the so-called "object poem" — an attempt to capture in words the sculptural essence of a physical object.

Rilke had an aptitude for languages and wrote scores of poems in French, very often as a kind of mental relaxation after the struggles over his long poems. In 1924, after the completion of his German masterpieces the *Duino Elegies* and *Sonnets to Orpheus*, he wrote his wife Clara: "I wrote down for my own pleasure a little volume ... *Quatrains Valaisans* ... and in addition a whole little cycle, *Les Roses*, likewise in French."

It was this little volume, *Les Roses*, that caught the eye of Morten Lauridsen (b. 1943) shortly after he had accepted a commission from the Oregon chamber choir Choral Cross-Ties in 1993. Lauridsen first composed "Dirait-on" as an independent piece for chorus and piano, then added four *a cappella* choruses to other rose poems, occasionally using motives drawn from the long melody in "Dirait-on." *Les Chansons des Roses* form an arch, beginning and ending in the key of D-flat major. Lauridsen's harmonies in these five movements are replete with intervals of a second, yet in the context of the voices these dissonances create a sensuous,

rather than harsh, effect. "En une seule fleur" begins with just such harmonies, as the chorus addresses the rose in *parlando* style. Lauridsen has adapted Rilke's poem for musical purposes by extracting its last line ("But you never did think otherwise") as a refrain after each verse. The second verse ("Tu étais assez riche") blooms as a supple melody (to reappear, transformed, in the last movement) sung by the sopranos with responses by the altos and tenors. A repeat of the first verse returns to the choral *parlando* style.

"Contre qui, rose," described by the composer as "a wistful nocturne," begins with a hushed melody whose hesitant rise culminates in the sopranos' dramatic leap of a ninth at the words "vous a-t-elle forcée." Soaring melody and choral mass, rather than volume, create the climax on the words "au contraire." In "De ton rêve trop plein," sopranos and tenors simultaneously sing a lively melody and its strict inversion, creating an ambiguous tonality (C-sharp major or C-sharp minor?). Lauridsen heightens Rilke's bittersweet mood by halting the motion before the choir sings the poem's second and third lines ("flower...wet as one who weeps") very slowly, almost as a sudden misgiving. These contrasting characters alternate until a contrapuntal climax arrives, with melody and inversion overlapping in both augmented (fast) and diminished (slow) versions.

The melody of "La rose complète" is yet another that will reappear transformed in the fifth movement. It dwells on undulating major seconds before climbing — first hesitantly, then deliberately — to complete a beautiful arch. Its penultimate rise, on "toute la vie," is underscored by a sudden harmonic modulation. After yet another ecstatic outburst, the melody returns to its opening register, and the choir's cadence is a segue into the piano accompaniment which introduces "Dirait-on." This melody, which Lauridsen has called a *chanson populaire*, grows from a transformation of the melody of "La rose complète." The refrain "dirait-on" ("so they say"), refers melodically back to the second verse of the first movement, and liberated from harmonic duties by the piano, the entire choir is allowed to sing it in unison.

Carmina Burana

Carl Orff (1895–1982) emphasized his already-developed philosophy of musical composition by selecting 25 piquant secular poems from a 13th century manuscript (found in 1803 in the German Benedictine Abbey of Beuron) for his *Carmina Burana* (Songs of Beuron). Until 1936, Orff had composed several works under the strong, late romantic influence of Richard Strauss, Arnold Schoenberg and Alexander Scriabin. Most of these works Orff later destroyed or repudiated. In 1937, after its first performance in Frankfurt, Orff firmly asserted that *Carmina Burana* "begins my complete works." Orff rejected high-blown Romanticism with its harmonic vagaries and thematic principles derived from Wagner's music drama. He broke with this tradition because of his concern for the growing estrangement between music and the listening public. With this frame of mind, he ostensibly returned to the principles of Monteverdian opera, and grew in artistic kinship with Stravinsky and Hindemith. Using Stravinsky's *The Wedding* and *Oedipus Rex* as models for *Carmina*

Burana, Orff described the work in its subtitle (translated from the Latin): "Secular songs to be sung by singers and choruses accompanied by instruments and magical tableau."

Orff provided specific stage directions for the visual setting of *Carmina Burana*, but the music's primitive power and attractiveness have caused it to be heard more often in concert than in its proper quasi-operatic setting. The 25 exuberant poems selected provided the grist for Orff to demonstrate his new-found style. The poems are written in a straightforward rhythmic and rhymed manner utilizing vulgar Latin, medieval French and German. The style has been succinctly summarized by musicologist David Eagle. He observes that the cantata has a direct and immediate appeal because of its basic simplicity and its primitive rhythmic drive. Harmony is reduced to unisons, octaves, thirds and fifths. There is no polyphony or counterpoint. Melodic figurations are repeated obsessively and hypnotically. "Since melody and harmony are relatively unimportant, we often find," observes Eagle, "entire sections based on a simple harmony. The rhythmic ostinato is the thing, but rhythms are kept simple with each pattern being repeated until it is exhausted, or another pattern begins. Elements of 19th century popular songs are mixed with quasi-Gregorian chants, secular medieval song and dance in an eclectic hodgepodge."

