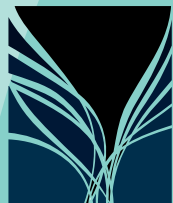


CELEBRATING **50** YEARS OF BLOCKBUSTERS

WALT DISNEY CONCERT HALL
NOVEMBER 2013



LOS ANGELES
MASTER
CHORALE



CARMINA BURANA

performances
MAGAZINE

Photo: Lee Salem

LOS ANGELES MASTER CHORALE

Grant Gershon, *The Kiki & David Gindler Music Director*



Carmina Burana

Saturday, November 2, 2013 at 2 pm

Sunday, November 3, 2013 at 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Los Angeles Children's Chorus

Anne Tomlinson, artistic director

Stacey Tappan, soprano

Timothy Gonzales, tenor

José Adán Pérez, baritone

Te Deum

Giuseppe Verdi

(1813-1901)

— 15 MINUTE INTERMISSION —

Carmina Burana

Fortuna Imperatrix Mundi

I. Primo Vere

Uf Dem Anger

II. In Taberna

III. Cour d'Amours

Blanziflor et Helena

Fortuna Imperatrix Mundi

Carl Orff

(1895-1982)



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Photo: David Johnston

By Thomas May

CREATOR AND CREATION: A Feast of Music Sacred and Secular

After beginning the current season with a celebration of its own half-century, the Master Chorale likewise pays tribute to the major composer anniversaries of Giuseppe Verdi and Benjamin Britten in this fall's programming. By happy coincidence, the Italian master's 200th birthday occurred less than a month ago (October 10). His late-period setting of the *Te Deum* makes an especially fitting choice to remember Verdi on several levels.

This music held special personal significance: Verdian lore has it that the composer even asked to have the score placed in his coffin and buried with him. The *Te Deum* also forms an ideal complement to his Requiem, which the Chorale, prepared by Grant Gershon, performed this past August under Gustavo Dudamel at the Hollywood Bowl. Even more, within its relatively compact span, the *Te Deum* presents a compendium of Verdi's mature artistry — and, as the work of a man in his 80s, an affirmation of the creative spirit that remained incandescent at the very end of his long career.

The text of the *Te Deum* dates far back and is traditionally associated with the baptism of St. Augustine by St. Ambrose in the 4th century (hence its alternate name as "the Ambrosian hymn"). Blending elements of the Credo with a visionary call to praise the Creator, the *Te Deum* became historically linked to grand state occasions and ceremonies and is shared by the Anglican Church and some Lutherans as well. Earlier in the 19th century Berlioz composed an impressive setting of the prayer, while Bruckner had just written his glorious *Te Deum* in the mid-1880s, a decade before Verdi. As far as Verdi was concerned, however, this text posed particular challenges that had been satisfactorily solved neither by the old masters nor by his contemporaries. "I know several of the old *Te Deums* and I've heard a few modern ones and I've never been convinced by the way this canticle has been interpreted — quite apart

from the value of the music," the composer wrote to an archivist in Padua while researching an 18th-century setting. "It is usually sung during grand, solemn, and noisy ceremonies for a victory or a coronation, etc... But toward the middle the tone and color change...and [it] ends with a prayer...which is moving, melancholy, and sad, even to the point of terror."

Verdi's solution is to reference numerous musical tangents, while at the same time achieving a remarkable sense of integration of the whole. Most of the musical fabric is woven from variants on the opening plainchant melody given by male voices. "Verdi never wrote a more thematically organized work than this," observes Julian Budden, the great authority on all matters Verdian. This anniversary year has, alas, sparked a number of silly and meaningless "Verdi versus Wagner" debates. (The Beatles versus the Rolling Stones makes more sense.) But works like the Requiem and *Te Deum* only emphasize the uniqueness of Verdi's own approach to the burden and significance of music history. Another oft-repeated claim — that his sacred music is just opera "dressed up" in clerical garb — is a canard to the extent that it implies (as this is usually intended) that Verdi's music is motivated merely by a search for "effects" as opposed to his authentic response to the big questions taken on by the prayer.

That said, his instinct for musical dramaturgy here is impeccable. Each element unfolds with tremendous economy as well, making the *Te Deum* a rich, dense score fraught with meaning. After the opening chant and the call-and-response by the tenors and basses from both choruses — all sotto voce — Verdi introduces the full double chorus and orchestra in a blaze of E-flat major on "Sanctus." This outburst is elaborated before coming to rest on a new harmonic vista that echoes Beethoven's setting of a similar moment of epiphany in the choral finale of the Ninth Symphony. And then...a retreat into choral pianissimo once again. (Verdi

was actually so concerned about potential intonation problems with this a cappella opening that he considered adding a prelude to be improvised on the organ as a way to firmly set the key before the singers begin.)

The orchestral writing beautifully complements the choral forces while also establishing the various thematic segments and counterthemes with which Verdi builds his entire structure. Along with passages of majestic homophony (“*Patrem immensae majestatis*” or “*Tu, Rex gloriae*”), he develops thrilling counterpoint around the continuing praise, replete with calls from trumpets that sound like a positive reversal of the terrifying “*Dies irae*” summons from the Requiem. (Verdi was especially fond of this passage of “*canto liturgico grandioso*” in his setting.) The use of maximal contrasts adds dimension to the prayer by distinguishing the divine from the human perspective. It is the latter which comes to the fore in the final section, starting with the subdued plea by double chorus, “*Dignare, Domine,*” against an anxious tread, and continuing into the “*Miserere.*”

Repeating a stratagem from the “*Libera me*” in the Requiem, Verdi asks for a solo soprano — a voice individuated from collective humanity — to voice the hope for redemptive meaning. The final gestures are profound: Verdi’s choral setting ends in affirmation, but this is followed by a brief orchestral postlude, which casts doubt. Against a high E sustained by the first violins, which “shines like the faintest of stars in the night sky,” as Budden memorably writes, an A minor chord is sounded; to an E low in the strings, the *Te Deum* ends in stillness and near silence.

