

CELEBRATING **50** YEARS OF COLLABORATION

WALT DISNEY CONCERT HALL
MARCH 2014



LOS ANGELES
MASTER
CHORALE



TRIBUTE TO **LAURIDSEN**

Photo: David Johnston

performances
MAGAZINE



LOS ANGELES
MASTER
CHORALE

ANNOUNCING A NEW SEASON FOR PASSION AND REJUVENATION.

2014 | 2015 SEASON PROGRAM

Voices of Light

Sun, Oct 19, 2014 - 7 pm

Richard Einhorn | Voices of Light/The Passion of
Joan of Arc film projection

Renaissance: Reawakened

Sun, Nov 16, 2014 - 7 pm

John Taverner | Western Wind Mass
William Byrd | Sing Joyfully
Thomas Tallis | If Ye Love Me
and other 16th and 17th century works

Messiah Sing-Along

Sun, Dec 7, 2014 - 7 pm

Festival of Carols

Sat, Dec 13, 2014 - 2 pm

Rejoice! A Cappella Christmas

Sun, Dec 14, 2014 - 7 pm

Morten Lauridsen | O Magnum Mysterium
Franz Biebl | Ave Maria
Francis Poulenc | Four Motets for Christmas
and other sublime a cappella works

Handel: Messiah

Wed, Dec 17, 2014 - 7:30 pm

Sun, Dec 21, 2014 - 7 pm

Bach: St. Matthew Passion

Sat, Jan 31, 2015 - 2 pm

Sun, Feb 1, 2015 - 7 pm

J.S. Bach | Passion According to St. Matthew
with Musica Angelica Baroque Orchestra
Martin Haselböck, music director
and Los Angeles Children's Chorus
Anne Tomlinson, artistic director

Songs of Ascent

Sun, Mar 8, 2015 - 7 pm

Shawn Kirchner | Songs of Ascent WORLD PREMIERE
Nack-Kum Paik | WORLD PREMIERE
with the Los Angeles Chamber Choir
Chung Uk Lee, director

The Water Passion

Sat, Apr 11, 2015 - 2 pm

Sun, Apr 12, 2015 - 7 pm

Tan Dun | Water Passion After St. Matthew

Music of Whitacre & Pärt

Sat, May 16, 2015 - 2 pm

Sun, May 17, 2015 - 7 pm

Eric Whitacre | Lux Aurumque
Sleep
Water Night

Arvo Pärt | Morning Star
Cantate Domino
Solfeggio

Artists, programs, dates and prices subject to change.



Photo: David Johnston

Grant Gershon

Kiki and David Gindler Music Director

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TRIBUTE TO LAURIDSEN

Sunday, March 16, 2014 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

MUSIC BY MORTEN LAURIDSEN (b. 1943)

Mid-Winter Songs on Poems by Robert Graves

1. Lament for Pasiphaë
2. Like Snow
3. She Tells Her Love While Half Asleep
4. Mid-Winter Waking
5. Intercession in Late October

Lisa Edwards, piano

Ave Dulcissima Maria

Shawn Kirchner, tenor | Matthew Brown, tenor | Scott Graff, baritone
Theresa Dimond, finger cymbals

Canticle/O Vos Omnes

Gary Boyver, clarinet | Theresa Dimond, chimes

Nocturnes

1. Sa Nuit d'Été (Rainer Maria Rilke)
2. Soneto de la Noche (Pablo Neruda)
3. Sure On This Shining Night (James Agee)
4. Voici le soir (Rilke)

Morten Lauridsen, piano

— INTERMISSION —

CELEBRATING **50** YEARS OF COLLABORATION

"The musical materials for all my choral cycles are guided by the language, content, style, structure and historical era of the texts, ranging from the angst of unrequited love in the Madrigali and initial Mid-Winter Song to the gentleness and charm of Rilke's rose poems and Neruda's stunningly beautiful Soneto. For me, reading poetry is like breathing — essential, constant, life-affirming."

— MORTEN LAURIDSEN

Madrigali: Six "Fire Songs" on Italian Renaissance Poems

1. Ov'è, Lass', Il Bel Viso?
2. Quando Son Più Lontan
3. Amor, lo Sento L'alma
4. Io Piango
5. Luci Serene E Chiare
6. Se Per Havervi, Oime

Les Chansons des Roses (Rilke)

1. En Une Seule Fleur
2. Contre Qui, Rose
3. De Ton Rêve Trop Plein
4. La Rose Complète
5. Dirait-on

Morten Lauridsen, piano

O Magnum Mysterium



KUSC is our Proud Media Partner



Tonight's concert is supported by a grant from the National Endowment for the Arts, with additional support from the Aaron Copland Fund for Music, Inc.

ListenUp! with composer Morten Lauridsen, Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6 pm on Sunday. ListenUp! is sponsored by a grant from the Flora L. Thornton Foundation and can be heard online after the concert at www.lamc.org

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Use of any phones, cameras, recording or electronic devices is prohibited in the auditorium. Program and artists subject to change.

Latecomers and members of the audience who leave during the performance will be escorted into the concert hall at the sole discretion of House Management.