The sections of *Carmina Burana* are framed between a prologue and epilogue, both of which are entitled "Fortune, Empress of the World." The three main sections are called "In the Springtime," "In the Tavern" and "In the Court of Love." Soloists, children's choir, large and small mixed chorus and men's chorus are accompanied by a complex orchestra,

the orchestra providing the most novel musical interest. Not only is the instrumentation distinctive, with its featured wind and percussive instruments, but the instrumentation is also extraordinary in clearly profiling the individual tone colors of the various instruments.

The prominent German commentator Karl Schumann provides an excellent summary overview of the more philosophical aspects of Orff's achievement. "Evocative melody, unambiguous rhythms, and primitive pictures in sound are the basic features of these profane songs; the tendency is toward universality and objectivity. No individual destiny is touched upon — there is no *dramatis personae* in the moral sense of the term. Instead, primeval forces are invoked, such as the ever-turning wheel of fortune, the revivifying effect of love and those elements in man which prompt him to enjoy earthy, all too-earthy pleasure. The principle figure is man as a natural being delivered over to forces stronger than himself. This universality of intention corresponds to Orff's concept of his 'synthesis of arts (*gesamtkunstwerk*),' a unified combination of movement, song, dance, sound and magical enchantment."

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Because of organizations like Mellon, the Los Angeles Master Chorale is able to perform high quality concerts and sustain education and outreach programs.

A year ago, Mellon established a West Coast headquarters at the Mellon Bank Center, just south of The Music Center, to provide financial solutions for the bank's customers through its other partners, including The Dreyfus Corporation and The Boston Company.

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Concert and Gala Sponsored by

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LES CHANSONS DES ROSES

En une seule fleur

*C'est pourtant nous qui t'avons proposé
de remplir ton calice.
Enchantée de cet artifice,
ton abondance l'avait osé.*

*Tu étais assez riche, pour devenir
cent
fois toi-même en une seule fleur;*

*c'est l'état de celui qui aime...
Mais tu n'as pas pensé ailleurs.*

Contre qui, rose

*Contre qui, rose,
avez-vous adopté
ces épines?
Votre joie trop fine
vous a-t-elle forcée
de devenir cette chose
armée?*

*Mais de qui vous protège
cette arme exagérée
Combien d'ennemis vous ai-je
enlevés
qui ne la craignaient point?
Au contraire, d'été en automne,
vous blessez les soins qu'on vous donne.*

De ton rêve trop plein

*De ton rêve trop plein,
fleur en dedans nombreuse,
mouillée comme une pleureuse,
tu te penches sur le matin.*

*Tes douces forces qui dorment,
dans un désir incertain,
développent ces tendres formes
entre joues et seins.*

La rose complète

*J'ai une telle conscience de ton
être, rose completé,
que mon consentement te confond
avec mon coeur en fête.*

*Je te respire comme si tu étais,
rose, toute la vie,
et je me sens l'ami parfait
d'une telle amie.*

Dirait-on

*Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;*

*se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.*

Rainer Maria Rilke, From *Les Roses*
translated from the French by Barbara and Erica Muhl

It is we, perhaps, who proposed
that you replenish your bloom.
Enchanted by this charade
your abundance dared.

You were rich enough to fulfill
yourself a hundred times over
in a single flower;

such is the state of one who loves...
But you never did think otherwise.

Against whom, rose,
have you assumed
these thorns?
Is it your too fragile joy
that forced you
to become this
armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted
from you
who did not fear it at all?
On the contrary, from summer
to autumn,
you wound the affection that is
given you.

Overflowing with your dream,
flower filled with flowers,
wet as one who weeps,
you bow to the morning.

Your sweet powers which are sleeping
in misty desire,
unfold these tender forms
joining cheeks and breasts.

I have such awareness of your
being, perfect rose,
that my will unites you
with my heart in celebration.

I breathe you in, rose, as if you were
all of life,
and I feel the perfect friend
of a perfect friend.

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

**FORTUNA IMPERATRIX
MUNDI**

Chorus

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!

Chorus

Fortune plango vulnera
stillantibus oculis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plenius sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quisquid enim florui

felix et beatus,
nunc a summo corru
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

Small Chorus

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

**FORTUNE, EMPRESS OF
THE WORLD**

Chorus

O Fortune,
like the moon
changeable in state,
ever waxing
or waning;
detestable life
now hard
then watching over
the mind's keenness at
gambling, poverty,
power,
it melts like ice.

Fate, monstrous
and empty,
you whirling wheel,
if you are evil
health is vain—
it can ever be dissolved;
shadowed
and veiled
you attack me too;
now through gambling
my bare back
I subject to your villainy.

Fate of health
and strength
is now against me,
is provided
and weakened
in constant slavery;
at this hour
without delay
let all pluck the string;
for the way in which fate
crushes the strong man,
let all lament with me!

Chorus

I lament the wounds of
fortune, with tearful eyes,
because her gifts to me
she rebelliously takes away.
Truly it is written
that the head may be hairy
but often it is followed by
a season of baldness.

On the throne of Fortune
I once sat exalted,
with prosperity's various
flowers I was crowned;
but however much I
flourished
happy and blessed,
now I have tumbled from the
top, robbed of glory.

Fortune's wheel spins;
I descend, threatened,
another is lifted to the
heights; too exalted
the king sits at the top—
let him beware ruin!
For beneath the wheel we
read that Hecuba is queen.

IN SPRINGTIME

Small Chorus

The smiling face of spring
is set before the world; the
keenness of winter
is now chased away defeated;
in colorful apparel
Flora reigns, in the
sweet-sound of the woods
she is celebrated in song.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore,
certatim pro bravo
curramus in amore.