As the Wheel Turns

If there is irony in the defiantly anti-clerical Verdi’s setting of a traditional Catholic hymn — his humanism face to face with the ultimate existential questions is what makes this music so moving — this is matched at least by the paradox behind the anthology of poetry Carl Orff used as his source for *Carmina Burana*. This treasure trove of 254 medieval poems in praise of earthly delights was long hidden away in a monastic library in Bavaria, only to be rediscovered in the early 19th century (around the same time as the somewhat comparable reawakening of interest in the fairy-tales collected by the Brothers Grimm and the folk songs that were brought out as *Des Knaben Wunderhorn*.) *Carmina* is simply the Latin plural for “songs” or “poems,” while *Burana* is the Latin adjectival form of the German place-name Beuern, the town where the monastery was located.

Written for the most part in the simpler medieval Latin style — though also including texts in the vernacular Middle High German as well as Old Provençal and even mixtures of German and French — the *Carmina Burana* were products of the so-called goliards (clerical students who enjoyed themselves by crafting bawdy and satirical verse: think medieval hippies venting against the establishment and giving it the finger through clever lyrics). Frequently these were wandering drop-outs who amused themselves by competing with each other’s latest conceit, and they clearly had a good time giving their verse an obscene edge. The erotic and earthly aspect of such “goliardic” poems stands in fascinating contrast to the idealized, lofty tone of the contemporary troubadours and the emerging cult of Romantic love — but that’s an entirely different story.

Orff’s *Carmina Burana* similarly resulted from an unexpected discovery of such personal importance that the composer later told his publisher to destroy everything he had hitherto written, declaring, “with

Carmina Burana my collected works begin.” The composer recounts that he happened upon an old 19th-century edition of this anthology in a rare bookstore, and must have been among the first editions to have been published. What impressed Orff in particular was the combination of poetry with the illustration of the “Wheel of Fortune” in the edition he came across. He selected 24 of the poems to create a “scenic cantata.” The array of performers Orff demands is vast: along with large mixed chorus, there are a children’s choir, three vocal soloists and a big orchestra fitted out with expanded percussion. The phrase “scenic cantata” refers to Orff’s mid-1930s experiments in music theory and education, which sought to inspire and activate what he believed was a universally innate musical ability (much as spoken language is a universal trait).

Like Wagner, Orff hearkened back to the aura of ancient Greek theater as a model for a theatrical kind of presentation involving a synthesis of music, bodily movement, spoken language, and visual elements. Dance and gymnastic cultivation of the body were allied in his pedagogical thinking to the discipline of musical performance. At the same time, Orff’s perspective was decidedly anti-Romantic and much closer in spirit to the kind of thing Igor Stravinsky and his collaborators had been exploring. To that end, Orff envisioned *Carmina Burana* as a modernist revival of the classical spirit. While we usually hear it today in the concert hall, it was premiered in 1937 in Frankfurt’s Opera House as a fully staged work, complete with scenic backdrops, costumes, lighting and dance. The fact that this became the most famous composition to emerge from Germany’s Nazi period has also cast a shadow over *Carmina Burana* (see sidebar). Orff went on to compose two related cantatas on actual classical themes — *Catulli Carmina* (1943) and *Trionfo di Afrodite* (1953) — with which he hoped to make a festive, evening-length trilogy, to be collectively titled *Trionfi*.

For *Carmina Burana*, Orff assembled his selection of medieval poems into a structure of 25 numbers, repeating the opening address to “Fortuna” so as to frame the whole with the iconic image of the Wheel of Fortune which had so impressed him. One signature of his musical style is the rejection of conventional patterns of thematic development as well as complex polyphony. In their place, Orff draws on his massive battery of performers to use timbres and colors — instrumental as well as choral and solo vocal — as essential compositional elements.

Another trait that’s easily recognized is the avoidance of a grand, harmoniously blended “wall of sound” you might expect from Wagner and other late Romantics. What Orff does is to build his musical structure with discrete blocks of orchestral sound that reinforce the mostly choral vocal parts. In fact Orff’s full Latin title for the work draws attention to the central role of the singers and chorus (as well as to the cantata’s theatricality). In English, the full title is “*Carmina Burana: Profane/Secular Songs for Singers and Choruses To Be Sung Together with Instruments and Magical Images.*” And with its prominent use of striking rhythms, percussion effects, dynamic contrasts, and melodic lines which are repeated with incantatory charisma, Orff’s music *does* possess an intensely theatrical sensibility.

This style has been compared to the choral works Stravinsky pioneered — works such as *Les Noces*, a “cantata/ballet” with vocalists celebrating wedding folklore — along with the Russian’s “primitivist” rhythmic thrust familiar from *The Rite of Spring*. Such comparisons are almost always to Orff’s disadvantage, with the implication that

— continued on next page —

Carmina Burana represents a “vulgarization” of Stravinskian models. But clarity is an essential value in Orff’s aesthetic of the pristine, magical power of music. After all, by the composer’s own description, the singers are said to be accompanied not only by instruments but “by magical images.” In a way, it might be said that Orff also looks ahead to the future, anticipating Minimalism with his radical stripping away of rhetorical complexity so as to make fresh contact with the wellspring of musical ideas.

The Wheel of Fortune serves as an organizing principle for the grouping of texts. The urges of pleasure and desire illustrated by the poems and music are oriented around the recurrent and implacable figure of Fortuna. *Carmina Burana* is revealed to outline a vast circle, ending with the chorus that begins the piece, as if to signal the eternal return of the cycle of life. Within this framework Orff maps out a tripartite scenario of sensual delights. These involve the innocence of nature (Part One: “In the Springtime” and “On the Meadow”), the social sphere of partying (the briefer, testosterone-heavy Part Two: “In the Tavern”), and the amorous and bittersweet awakening of courtship (Part Three: “Court of Love”).

The wheel’s rotations — ceaselessly repeated, much like human desire — are cleverly echoed in the repeated melodic material and refrains. Orff evokes a pre-Christian, pagan sensibility while relying on clever word painting that can sound both archaic and modern. (Among the most famous examples are the solo tenor’s high D’s to depict the not exactly comfortable situation of the swan being roasted in “Olim lacus colueram.”)

The wheel is similarly mirrored in the poems’ images of the cycle of seasons, the luck of gambling, social role reversals, the swan turning on its spit, and — in what are arguably the most enchanting sections of the score — the emotional ups and downs of sexual passion in the final story

of “Blanziflor and Helena.” Throughout, Orff balances the score’s vigorous exuberance with moments of introspective tranquility, inviting us to an understanding of pleasure and pain as opposites of the same coin.

— Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com.

The Dark Side of *Carmina Burana*

Carmina Burana is celebrated as that rare phenomenon — a classic from the modernist decades of the last century, and indeed a core work of the repertory whose popularity seems indestructible even regardless of its appearance in commercials and horror film soundtracks. But its origin during the Nazi era — along with Orff’s own complicit behavior — has given rise to reservations about *Carmina Burana*. One of Orff’s most damning choices as an active composer in those years was to agree to write new incidental music for *A Midsummer Night’s Dream* to replace the iconic score by the impermissibly “non-Aryan” Felix Mendelssohn.

At the same time, Orff had an ambiguous relationship with the Third Reich. *Carmina Burana* was actually viewed with suspicion by some of the cultural police for being insufficiently traditional (not to mention the bawdy content of the texts). The positive public response won advantages for the composer from Nazi authorities, but Orff doesn’t appear to have kow-towed to official stylistic directives and never became a Nazi himself. “[Orff’s] collaboration with the regime was therefore probably the result of a desire to survive rather than to achieve personal advantage or to advance some high-minded artistic agenda,” is the conclusion Nick Strimple reaches in his survey of 20th-century choral music.

LOS ANGELES CHILDREN’S CHORUS

Artistic Director: Anne Tomlinson

Performs with: LA Opera, LA Philharmonic, Hollywood Bowl Orchestra, LAMC, LA Chamber Orchestra, Pasadena Symphony and POPs, Calder Quartet

Singers: roster includes more than 375 children aged 6-18 from all across Los Angeles in seven choirs and “First Experiences in Singing” classes

Tours: has toured North and South America, China, Europe, Africa and Australia

Premieres and Recordings: world premiere of *Keepers of the Night* by Peter Ash and Donald Sturrock, US premiere of Esa-Pekka Salonen’s



Dona Nobis Pacem; appeared on LAMC’s Decca recording, *A Good Understanding* and Plácido Domingo’s Deutsche Grammophon recording *Amore Infinito*

Film: the subject of a trilogy of documentaries, including the Academy Award-nominated *Sing!*, *Sing Opera!*, and *Sing China!* by Academy Award-winning filmmaker Freida Lee Mock; has also performed with John Mayer on *The Tonight Show* and been featured on Public Radio International’s show *From the Top*

Praise: “Astonishingly polished”, “hauntingly beautiful”, and “one heck of a talented group of kids”

ANNE TOMLINSON

ARTISTIC DIRECTOR

Education: BM from Oberlin College and a Master’s degree in conducting from Northwestern University where she studied with Margaret Hillis

Positions: Artistic Director of Los Angeles Children’s Chorus since 1995, and conducts the Concert Choir and Chamber Singers; works frequently with LA Opera and the LA Philharmonic

Has prepared children’s choruses for: Plácido Domingo, James Conlon, Andrew Litton, Julius Rudel, Esa-Pekka Salonen, Gustavo Dudamel, Carlos Rizzi, Maren Alsop, Grant Gershon and Paul Salamunovich



Has prepared for LAMC: Orff’s *Carmina Burana*, J.S. Bach’s *St. Matthew Passion*, Nico Muhly’s *A Good Understanding*, as well as the world premiere of Christopher Rouse’s *Requiem*

Awards: 2000 Gold Crown Award for Music Education given by the Pasadena Arts Council, 2001 Power of One Award from the Facing History and Ourselves Foundation, 2006 Educator of the Year Award from the Harvard-Radcliffe Club of Southern California

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

“Invigorating, inventive
and enormously gifted”

— LOS ANGELES TIMES

Beginning his thirteenth season as Music Director, Grant has led more than 100 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly by conducting a number of world premieres: *Plath Songs* by Shawn Kirchner; *Los Cantores de las Montañas* by Gabriela Lena Frank; *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León.

LOS ANGELES MASTER CHORALE



“The Master Chorale
always shines”

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A Founding Resident Company of the Music Center in 1964; now in its 50th season!

Music Directors:

Grant Gershon, since 2001; Paul Salamunovich, 1991–2001; John Currie, 1986–1991; Roger Wagner, 1964–1986

Accomplishments: 46 commissions; 88 premieres of new works, of which 57 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

In the community: a 12-week residency program, *Voices Within*, that teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 25th year in 2014; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

On disc: with Music Director Grant Gershon includes *Górecki: Miserere*, Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's *You Are (Variations)*

Other appearances:

LA Philharmonic, LA Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

Other current assignments:

Resident Conductor at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars' new production of Vivaldi's *Griselda*; led the world premiere performances of Daniel Catán's *Il Postino* with LA Opera in September 2010 and on tour in Santiago, Chile in 2012; led LA Opera performances of *La Traviata* in 2009, *Madame Butterfly* in 2012 and *Carmen* in 2013; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and Chicago Symphony Orchestra at the Ravinia Festival in 2013

Previous assignments:

Assistant Conductor for the LA Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

Member of: USC Thornton School of Music Board of Councilors, Chorus America Board of Directors

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen, James Conlon

On film/tv:

PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water* and *License to Wed*; accompanied Kiri Te Kanawa and José Carreras on *The Tonight Show*

and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango* and upcoming *The Gospel According to the Other Mary* (to be released in 2014) with Gustavo Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich include the Grammy Award®-nominated *Lauridsen – Lux Aeterna, Christmas* and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

On film: Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*; soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Tamara Bevard
Christina Bristow
Karen Hogle Brown
Amy Caldwell-Mascio
Hayden Eberhart
Shelly Edwards
Claire Fedoruk
Carrah Flahive
Rachelle Fox
Harriet Fraser
Colleen Graves
Marie Hodgson
Elissa Johnston
Virenia Lind
Deborah Mayhan
Caroline McKenzie
Lika Miyake
Bethanie Peregrine
Zanaida Robles
Karen Whipple Schnurr
Anna Schubert
Holly Sedillos
Suzanne Waters
Elyse Marchant Willis
Sunjoo Yeo

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Amy Fogerson, AGMA Delegate.