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

Baritone

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

Rerum tanta novitas
in solemnitate
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.

Chorus

Ecce gratum
et optatum
ver reducit gaudia,
purpuratum,
flore pratum,
sol serenat omnia.
Iam iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia. Ah.

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 mele dulcedinis,
qui conantur,
ut utantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis. Ah.

UF DEM ANGER

Orchestra (Tanz)

Chorus

Floret silva nobilis
floribus et foliis.

Lying in Flora's lap
Phoebus anew
laughs; with colored
flowers he is now wreathed.
Zephyrus breathes the
fragrance of their nectar.
To complete for the prize
of love let us hasten.

Striking up in song
sweet Philomel;
with colored flowers laugh
the cheerful meadows now;
a flock of birds flits
through the pleasant woods,
a chorus of maidens now
produces delights in
thousands.
Baritone

The sun, clear and fine
tempers all things;
again April discloses her
face to the world;
to love hastens
the master's heart,
and over happy folk rules
the boyish god.

So much newness
in this festival of spring,
and spring's power
orders us to rejoice;
it offers well-known ways,
and in your springtime
it is faithful and good
to keep your lover.

Love me faithfully,
mark my fidelity:
with all my heart
and with all my mind
I am with you
even when I am far away.
Whoever loves like that
is revolved on the wheel.

Chorus

Behold, pleasant
and longed-for
spring brings delight back;
wearing purple,
the meadow blooms,
the sun clears up everything.
Now let the sadness be gone!
Summer returns,
now withdraws
the harshness of winter.

Now melts
and vanishes
hail, snow and the rest;
winter flees,
and now sucks
spring at summer's breasts;
sad is the heart of him,
who neither enjoys life
nor frolics
under the hand of summer.

They glory
and rejoice
in the honey of sweetness,
who strive
to use
Cupid's prize;
let us, at Venus's command,
glory
and rejoice
to be Paris's equals.

ON THE GREEN

Orchestra (Dance)

Chorus

The noble forest blooms
with flowers and leaves.

Semichorus

*Ubi est antiquus
meus amicus? Ah.
Hinc equitavit,
eia, quis me amabit?*

Chorus

*Floret silva undique,
nah mime gesellen ist mir we.*

Semichorus

*Gruonet der walt allenthalben,
wa ist min geselle also lange?
Ah.
Der ist geriten hinnen,
owi, wer soll mich minnen?
Ah.*

Semichorus

*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
schauwen.
Seht mich an, jungen man!
lat mich iu gevallen!*

*Wol dir, Werlt, daz du bist
also freudenriche!
Ich will dir sin undertan
durch din liebe immer
sicherliche.
Seht mich an,
lungen man!
lat mich iu gevallen!*

REIE**Chorus**

*Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
alle disen sumer gan! Ah.*

Semichorus

*Chume, chum. geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum. geselle min.
Suzer roservarwer munt.
chum un mache mich gesunt,
chum un mache mich gesunt,
suzer roservarwer munt.*

Chorus

*Swaz hie gat umbe.
daz sint alles megede,
die wellent an man
allen disen sumer gan! Ah.
Sla!*

Chorus

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

Semichorus

Where is my old
lover?
He has ridden hence,
alas, who will love me?

Chorus

The forest blooms
everywhere, I long for my
lover.
Semichorus

If the wood is everywhere
green, why is my lover so
long?
He has ridden away from
here; alas, who will love me?

Semichorus

Hawker, give me the color
to redden my cheeks
So that I may catch the
young men, thanks to you,
for love-making.
Look at me,
young men!
Let me please you!

Make love, good men,
lovable women!
Love gives you high courage,
and lets you stand in high
honor.
Look at me, young men!
Let me please you!

Welcome, world, that is
so full of joys!
I will be your subject,
always secure in your
love.
Look at me,
young men!
Let me please you!

ROUND DANCE**Chorus**

Here they go round,
they who are all maidens,
they want a man
all this summer long!

Semichorus

Come, come my mistress,
I implore you sore,
I implore you sore,
come, come my mistress.
Sweet, rosy mouth,
come and make me well,
come and make me well,
sweet, rosy mouth.

Chorus

Here they go round,
they who are all maidens,
they want a man
all this summer long!

Chorus

If all the world were mine
from the sea to the Rhine,

I would starve myself of it
so that the queen of
England
might lie in my arms.

IN TABERNA**Baritone**

*Estuans interius
ira vehementi
in amaritudine
loquor me-e menti;
factus de materia,
cinis elementi,
similis sum folio
de quo ludunt venti.*

*Cum sit enim proprium
viro sapienti
supra petra 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;
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,
implicor et vitiiis
immemor virtutis
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.*

CIGNUS USTUS CANTAT.**Tenor**

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

Male Chorus

*Miser, miser!
modo niger
et ustus fortiter!*

Tenor

*Girat, regirat garcifer,
me rogus urit fortiter,
propinat me nunc dapifer.*

Male Chorus

*Miser, miser!
modo niger
et ustus fortiter!*

Tenor

*Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video.*

Male Chorus

*Miser, miser!
modo niger
et ustus fortiter!*

IN THE TAVERN**Baritone**

Burning inside
with violent anger,
in my bitterness
I speak to my own mind:
made of matter,
ash of the elements,
I am like a leaf
that the winds play with.

For, since it is right
that a wise man
builds upon rock
his foundation stone,
I am a fool, like
a gliding river,
which never keeps
to the same course.