ALTO

Nicole Baker
Lesili Beard
Rose Beattie
Carol Binion
Leanna Brand
Aleta Braxton
Monika Bruckner
Janelle DeStefano
Becky Dornon
Amy Fogerson
Michele Hemmings
Saundra Hall Hill
Callista Hoffman-Campbell
Leslie Inman
Sharmila Guha Lash
Adriana Manfredi
Cynthia Marty
Margaurite Mathis-Clark
Alice Kirwan Murray
Eleni Pantages
Shinnshill Park
Drea Pressley
Helene Quintana
Laura Smith
Niké St. Clair
Nancy Sulahian
Ilana Summers
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Ben Cortez
Jon Gathje
Arnold Livingston Geis
Jody Golightly
Timothy Gonzales
Steven Harms
Todd Honeycutt
Blake Howard
Brandon Hynum
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Christian Marcoe
Michael McDonough
Adam Noel
John Russell
George Sterne
Todd Strange
Matthew Thomas
Matthew Tresler

BASS

Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
David Castillo
Kevin Dalbey
Greg Davies
Michael Freed
Dylan Gentile
William Goldman
Abdiel Gonzalez
Scott Graff
Stephen Grimm
James Hayden
Matthew Kellaway
Kyungtae Kim
David Kress
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Steve Pence
Jim Raycroft
Vincent Robles
Douglas Shabe
Mark Edward Smith
Ryan Villaverde
Kevin White

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN 1

Roger Wilkie, *Concertmaster*
Jayme Miller, *Ast. Concertmaster*
Margaret Wooten
Florence Titmus
Ana Landauer
Leslie Katz
Lisa Sutton
Grace Oh
Jennifer Munday
Jennifer Levin
Isabelle Senger
Mui Yee Chu

VIOLIN 2

Steve Scharf, *Principal*
Cynthia Moussas, *Ast. Principal*
Nina Evtuhov
Linda Stone
Jeff Gauthier
Jean Sudbury
Ana Kostyuchek
Julie Ann French
Liliana Filipovic
Manuela Wunder

VIOLA

Kazi Pitelka, *Principal*
Dmitri Bovaird, *Ast. Principal*
Alma Fernandez

VIOLA

Diana Wade
Kathryn Reddish
Brett Banducci
Elizabeth Wilson
Karolina Naziemenc

CELLO

John Walz, *Principal*
Delores Bing, *Ast. Principal*
Maurice Grants
Margaret Edmondson
Todd French
Rebecca Merblum

BASS

Donald Ferrone, *Principal*
Ann Atkinson, *Ast. Principal*
Tim Eckert
Jeff Bandy

FLUTE

Geri Rotella, *Principal*
Sara Weisz
Lisa Edelstein

OBOE

Joel Timm, *Principal*
Michele Forrest
Sara Beck

CLARINET

Michael Grego, *Principal*
Stephen Piazza
Helen Goode Castro

BASSOON

Kenneth Munday, *Principal*
William Wood
Rebecca Rivera
Theresa Truenfels

HORN

Steve Becknell, *Principal*
Danielle Ondarza
Kristy Morrell
Katlyn Benedict

TRUMPET

David Washburn, *Principal*
Jennifer Marotta
Tim Hall

TROMBONE

Alvin Veeh, *Principal*
Steve Suminski
David Goya

TUBA

Douglas Tornquist, *Principal*

TYMPANI

Theresa Dimond, *Principal*

PERCUSSION

Scott Higgins, *Principal*
Timm Boatman
Judith Chilnick
Ted Atkatz
John Wakefield

PIANO

Lisa Edwards, *Principal*
Tali Tadmor

CELESTE

Paul Floyd

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan



STACEY TAPPAN

SOPRANO

Education: scholarships from Wolf Trap Opera, Santa Fe Opera, Juilliard School, Manhattan School of Music, the University of Miami and Chapman University

Awards and Recognition: grants from the Elardo Competition and the Solti Foundation U.S., first place in the Licia Albanese-Puccini Foundation competition, finalist in the MacAllister and Houston Grand Opera Eleanor McCollum competitions, the Richard F. Gold Career Grant, the Lucrezia Bori award, first place from the New York Singing Teachers Association

Guest Artist appearances: Glyndebourne Festival Opera, Opéra de Lille, Opéra de Dijon, Arizona Opera, LA Opera, Edinburgh Festival, Jacksonville Symphony, Colorado Symphony, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Philharmonic, Ravinia Festival, Springfield Symphony, DuPage Symphony Orchestra, Grant Park Festival Orchestra, Civic Orchestra of Chicago, Houston Grand Opera, Bangkok Opera

Opera Roles/Performances: world premiere of Adamo's *The Gospel of Mary Magdalene* with San Francisco Opera, *Lucia di Lammermoor*, Clorinda in *La cenerentola*, Miss Wordsworth in *Albert Herring*, La Charmeuse in *Thaïs*, Adina in *L'Elisir d'amore*, Despina in *Così fan tutte*, Bella in Tippett's *The Midsummer Marriage*, Nanetta in *Falstaff*, world premiere of Michael John LaChiusa's *Lovers and Friends: Chautauqua Variations, Carmina Burana*, the Forest Bird in the *Ring Cycle*, Mahler's Fourth Symphony, Beethoven's Ninth Symphony

Recordings and media: *Once I Was: songs by Ricky Ian Gordon*; featured on the best-selling Thai recording of the *Mahajanaka Symphony*, a work honoring the King of Thailand; Houston Grand Opera performance of *Little Women* broadcast on PBS' *Great Performances*

Press: "most polished singing...her coloratura bright and well-focused."



TIMOTHY GONZALES

TENOR

Hometown: Hesperia, California

Previous LAMC solos: tenor soloist in LAMC's *Messiah Sing-Along*

Education: Bachelor's of Arts from La Sierra University, Graduate Certificate in Voice from the University of Southern California, Master's Degree in Vocal Performance from the University of Southern California

Awards and Recognition: District Winner – Metropolitan Opera National Council Auditions

Guest Artist appearances: Soloist in Verdi's *Hymn to the Nations* with the Vancouver Symphony, Soloist in Orff's *Carmina Burana* with the Los Robles Master Chorale, soloist in Massenet's *Le Mort du Nombre* with the Jacaranda Concert Series, soloist in Handel's *Messiah* and Rutter's *Mass of the Children* with the Angeles Chorale, soloist in Verdi's Requiem with Loma Linda Symphony, soloist in Beethoven's 9th Symphony with the LA Daiku, soloist in Verdi's Requiem with Chorale Bel Canto

Opera Roles/Performances: Albert in *Albert Herring*, Tebaldo in *I Capuletti e i Montecchi*, Peter Doyle in the West Coast premiere of Lowell Lieberman's *Miss Lonelyhearts*, Gonzalo in the West Coast premiere of Lee Hoiby's *The Tempest*

Recordings and media: Górecki's *Miserere* with Los Angeles Master Chorale, Nick Strimple's *Nativities Cantata* with the London Symphony and London Voices

TV/film: studio session group singer on films including *Pacific Rim*, Disney's *Frozen* and *Percy Jackson 2: Sea of Monsters*

Performs regularly with: LA Opera Chorus, LA Chamber Singers



Photo: Victoria Mihich

JOSÉ ADÁN PÉREZ

BARITONE

Education: studied at the Los Angeles Opera's Domingo-Thornton Young Artist Program, Aspen Opera Theater Center, AVA Philadelphia, IVAI Tel-Aviv, SIVAM Mexico, BE from Monterrey Institute of Technology

Awards and Recognition: winner of a SIVAM-Plácido Domingo Study Grant, SIVAM-Carlos Slim Study Grant, INBA Study Grant, Opera Buffs' Study Grant, third prize at the Loren L. Zachary Society, first prize at the NOA Competition, winner of the Pasadena Opera Guild Season Award, winner of a Gerda Lissner Encouragement Award

Guest Artist appearances: Los Angeles Opera, New York City Opera, Teatro Massimo Bellini, Theater Basel, Mexico National Opera "Palacio de Bellas Artes", Opera North of New Hampshire, Yucatan Opera, Los Angeles Philharmonic, Phoenix Symphony, Los Angeles Opera Orchestra, Pasadena Pops, West LA Symphony, Saint Matthew's Chamber Orchestra, Colburn Chamber Music Society, National Autonomous University of Mexico's Philharmonic Orchestra, Mexico National Opera Orchestra, Yucatan Symphony, Sinaloa Symphony of the Arts, Angela Peralta Chorus, Mazatlan's Camerata; festivals include Aspen Music Festival, Cervantino International Arts Festival, Sinaloa and Mazatlan Cultural Festivals

Opera Roles/Performances: *Di Cosimo*, Giorgio and Antonio's Voice in Daniel Catán's *Il Postino*, Figaro and Fiorello in Rossini's *Il Barbiere di Siviglia*, Dandini in *La Cenerentola*, Belcore in *L'Elisir d'Amore*, Malatesta in *Don Pasquale*, Marcello in *La Bohème*, Silvio in *I Pagliacci*, Doncaire in *Carmen*, Albert in *Werther*, 2nd Senator in Schreker's *Die Gezeichneten*, Guglielmo in *Così fan tutte*, title role in *Don Giovanni*, Marullo in *Rigoletto*

Recordings and media: Los Angeles Opera recording of Schreker's *Die Gezeichneten*

Unique facts: performed in the world premiere of Daniel Catán's *Il Postino* with the Los Angeles Opera, American premiere of Schreker's *Die Gezeichneten* with Los Angeles Opera

Press: "...as Belcore, had an impressive New York debut, his voice smooth, clear and rich. His second-act duet with Nemorino — one of Donizetti's most irresistibly lyrical creations — was a highlight..." — Zachary Woolfe from *The New York Times*

Film/TV credits: Los Angeles Opera production of Daniel Catán's *Il Postino*, filmed for subsequent telecast (PBS Great Performances) and DVD release

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Charley Connon
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Erica Wei
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Rory Xanders
Fionn Yapkowitz

50 YEARS OF CARMINA BURANA

Los Angeles Times

April 17, 1973 Review

by Martin Bernheimer, LA Times Music Critic

In "Carmina Burana," nearly everyone was in his respective element, and the results were appropriately rousing. That puts it mildly.

Wagner did not indulge in the rhetorical expansion favored by some German authorities in this score. Nor did he strive for the rhythmic razzle-dazzle achieved in some popular American readings. Still, he had everything under admirably firm control – in this sprawling sonic orgy that is saying a lot – and he capitalized on generous investments of vitality and drama.

The Chorale outdid itself in power and communal thrust, and never sang less than beautifully. Actually it could be argued that the Chorale sang too beautifully at times, that the leering erotica would have benefited from less pearly tone. But one must be thankful for large favors.

Bruce Yarnell brought so much baritone fervor to "Omnia sol temperat" and such sensual aplomb to the head-chest vacillations of "Dies, nox et Omnia" that one cheerfully overlooked the deficiency of his top range in "Estuans interius."

No Falsetto

Faced with the bizarre altitudinous lament of the roast cygnet ("Olim lacus colueram"), Val Stuart chose the hardest vocal course: he sang full voice. It was an impressive, nearly heroic sound. The grotesque falsetto ordained by the composer, however, produces an effect more in keeping with the text and mood.

Miss Carlson inherited "In trutina," which normally is soprano property, and projected it voluptuously. Mlle. Mesple held her exquisite own, however, in "Amor volat" and, most important, in that ecstatic,



CLAUDINE CARLSON
mezzo soloist

stratospheric, climactic leap on "Dulcissime." This is one of the great X-rated moments in music, and, the visiting diva made the most of it.

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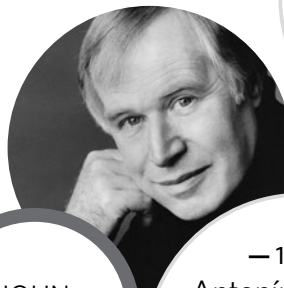
Who Paired it with What?