I am borne like
a ship without a helmsman,
as, through the ways of the
air, a bird is carried aimlessly;
fettors do not hold me.
A key does not hold me:
I seek those like myself
and I join up with the
wicked.

The heaviness of my heart
seems a weighty matter;
sporting is lovely, and
sweeter than honeycombs;
whatever Venus commands,
is delightful labor,
and she never dwells in
hearts
that are idle.

On a broad path I walk
like any youth,
and I am bound up in vice,
unmindful of virtue,
greedy for pleasure
more than for health,
dead in soul,
I take care of my skin.

**THE ROASTED SWAN
SINGS****Tenor**

Once I dwelt on the lakes,
once I appeared beautiful,
when I was a swan.

Male Chorus

Wretched, wretched!
Now black
and roasted vigorously!

Tenor

The spit turns and turns my
funeral pyre burns me
vigorously; now the server
prepares me.
Male Chorus

Wretched, wretched!
Now black
and roasted vigorously!

Tenor

Now I lie on the salver,
and I cannot fly;
I see gnashing teeth.

Male Chorus

Wretched, wretched!
Now black
and roasted vigorously!

Baritone

*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:*

**Baritone and
Male Chorus**

*Wafna! Wafna!
quid fecisti sors turpissima?
Nostrae vite gaudia
abstulisti omnia!*

Male Chorus

*In taberna quando sumus,
non curamus quid sit humus,
sed ad iudum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si 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
viviis,
quater pro Christianis
cunctis,
quinque pro fidelibus
defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.*

*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 clericus,

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,

Baritone

I am the Abbot of Cucany,
and my deliberation is
among drinkers,
and my desire is to be in the
school of Decius,
and whoever seeks me early
in the tavern,
by evening he will go out
naked,
and thus stripped of
his clothes will cry:

**Baritone and
Male Chorus**

*Wafna, wafna!
Vilest fate, what have you
done? The joys of my life,
you have stolen them all
away!*

Male Chorus

When we are in the tavern,
we do not mind what the
grave may be, but we rush to
the gambling at which we
always sweat. What happens
in the tavern, where money is
the server, you had better
ask here; if I tell you, then
listen.

Some gamble, some drink,
some enjoy life
indiscriminately.
But those of us who stay to
gamble, some are stripped,
others are clothed,
and others dressed with
money-bags.
There nobody fears death,
but they draw lots for
Bacchus.

First for the buyer of the
wine from which the
libertines drink;
once more they drink for
prisoners, then they drink
three times for the living,
four times for all Christians,
five times for the raitaru
departed, six times for the
boastful sisters, seven times
for the forest soldiers.

Eight times for errant
brothers, nine times for
monks dispersed,
ten times for sailors,
eleven times for quarrellers,
twelve times for penitents,
thirteen times for travellers,
for the Pope the same as for
the king, everyone drinks
without license.

The mistress drinks,
the master drinks,
the soldier drinks,
the cleric drinks,
this man drinks,
that woman drinks,
the servant drinks with the
serving maid,
the active man drinks,
the lazy man drinks,
the white man drinks,
the black man drinks,
the regular drinks,
the wanderer drinks,
the tyro drinks,
the wise man drinks,
The poor man drinks,
and the invalid,
the exile drinks,
and unknown man,
the boy drinks,
the greybeard man drinks,
the leader drinks, and the
deacon,
the sister drinks
the brother drinks,
the old woman drinks,
the mother drinks,

bibit iste, bibit ille,

bibunt centum, bibunt mille.

*Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.*

*Quamvis bibant mente leta,
sic nos rodunt omnes
gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non
scribantur.*

III. COUR D'MOURS**Children**

*Amor volat undique,
captus est libidine.
Juvenes, iuvenecule
coniunguntur merito.*

Soprano

*Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:*

Children

fit res amarissima.

Baritone

*Dies, nax et omnia
michi sunt contraria,
virginum colloquiam
me fay planszer,
oy suvenz suspirer,
plu me fay temer.*

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

*Tua pulchra facies,
me fay planszer milies,
pectus habet glacies.
A remender,
statim vivus fierem
per un baser.*

Soprano

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

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

Baritone and Chorus

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

*Manda liet,
manda liet,
min geselle
chumet niet.*

*Tui lucent oculi
sicut solis radii,
sicut spendor fulguris
luce donans tenebris.*

*Manda liet,
manda liet,
min geselle
chumet niet.*

this woman drinks,
that man drinks,
a hundred drink, a thousand
drink.

Six hundred coins are too
few to last where
immoderately and without
limit are all drinking.
However much they drink
with merry hearts,
so people disparage us all,
and so we shall be destitute.
Let those who disparage us
be confounded, and not be
accounted with the just.

COURT OF LOVE**Children**

Love flies everywhere,
seized by desire.
Young men, young girls,
are rightly coupled together.

Soprano

The girl without a lover
lacks all pleasure;
deepest night holds
her innermost
heart in custody:

Children

Such a thing is most bitter.

Baritone

Day, night, and all things
are against me,
the chatter of maidens
makes me weep, and alas
often makes me sigh,
and it even makes me fear.

O friends, go on playing,
you who know, tell me,
spare me in my sadness;
great is sorrow, nevertheless
advise me,
through your honor.

Your beautiful face
makes me weep a
thousandfold,
your breast has ice.
To cure me, I would at once
be made alive by a kiss.

Soprano

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

A girl stood
like a rosebud;
her face was radiant,
her mouth bloomed.
Eia.

Baritone and Chorus

Around my heart
many are the sighs
for your beauty,
which wounds me pitifully.

Manda liet,
manda liet,
my lover
does not come.

Your eyes shine
like the rays of the sun,
as the splendor of lightning
that gives light to the
darkness.
Manda liet,
manda liet,
my lover
does not come.

*Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reterassent vincula.*

*Manda liet,
manda liet,
min geselle
chumet niet.*

Male Chorus

*Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.*

Double Chorus

*Veni, veni, venias,
ne me mori facias,
hyrca, hyrca, nazaza,
trillirivos...*

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

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

Soprano

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

Chorus

*Tempus est iocundum,
o virgines,
modo con gaudete
vos iuvenes.*

Baritone

*O, o, o,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

Women

*Mea me confortat
promissio,
mea me deportat
negatio.*

Soprano and Children

*O, o, o,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

Men

*Tempore brumali
vir patiens,
animo vernali
lasciviens.*

Baritone

*O, o, o,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

May God will, may the gods
will what I have proposed in
my mind: that her virginal
bonds I may unchain.

Manda liet,
manda liet,
my lover
does not come.

Male Chorus

If a boy with a girl
tarries in a little room,
happy is their mating.
Love wells up,
and from between them both
restraint is banished far
away, an indescribable
pleasure begins in their
limbs, their arms, their lips.

Double Chorus

Come, come, do come,
do not make me die,
hyrca, hyrca, nazaza,
trillirivos...

Your beautiful face,
the look of your eyes,
the tresses of your hair,
o what a glorious creature!

Redder than the rose,
whiter than the lily,
more beautiful than anything.
I glory in you always!

Soprano

In the uncertain balance of
my mind opposite courses
waver, wanton love and
chastity.
But I choose what I see,
I give my neck to the yolk;
to so sweet a yoke I submit.

Chorus

This is joyful time,
o maidens;
now rejoice together,
you young men.

Baritone

Oh, oh, oh,
I bloom all over,
now for love of a girl
I burn all over;
it is a new, a new love
for which I die.

Women

Promising
makes me alright,
refusing
makes me cast down.

Soprano and Children

Oh, oh, oh,
I bloom all over,
now for love of a girl
I burn all over;
it is a new, a new love
for which I die.

Men

In winter time
man is patient,
in the breezes of spring
he is desirous.

Baritone

Oh, oh, oh,
I bloom all over,
now for love of a girl
I burn all over;
it is a new, a new love
for which I die.

Women

*Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.*

Sopranos and Children

*O, o, o,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

Chorus

*Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.*

**Baritone, Children
and Chorus**

*O, o, o,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.*

Soprano

*Dulcissime,
totam tibi subdo me!*

BLANZIFLOR ET HELENA

Chorus

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

**FORTUNA IMPERATRIX
MUNDI**

Chorus

*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 effectus
eius defectus
semper in angaria;
hac in hora
sine mora
corde pulsum tangite;
quod per sortem
stemit fortem,
mecum omnes plangite!*

Women

My virginity
teases me,
my innocence
pushes me away.

Soprano and Children

Oh, oh, oh,
I bloom all over,
now for love of a girl
I burn all over;
it is a new, a new love
for which I die.

Chorus

Come, my mistress,
with joy, come come, my
beautiful one,
now I am dying.

**Baritone, Children
and Chorus**

Oh, oh, oh,
I bloom all over,
now for love of a girl
I burn all over;
it is a new, a new love
for which I die.

Soprano

My sweetest one,
I give myself to you totally!

**BLANCHEFLEUR and
HELEN
Chorus**

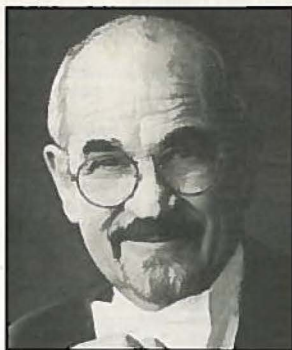
Hail, most beautiful one,
precious jewel,
hail, pride of maidens,
glorious maiden,
hail, light of the world,
hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

**FORTUNE, EMPRESS OF
THE WORLD**

Chorus

O Fortune,
like the moon
changeable in state,
ever waxing
or waning;
detestable life
how hard
then watching over
the mind's keenness at
gambling,
poverty, power,
it melts like ice.
Fate, monstrous
and empty,
you whirling wheel,
if you are evil
health is vain -
it can ever be dissolved;
shadowed
and veiled
you attack me too;
now through gambling
my bare back
I subject to your villainy.
Fate of health
and strength
is now against me,
is provided
and weakened
in constant slavery;
at this hour
without delay
let all pluck the string;
for the way in which fate
crushes the strong man,
let all lament with me!