ROGER
WAGNER

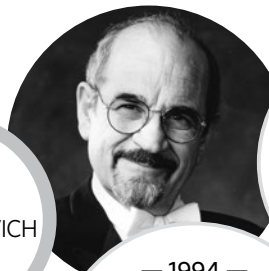
— 1973 —
Mozart's
Mass in
C minor

— 1983 —
Florent
Schmitt's
Psalm XLVII



JOHN
CURRIE

— 1988 —
Antonín Dvořák's
Te Deum &
Aaron Copland's
Four Dance Episodes
from *Rodeo*



PAUL
SALAMUNOVICH

— 1994 —
Elinor Remick
Warren's *Our
Beloved Land* &
Johannes Brahms'
Nänie

— 1998 —
Morten
Lauridsen's
*Les Chansons des
Roses*



GRANT
GERSHON

— 2005 —
Cliff Eidelman's
*Wedding in the
Night Garden*

50th SEASON CELEBRATION

It's going to be hard to top our season opening concert on September 22, 2013! This landmark event was the collective result of months of planning with the help of many dedicated people.

A SPECIAL THANK YOU



LA County Supervisor Mark Ridley Thomas

In recognition of 50 extraordinary years, Supervisor Thomas was in attendance to present the Chorale with a congratulatory proclamation signed by the five Supervisors of LA County.

Collage Video House

Skillful video editors Adam Soch and Nick Bodea worked with Chorale for several weeks to film interviews and produce professional video tributes that were shown during the performance. These tribute videos can be seen at LAMC.ORG. www.adamsoch.com



Paul Hinshaw
LAMC Former Singer



Pasadena Scots

As surprise guests on the program, the Pasadena Scottish Pipe & Drum band added some lively Scottish pomp to finish the John Currie Era with a bang. www.pasadenascots.com

King Design Office

All of the visual elements of the evening — from the 32 page commemorative program book to the meticulous exhibition in BP Hall — were designed and produced by our talented team of designers. www.kingdesignoffice.com



The Reviews Are In!

"Words fail to express the triumph"

— STAGE & CINEMA

"The Los Angeles Master Chorale produced a sentimental, but boisterous affair, one that, even for them, exceeded expectations."

— CONCERTONET.COM

"Undeniably gorgeous."

— ALL IS YAR

"Each selection could not have been better served by the 110 current (and in the finale, dozens of former) members."

— LA OPUS

"But mainly this night was for the singers to show how amazing they have become."

— LA TIMES

And most importantly, we thank our subscribers and donors who are the bedrock of this organization. Your dedication and generosity are truly what inspire these extraordinary musical experiences.



Welcome, Fred Ruopp!



The Los Angeles Master Chorale is honored to welcome Frederick J. Ruopp to its Board of Directors. Chairman & CEO and also founder of investment counseling firm Chelsea Management Company, Fred brings with him a wealth of financial acumen along with a passion for choral music, especially sacred music. Through additional giving in support of LAMC concert programming, Fred is also the latest member to join The Music Director's Circle. "I just want to help this organization however I can." Fred also sits on the Board of Directors of the Dan Murphy Foundation, a 16 year supporter of the Master Chorale which most recently sponsored our spectacular 50th Anniversary Season Opening Night Concert. LAMC is deeply grateful for such devoted partners as Mr. Ruopp and the Dan Murphy Foundation.

THANK YOU, BLUE RIBBON!

The Los Angeles Master Chorale **acknowledges and thanks The Blue Ribbon Committee** for its extraordinary grant of \$105,010 in support of the Chorale's 50th Anniversary Season. Blue Ribbon President Carla Sands personally presented LAMC President & CEO Terry Knowles with the generous award at the September 16 meeting of LAMC's Board of Directors. Fellow Blue Ribbon and LAMC Board



(L-R) Marguerite Marsh, Cheryl Petersen, Carla Sands and Terry Knowles

members Marguerite Marsh and Cheryl Petersen joined in the presentation. Founded in 1968, The Blue Ribbon is the premier women's support organization of The Music Center and has championed the performing arts through substantial financial contributions to the resident companies, including the Master Chorale, for over four decades. LAMC applauds The Blue Ribbon for its unwavering commitment to the performing arts in LA.

ENDOWMENT & PLANNED GIVING

ROGER WAGNER SOCIETY

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy which will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1986.

For more information about joining the Roger Wagner Society, please contact Patrick Morrow, Director of Development, at 213-972-3114 or pmorrow@lamc.org.

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2013 | 2014 DONOR OPPORTUNITIES

MUSIC DIRECTOR'S CIRCLE \$50,000 AND ABOVE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Music Director's Circle joins together a distinguished group of LAMC supporters who share a passion for the transformative and unparalleled musical experience of the Los Angeles Master Chorale under the bold artistic vision of Grant Gershon. Members enjoy an array of exciting and exclusive benefits, experiences and recognition opportunities throughout the season designed to enhance their association with LAMC and foster more meaningful relationships with supported programs.

For a list of benefits and requirements for membership, contact Patrick Morrow, Director of Development, at 213-972-3114 or pmorrow@lamc.org.

THE CIRCLE OF FRIENDS

We invite you to support the Los Angeles Master Chorale's Annual Fund by participating in our exciting Circle of Friends program. The Annual Fund provides essential revenue needed to sustain the high level of artistry and innovation that are the benchmarks of LAMC artistic, education and community programs. In appreciation of the vital support the Circle of Friends provides, we are pleased to offer an array of exciting and exclusive benefits designed to enhance your LAMC experience and bring you even closer to the music.

SPONSORS CIRCLE

\$10,000 AND ABOVE

- **VIP ticketing** and seating upgrade privileges*
- **LAMC Donor Salon**, an intimate gathering in a private home with a performance by LAMC artists and donor/artist reception — Spring 2014 (date/location TBD)
- **Concert Sponsorship Opportunities** with a benefits package tailored to your interests, including distinct concert sponsor recognition, complimentary tickets to the concert for you and your guests, and special events designed to enhance your concert experience and celebrate your support
- *All benefits listed below*

MAESTRO CIRCLE

\$6,500 AND ABOVE

- **Maestro & Friends Onstage Dinner** at Walt Disney Concert Hall — Tuesday, June 17, 2014
- Seven (7) Walt Disney Concert Hall **self-parking vouchers**
- *All benefits listed below*

GOLDEN BATON CIRCLE

\$3,000 AND ABOVE

- **Meet the Composer**, an insightful and fascinating conversation with Grant Gershon and one of LAMC's most influential composers from the past, present and future, with donor/artist reception
- **Schedule a Tour** of Walt Disney Concert Hall*
- Three (3) Walt Disney Concert Hall **self-parking vouchers**
- *All benefits listed below*