PROFILES



PAUL SALAMUNOVICH

Paul Salamunovich was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Chorale dates from its founding. A Los Angeles native, he was a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949, eventually becoming the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977. An esteemed music educator, Salamunovich began his teaching career at Mount St. Mary's College in 1957, while still a student himself. He also joined the faculty of Loyola University in 1964 on a part-time basis, becoming a full-time member in 1973, upon leaving Mount St. Mary's. He remained on the faculty, of what is now Loyola Marymount University, for 27 years, becoming a Full Professor in 1980. He has also served as Conductor in Residence at both the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in Rome. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles, and was the recipient of the first Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. In the summer of 1994 he was named Honoree of the Hollywood Bowl Patronesses Committee, and, in May of 1995, was presented with a Distinguished Artists Award by Club 100 of The Music Center of Los Angeles County along with Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein. Throughout his career Maestro Salamunovich has guest conducted more than 700 choral concerts throughout North America, the Caribbean, Europe, Australia and the Far East. He has also conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *My Best Friend's Wedding*, *Air Force One* and *Devil's Advocate*. In addition to his work with the Master Chorale, Maestro Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. The St. Charles choir has been privileged to sing for Pope John Paul II on three occasions, the most recent

being 1988 when they performed the Vaughan Williams Mass in G minor in St. Peter's Square on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world, with more than 150,000 people in attendance. In 1969, Paul Salamunovich was honored by the Vatican with the citation "Knight Commander in the Order of St. Gregory" for his outstanding contributions in the field of sacred music. Recently, Mr. Salamunovich was presented with the "Peter the Great" medal for his dedication to the preservation and performance of Russian Choral music. This honor was given by the Los Angeles-St. Petersburg Sister City Committee on the occasion of the performance of Rachmaninoff's *All-Night Vigil* on February 28, 1998.

LOS ANGELES MASTER CHORALE

The award-winning Los Angeles Master Chorale — America's Premier Chorus — is in its 34th season and its 7th season under Maestro Salamunovich. The 120-voice Chorale has been acclaimed by conductor Simon Rattle as "one of the finest choruses in the world, without any doubt." Lauded for a "commitment to adventure-some programming," the Master Chorale and Salamunovich were awarded the top national prize in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States. Founded by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion when The Music Center opened its doors in 1964 and continues to present an annual concert series with its Sinfonia Orchestra. Notable guest conductors have included Robert Shaw, Helmuth Rilling, the late Margaret Hillis, Dennis Keene, Jon Washburn, Robert Page, and Paul Hill. The Master Chorale serves as the chorus for the Los Angeles Philharmonic and the Hollywood Bowl Orchestras, appearing in concerts and recordings with such notable conductors as Esa-Pekka Salonen, John Mauceri, Zubin Mehta, Giulini, Previn, Norrington, Sanderling, Kunzel, Rattle, Tilson Thomas, Boulez, Järvi, Gergiev, Kaplan, Sinopoli, McGegan, and Swarzewski among others. It also served as the opera chorus for the Los Angeles Opera Company during its first ten years at The Music Center. In recent years the Chorale has presented other choirs as guests in its seasons including Chanticleer, the Albert McNeil Jubilee Singers, Eric Ericson Chamber Choir, the American Boy Choir and Seoul Lady Singers from Korea. The Chorale's extensive education and outreach programs annually serve more than 23,000 students throughout Southern California.

Amphitheater in summer 1997, and in their 1996–97 tour presentation of Richard Einhorn's opera/oratorio *Voices of Light*. Other recent engagements include the soprano solos in *Carmina Burana* and *Bachianas Brasileiras #5* with the Ventura Symphony, the Mozart *Requiem* with the Santa Barbara Symphony, the *Messiah* with the Virginia Symphony, *Belshazzar* with the Long Beach Bach Festival, and the Brahms and Fauré *Requiems* at All Saints' Church in Beverly Hills. She has appeared with the Los Angeles Opera and many other opera companies, including Rome Opera, Innsbruck Opera, Minnesota Opera, San Francisco Opera, Central City Opera, Chautauqua Opera, the Colorado Opera Festival, and Pacific Repertory Opera. Her principal roles include Susanna in *Le Nozze di Figaro*, Blondchen in *Die Entführung aus dem Serail*, Zerbinetta in *Ariadne auf Naxos*, Norina in *Don Pasquale*, Adina in *L'elisir d'amore*, Madame Goldentrill in *Impresario*, and Belinda in *Dido and Aeneas*. Ms. King lives in Los Angeles with her husband and two daughters.



ALEJANDRO GARRI, Male Alto, is gaining wide recognition through his concerts in South America, Europe, Asia and the United States. Representative of a new wave of operatic countertenors, the Chilean-Italian Garri has studied with vocal pedagogues Carlos Beltrami at the Teatro Municipal de

Santiago in Chile, Yufuku Kitasato in Japan, and Andrej Kurcharsky at the Richard Strauss Konservatorium in Munich. The recipient of numerous awards, he was a recent finalist at the Metropolitan Opera Western Regional Auditions. Mr. Garri has given solo recitals throughout four continents with repertoire ranging from early Baroque to modern. A versatile artist, he has performed for Pope John Paul II and as soloist with the Mormon Tabernacle Choir. His other recent engagements include Handel's *Dixit Dominus*, Bach's *Magnificat*, Hasse's *Miserere* at Holy Family Cathedral, and the role of David in Handel's *Saul* in Florida. Currently in the process of editing a new series of piano/vocal anthologies of Baroque, Classical and Romantic arias and vocal chamber music, he has also published *Six Settings of Alleluja, Amen* by Handel and *60 Arias for Contralto* by various composers. Mr. Garri teaches voice privately in Los Angeles.