SILVER BATON CIRCLE

\$1,500 AND ABOVE

- **LAMC Working Rehearsal** with artist panel discussion and reception (date/location TBD)
- Year-round recognition on the **LAMC Annual Donor Wall**
- *All benefits listed below*

PATRONS CIRCLE

\$600 AND ABOVE

- **50th Anniversary Season Wrap Party!** hosted by Grant Gershon and Chorale members following our final concert — Sunday, June 8, 2014
- *All benefits listed below*

AFFILIATES CIRCLE

\$300 AND ABOVE

- Year-round donor recognition in *Performances Magazine*
- *All benefits listed below*

FRIENDS CIRCLE

\$150 AND ABOVE

- Donor recognition in our special holiday edition of *Performances Magazine*
- Subscriptions to our biannual printed newsletter and our quarterly e-newsletter
- New Friends receive an **LAMC gift CD**

*Subject to limitations based on time and availability.

All gifts are deductible to the full extent the law allows. For more information about the Circle of Friends and supporting LAMC's Annual Fund, contact Noelle Johnson, Annual Fund Manager, at 213-972-3138 or njohnson@lamc.org.

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Thank You! The Los Angeles Master Chorale is pleased to recognize and thank the individuals, foundations, corporations and government agencies who generously provide resources necessary to sustain our world-class professional choral ensemble and award-winning education programs.

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Sat, Jan 25, 2014 – 2 pm
Sun, Jan 26, 2014 – 7 pm
Bach | Mass in B Minor

Tribute to Lauridsen
Sun, Mar 16, 2014 – 7 pm
MUSIC BY MORTEN LAURIDSEN
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Ave Dulcissima Maria
Canticle / O Vos Omnes
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Madrigali
Les Chansons des Roses
O Magnum Mysterium

Minimalist Masterworks
Sun, Apr 6, 2014 – 7 pm
Reich | You Are (Variations)
Lang | the little match girl passion

Today, Tomorrow & Beyond
Sun, Jun 8, 2014 – 7 pm
Kirchner | WORLD PREMIERE
Lang | WORLD PREMIERE
with the Calder Quartet
Núñez | WORLD PREMIERE
Reprised
with LAMC's High School Choir
Festival Honor Choir
Frank | Los Cantores de las Montañas
Reprised with Huayucaltia
Salonen | WORLD PREMIERE
commissioned by the singers of the
LA Master Chorale

Guest Appearance

**Music Inspired by St. Thomas
of Canterbury**
Sat, Nov 16, 2013 – 7 pm
J. Paul Getty Museum
Grant Gershon, Conductor



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ADMINISTRATION

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Lisa Edwards, Pianist/Musical Assistant

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The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

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At The Music Center November 2013



Hannah Vassallo in Matthew Bourne's *Sleeping Beauty*. Photo by Mikah Smillie.



Falstaff. Photo by Marc Vanappelghem, courtesy of Opera de Lausanne.



World City: Tecza Puppet Theatre and Warsaw Village Band

FRIDAY, NOVEMBER 1

Neil Simon's The Sunshine Boys
8:00 PM Center Theater Group /
Ahmanson Theatre
Runs through Nov 3

Humor Abuse

8:00 PM Center Theater Group /
Mark Taper Forum
Runs through Nov 3

Vivaldi with Perlman

11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Nov 3

SATURDAY, NOVEMBER 2

Carmina Burana
2:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Nov 3

FRIDAY, NOVEMBER 8

Tovey & Shostakovich
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 10

SATURDAY, NOVEMBER 9

Falstaff
7:30 PM LA Opera/
Dorothy Chandler Pavilion
Runs through Dec 1

FRIDAY, NOVEMBER 15

Bruckner Eighth with Bychkov
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 17

SATURDAY, NOVEMBER 16

World City: Tecza Puppet Theatre
and Warsaw Village Band
11:00 AM The Music Center /
& 12:30 PM W.M. Keck Children's
Amphitheatre

THURSDAY, NOVEMBER 21

Matthew Bourne's Sleeping Beauty
8:00 PM Center Theater Group with
Gloria Kaufman Presents
Dance at The Music Center /
Ahmanson Theatre
Runs through Dec 1

Zimmermann Plays Dvořák
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Nov 23

SATURDAY, NOVEMBER 23

The Magic Flute
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Dec 15

TUESDAY, NOVEMBER 26

The Steward of Christendom
8:00 PM Center Theater Group /
Mark Taper Forum
Runs through Jan 5

FRIDAY, NOVEMBER 29

Zacharias Leads Bach & Schumann
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 1

For more information, visit musiccenter.org or call (213) 972-7211. JOIN US:



THE
MUSIC
CENTER

Te Deum

by Giuseppe Verdi

Te Deum laudamus: te Dominum
confitemur.

Te aeternum Patrem omnis terra
veneratur.

Tibi omnes Angeli: tibi coeli et
universae potestates.

Tibi Cherubim et Seraphim,
incessabili voce proclamant:
"Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

Pleni sunt coeli et terra majestatis
gloriae tuae."

Te gloriosus Apostolorum chorus,

te Prophetarum laudabilis
numerus,

te Martyrum candidatus laudat
exercitus.

Te per orbem terrarum sancta
confitetur Ecclesia:

Patrem immensae majestatis;
venerandum tuum verum et
unicum Filium;

sanctum quoque Paraclitum
Spiritum.

Tu Rex gloriae, Christe:

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus
hominem, non horruisti Virginis
uterum.

Tu devicto mortis aculeo,

We praise thee, O God: we
acknowledge thee to be the Lord.
All the earth doth worship thee: the
Father everlasting.

To thee all Angels cry aloud:
the Heavens, and all the Powers
therein.

To thee Cherubim and Seraphim:
continually do cry,
"Holy, Holy, Holy: Lord God of
Sabaoth;

Heaven and earth are full of the
Majesty of thy glory."

The glorious company of the
Apostles praise thee,

The goodly fellowship of the
Prophets praise thee,

The noble army of Martyrs praise
thee.

The holy Church throughout all the
world doth acknowledge thee;

The Father of an infinite Majesty;
Thine honourable, true and only
Son;

Also the Holy Ghost: the
Comforter.

Thou art the King of Glory:
O Christ.

Thou art the everlasting Son of
the Father.

When thou tookest upon thee to
deliver man thou didst not abhor
the Virgin's womb.

When thou hadst overcome the
sharpness of death:

aperuisti credentibus regna
coelorum.

Tu ad dexteram Dei sedes, in
gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis
subveni: quos pretioso sanguine
redemisti.

Aeterna fac cum sanctis tuis in
gloria munerari.

Salvum fac populum tuum,
Domine, et benedic haereditati
tuae.

Et rege eos, et extolle illos usque in
aeternum.

Per singulos dies benedicimus te:
et laudamus nomen tuum in
saeculum, et in saeculum saeculi.

Dignare, Domine, die isto sine
peccato nos custodire.

Miserere nostri, Domine, miserere
nostri.

Fiat misericordia tua, Domine,
super nos: quemadmodum
speravimus in te.

In te, Domine, speravi: non
confundar in aeternum.

thou didst open the Kingdom of
Heaven to all believers.

Thou sittest at the right hand of
God in the glory of the Father.

We believe that thou shalt come to
be our Judge.

We therefore pray thee, help thy
servants whom thou hast
redeemed with thy precious
blood.

Make them to be numbered with
thy Saints in glory everlasting.
O Lord, save thy people and bless
thine heritage.

Govern them: and lift them up for
ever.

Day by day we magnify thee; And
we worship thy Name: ever world
without end.

Vouchsafe, O Lord to keep us this
day without sin.

O Lord, have mercy upon us: have
mercy upon us.

O Lord, let thy mercy lighten upon
us: as our trust is in thee.

O Lord, in thee have I trusted: let
me never be confounded.

Translation from The Book of Common Prayer

Carmina Burana

by Carl Orff

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.

Fortune Empress Of The World**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;
causing poverty,
and power
to melt 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 your trickery
my naked back
is turned to you.

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!

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,

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. 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 true
that the one with with a fine head of hair,
as they say,
may be the first to lose her hair.

On Fortune's throne
I used to sit exalted,

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

3. VERIS LETA FACIES

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

Flore fusus gremio
Phoebus novo more
risum dat, hoc vario
iam stipate flore
Zephyrus nectareo
spirans in odore;
certatim pro bravo
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
faciem Aprilis,
ad Amorem properat
animus herilis,
et iocundis imperat
deus puerilis.

Rerum tanta novitas
in solemnitate 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.

5. ECCE GRATUM

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum

crowned with
the many-colored flowers of
prosperity;
though I may have flourished
happy and blessed,
now I am struck down
deprived of glory.

The wheel of Fortune turns:
I fall, dishonored;
another is raised up;
far too high up
sits the king at the summit -
let him fear ruin!
for under the axle of Fortune's
wheel 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;
in a colorful dress
Flora reigns,
the woods are sweet with birdsong
in her praise.

Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-colored flowers,
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 youthful 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 be faithful.

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. BEHOLD, THE PLEASANT SPRING

Behold the pleasant
and longed-for spring
brings back joyfulness,
violet flowers

floret pratum,
Sol serenat omnia,
iam iam cedant tristia!
Estas redit,
nunc recedit
Hyemis sevitia.

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

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

Uf Dem Anger

6. TANZ

7. FLORET SILVA

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus?
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 vrouwen!
minne tuot iu hoch gemuot
un de lat iuch in hohen eren
schouwen.

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

9. REIE

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

Chume, chum, geselle min,
ih enbte harte din.
Suzer roservarwer munt,
chum un mache mich gesunt.

fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigors of winter.

Now melt
and disappear
ice, snow, and the rest,
winter flees,
and now
spring is fed at summer's breast:
A wretched soul is he
who does not live
or lust
under summer's spell.

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. Ah!

On The Green

6. DANCE

7. THE NOBLE WOODS

The noble woods are burgeoning
with flowers and leaves,
Where is the lover
I knew?
He has ridden off!
Oh! Who will love me?

The woods are burgeoning all over,
I long for my lover.
The woods are turning green all over,
why is my lover away so long?
He has ridden off,
Oh woe, who will love me?

8. SHOPKEEPER, GIVE ME COLOR

Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men
love me, whether they will or not.

Look at me,
young men!
Am I not pleasing?

Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honor.

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

9. ROUND DANCE

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

Come, come, my love,
I long for you.
Sweet rose-red lips,
come and make me well again.

10. WERE DIU WERLT ALLE MIN

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. 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 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 tenent 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.

12. OLIM LACUS COLUERAM

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

Miser, miser!
modo niger
et ustus fortiter!

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

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

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,

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;
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;
joking is pleasant
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

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.

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

13. I AM THE ABBOT

I am the abbot of Cucany
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,

et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostrae 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,
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 vivis,
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 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 mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

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 lose their clothes,
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 the dice are thrown for wine
that the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead.
six for the loose sisters,
seven for the footpads in the wood.

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

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the 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 they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in
the book of the righteous.

III. Cour d'amours
15. AMOR VOLAT UNDIQUE

Amor volat undique,
captus est libidine.
Juvenes, 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 colloquiam
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 habet glacies,
a remender
statim vivus fierem
per un baser.

17. STETIT PUELLA

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

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

18. CIRCA MEA PECTORA

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

Manda liet,
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donas tenebris.

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

19. SI PUER CUM PUELLULA

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

20. VENI, VENI, VENIAS

Veni, veni, venias,
ne me mori facias,

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 I hear sighing,
and this, 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 tears,
your heart is of ice.
As a cure,
I would be revived
by a kiss.

17. A GIRL STOOD

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

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

18. IN MY HEART

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!

Manda liet,
my lover
does not come.

Your eyes shine
like the rays of the sun,
like the flashing of lightning
which brightens the darkness.

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

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
good sense 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,

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!

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
pereo!

Mea me confortat
promissio,
mea me deportat
negatio.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

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

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

hyrca, hyrce, 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 bow my head in submission;
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!

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

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

My virginity
makes me frisky,
my innocence
holds me back.

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

23. SWEETEST ONE

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

Blanziflor and Helena

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,
Blanziflor and Helena,
noble Venus!

Fortune, Empress Of The World

25. O FORTUNE
No. 1 repeated