KEVIN MCMILLAN, Baritone, is one of the most sought after concert Baritones of his generation. A native of Canada, he studied at the Britten-Pears School in England, and did graduate work at the Juilliard School in New York. Praised by critics for his *elegant voice* and *singularly remarkable interpretive skills*,

he received a 1992 Grammy Award for his performance of *Carmina Burana* with the San Francisco Symphony in 1992. His engagements over the past few years include appearances with virtually every major North American orchestra, under the direction of such renowned conductors as Masur, Blomstedt, Boulez, Davis, Järvi, Shaw, Dutoit and others. His stature is also growing in Europe where he has made recent auspicious debuts in Berlin, Munich, Leipzig, Hamburg, Madrid and Cologne. Mr. McMillan's first love has always been the solo recital. He has been described as "an outstanding Schubertian," whose "young voice of glowing freshness and beauty is at the service of an intelligent, lively, and distinctive personality." He has debuted with resounding success in both London and New York, and is probably the busiest recitalist in Canada, regularly heard on CBC broadcasts. Most recently he was re-invited to Lyon, France, after a debut there singing *Die Schöne Müllerin* received much critical acclaim, and he returned to Europe for Schubert recitals at three major European festivals. His vocal proficiency and scholarly musicianship also afford him a broad range of styles and periods in orchestral and oratorio repertoire, from Bach's *St. Matthew Passion* and the title role in Monteverdi's *Orfeo* to Mahler's *Lieder eines fahrenden Gesellen* and Penderecki's *St. Luke Passion*. Despite injuries sustained in an accident years ago, Mr. McMillan has pursued a successful operatic career. Among his concert presentations are the roles of Schaunard in Puccini's *La Boheme* and Papageno in Mozart's *Die Zauberflöte*. Heard on recordings on the London/Decca, Dorian, Chandos, Deutsche Harmonia Mundi, and Pro Arte labels, he was nominated for a JUNO Award (the Canadian equivalent of a Grammy) for his latest recording of secular Bach Cantatas with Les Violons du Roy. His London/Decca recording of Nielsen's *Symphony No. 3* with Herbert Blomstedt and the San Francisco Symphony was named "Best Symphonic Recording of the Year" for 1991 by Gramophone Magazine.



Each spring, the Chorale hosts one of the nation's largest high school choir festivals which involves more than 1,300 students from 27 schools and includes a massed-choir concert open to the public at the Dorothy Chandler Pavilion. Founding Music Director Roger Wagner served until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 to 1991, when Salamunovich was appointed Music Director.



ANNE CHESHER TOMLINSON, Artistic Director of Los Angeles Children's Chorus, conducts the Concert Choir, the Intermediate Choir and the Madrigal Ensemble. She is also Children's Chorus Mistress for the Los Angeles Opera and Director of Music Education at Pasadena Presby-

terian Church, where she directs and oversees the children's music program. Ms. Tomlinson holds her Bachelor of Music degree from Oberlin College Conservatory of Music and her Master's Degree in conducting from Northwestern University, where she studied with Margaret Hillis. She has received training in conducting children's choirs under Jean Ashworth Bartle. Ms. Tomlinson is a member of the American Choral Director's Association, the California Conductors' Guild and the Presbyterian Association of Musicians, and served on the first Board of Directors of the Southern California Chapter of The Chorister's Guild. She frequently conducts festivals and presents workshops for conductors of children's choirs.



MORTEN LAURIDSEN, *Composer-in-Residence*, is currently one of America's most widely performed composers. His four choral cycles — the *Mid-Winter Songs* on poems by Robert Graves, *Madrigali: Six "Firesongs"* on Italian Renaissance Poems, *Lux Aeterna* and *Les Chansons des Roses* on poems by Rilke — have

become standard works in the choral literature and are featured regularly by distinguished ensembles such as the Atlanta Symphony Chorus, the Robert Shaw, Dale Warland and Elmer Isler Singers, the San Francisco Symphony Chorus, I Cantori and Dessoff Choirs of New

York, Chicago a cappella, the Pacific Chorale and both the Los Angeles and San Francisco Chamber Singers. Since its 1994 premiere by Maestro Salamunovich and the Los Angeles Master Chorale, Lauridsen's *O magnum mysterium* has had well over a thousand performances throughout the world, including concerts at Westminster Abbey, St. Martins in-the-Fields and a tour of Russia by the Princeton Chamber Singers, and at Carnegie Hall, the Spoleto Festival, U.S.A. and the recent New York Philharmonic's "American Choral Classics" program by the Westminster Choir, conducted by Joseph Flummerfelt. Lauridsen's works are featured regularly on the nationally syndicated radio program, *The First Art*. The *Choral Journal* named his works as among the most outstanding contemporary choral compositions, devoting an extended article to them in a recent issue. Lauridsen's two solo vocal cycles, *A Winter Come* (Moss) and *Cuatro Canciones* (Lorca) have been performed by vocalists including Paul Sperry, Rose Taylor, and Rosa Lamoreaux as well as numerous contemporary music ensembles. His compositions have also been premiered by Tchiakovsky Gold Medalist Nathaniel Rosen, the Pasadena Chamber Orchestra, Canadian Brass trumpeter Ronald Romm, the Viklarbo Chamber Ensemble, and Geneva Gold Medalist Juliana Gondek, among others. A recipient of numerous grants, prizes and commissions — including those from the National Endowment for the Arts, the Board of Governors of the Los Angeles Music Center, Meet the Composer, Chorus America and ASCAP — Mr. Lauridsen is Professor and Chair of the Composition Department at the University of Southern California, where he received the Ramo Award as outstanding School of Music faculty member. A native of the Pacific Northwest, Mr. Lauridsen divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington State.



CAMILLE KING, Soprano, attended the University of California at Santa Barbara and studied voice with Leopold Simoneau at the San Francisco Conservatory and with Judith Raskin at the Manhattan School of Music in New York. Ms. King performs frequently with orchestras in and outside the Los Angeles area. She was featured with the Los Angeles Mozart Orchestra singing Samuel Barber's *Knoxville: Summer of 1915* at the John Anson Ford

LOS ANGELES CHILDREN'S CHORUS
ANNE CHESHER TOMLINSON,
ARTISTIC DIRECTOR

Founded in 1986, the Los Angeles Children's Chorus has an outstanding reputation for the quality of its performances of classical choral repertoire. With 180 choristers in four choirs, under the direction of Anne Tomlinson assisted by Diana Landis, the Chorus performs with many prominent Southern California choruses and orchestras, at its own home concerts, with other children's choruses, and for community organizations. Featured in previous Los Angeles Master Chorale performances of *Carmina Burana*, the Los Angeles Children's Chorus also joined in the Chorale's *Home for the Holidays* concerts in 1996 and 1993. Chorus members have been praised for their participation in a long list of productions with the Los Angeles Opera, including recent performances of *Magic Flute*, *La Boheme*, *Pagliacci*, and *Tosca*. The Chorus was featured with the Los Angeles Philharmonic in their *Symphonies*

for Youth series in December 1997, in *Mahler's Third Symphony* in 1994, and in Mendelssohn's *Midsummer Night's Dream* in 1990. They made their third appearance in the Hollywood Bowl in 1997, and opened the inaugural concert season at the John Anson Ford Amphitheater in 1995. Frequently invited to sing at conventions of choral directors and music educators, they highlighted the 1997 opening concert of the California Music Educators Conference. Touring is an important part of the Chorus' program; they have appeared in such varied venues as the U.S. Air Force Academy Chapel, the Sydney Opera House, St. Peter's Basilica in Rome, and Carnegie Hall. In 1994 they took first place honors in the Princeton Invitational Choir Festival hosted by the American Boychoir and Westminster Choir College. They have also sung at celebrity events, including visits to Los Angeles by the Emperor and Empress of Japan, Britain's Margaret Thatcher, and Israel's Yitzhak Rabin, and appeared on the Grammy Awards Show, the Tonight Show, and in movie sound tracks and commercials. For information about auditions, call (626) 793-4231.



Los Angeles Children's Chorus

LOS ANGELES CHILDREN'S CHORUS

BOYS

- David Abe
- Adam Crocker
- Trevor Davis
- Andrew DeLange
- Scott Goldman
- Karl Gunther
- Gavin Hale
- Derek Kwong
- Theo Lebow
- Greg Luna
- Benno Nelson
- Myles O'Connor
- T. C. Scotton
- Conrad Seibert

- Dominic Thiroux
- Chai-Fu Wang
- Owen Wang

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- Jessica Duwe
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- Chelsea Marshall
- Devon Mcguire
- Stephanie Neely
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- Charys Scotton
- Val Smith
- Alana Stone
- Meg Wagner
- Julia Wells
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LOS ANGELES MASTER CHORALE • PAUL SALAMUNOVICH

We are pleased to announce that the Los Angeles Master Chorale's newly released CD, which includes Composer-in-Residence Morten Lauridsen's *Les Chansons des Roses* from this evening's program, is available for the first time tonight at the Tower Records table in the lobby.

CHORALE

SOPRANO

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Vicky Brown
Renée Burkett Shulgold
*Pamela Chapin
Robyn Frey
Mirra Gasparri
Laura Grimm
Pamela Hall
Rose Harris
Kristin Hightower
*Saundra Hall Hill
*Marie Hodgson
*Janet Hook
Gina Howell
Carol Juhas
*Hyun Joo Kim
Pamela Lefko
Emily Lin
*Virenia Lind
Marnie Mosiman
Frances Pampeyan
*Marti Pia
Carmen Rosendahl
*Christine Sorenson
*Sarona Sowa
Duanna Ulyate
Inyong Um
Irina Varamesova

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Frederique Ward

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*Nicole Baker
Helen Birch
Sarah Bloxham
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*Aleta Braxton
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*Christian Marcoe
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Mike Reynolds
*George Sterne

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Andrew Black
*Jim Drollinger
Albert Eddy
Jim Ellfeldt
*Michael Freed
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Nicole Bush
Harold Dicterow
Rhonni Hallman
Sharon Harman
Leslie Katz
Jayme Miller
Susan Rishik
Ernest Salem
Flo Titmus
Jennifer Walton
Margaret Wooten

Jody Rubén
Yvonne Creanga
Stacey Phillipone
Jane Levy
Renita Koven
Shawn Mann
Dori Sippel

CELLO

John Walz, *Principal*
Delores Bing
Nadine Hall
Roger Lebow
Lisa Pribanic
Nancy Yamagata

VIOLIN II

Steve Scharf, *Principal*
Juliann French
Jeff Gauthier
Cynthia Moussas
Chris Reutinger
Ruth Siegel
Linda Stone
Jean Sudbury
Pamela Tompkins
Dynel Weber

BASS

Donald Ferrone, *Principal*
Connie Deeter
Peter Doubrovsky
David Parmeter

HORN

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Daniel Kelley
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Nathan Campbell

VIOLA

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