Photo: Steven A. Heller

By Thomas May

ILLUMINATING THROUGH SOUND

Morten Lauridsen and the Los Angeles Master Chorale

Well before he took up his composer residency with the Master Chorale in 1995, Morten Lauridsen's artistic odyssey had already begun to intersect with the ensemble's own unfolding history. He was only a year into college when he experienced an epiphany that made him realize his calling was a life dedicated to music. Spending the summer as a firefighter for the Forest Service in his native state of Washington, the young man was posted to an isolated tower in the wilds of the Gifford Pinchot National Forest, south of Mount St. Helens. Lauridsen found himself completely on his own for a ten-week stretch. But his perspective from that lonely lookout tower revealed "beauty beyond description - to be above the clouds with these magnificent snowy peaks," as Lauridsen puts it in *Shining Night*, the award-winning recent documentary portrait filmed by Michael Stillwater.

The emotional intensity of his reaction led Lauridsen to acknowledge how indispensable music had already become to his existence - and how deeply he missed it. So began the sequence of decisions that would eventually shape him into one of the best-loved and most frequently performed composers of choral music on the planet today.

With all the eagerness of young love, Lauridsen pulled out all the stops, devising a program of complete musical immersion. The following

year he transferred to the University of Southern California, where he found a mentor in Halsey Stevens (1908-1989), a composer and Bartók specialist. Stevens provisionally gave the new student one semester to prove himself in his composition class. Lauridsen - who had come knocking without a single composition to his portfolio - won Stevens' support and within two years had composed his first published works, a choral setting of Psalm 150 and a sonata for trumpet and piano.

By happy coincidence, Lauridsen's first years in California overlapped with the inaugural seasons of the Master Chorale, then just settling into its home in the recently opened Music Center. "As a student I used to listen regularly to the Master Chorale from the cheap seats high up," he recalls, adding that it was a very "opportune time" to be starting out in Los Angeles. The past half century being celebrated by the Master Chorale is coextensive with his entire composing career.

The cycle *Mid-Winter Songs* became the very first work to introduce Lauridsen's music to the Chorale. In 1972 Lauridsen joined the faculty of the USC School of Music (where he continues to teach), and in 1980 USC commissioned a work from him to celebrate its centenary. *Mid-Winter Songs* received its premiere by the USC Chamber Singers; among its ranks at the time was a young Grant Gershon. Lauridsen originally

wrote the cycle as a piece “not accompanied by piano but for choir and piano,” he explains. In other words, since he knew he had the fine pianist Mack Wilberg available to perform, he decided to write a highly challenging, sophisticated piano part, replete with extended solos. (Wilberg would go on to become the present music director of the Mormon Tabernacle Choir.)

Robert Duerr of the Pasadena Chamber Symphony then commissioned a version for orchestra and chorus. Attending the latter’s premiere in 1983 were several members of the Master Chorale Board. Impressed by the musical quality, they brought it to Roger Wagner’s attention, who in 1985 introduced a Lauridsen composition to the ensemble’s repertoire for the first time. John Currie also programmed *Mid-Winter Songs*, so the Master Chorale’s close relationship to Lauridsen’s music has continued without interruption under all four of its music directors.

The first of eight large-scale, multi-movement cycles in his catalogue, *Mid-Winter Songs* exemplifies several prominent characteristics that have become Lauridsen signatures. First, we find here the profound role poetry plays as inspiration. Lauridsen emphasizes that his normal routine is organized around poetry, which he reads every day; he even reads poems aloud to begin each class with his students at the USC Thornton School of Music. The composer also points out that the poems he has chosen to set determine the specific musical character of a composition and that he develops his musical materials in response to a thorough grappling with all aspects of the text.

Related to this love of poetry was the painstaking search for a unifying poetic idea or thread to unify his selection of the poems for *Mid-Winter Songs*. When he began the commission, Lauridsen found himself fascinated by the poetry and life of the prolific Robert Graves (1895-1985) and culled five poems incorporating imagery of winter. He was especially attracted to what he terms “the paradoxical symbolism of “dying/rejuvenation, light/darkness, sleeping/waking” that winter elicited from Graves and chose poems encoding the poet’s biographical journey of romantic rejection by his lover Laura Riding and subsequent marriage to his second wife, Beryl Hodge. The five poems reflect Graves’ lucid, almost classical lyricism. He uses the transformations recounted in myth along with those of nature as correlatives for his inner state.

In stark contrast to later works such as *Lux Aeterna*, the opening music of *Mid-Winter Songs* resounds with an angst corresponding

to the emotional pain of rejection. The sparkling second song turns the rejecting lover into ice. As the cycle’s introspective center, the third song brings warmth with the discovery of new love, while the playful fourth song depicts what Lauridsen calls “a giddy stirring from hibernation, both from love and creativity.” The fifth song becomes the poet’s prayer “to spare his heart from being broken again” – yet the return of the passionate, angst-filled music from the opening suggests that his heartbreak will always be remembered and is possible again. Still another signature is the composer’s deft use of an arch form design: the second and fourth songs are mirrors, as are the first and last.

During his period as composer in residence under Paul Salamunovich, Lauridsen became deeply influenced both by “the special sound Paul was able to get from the Chorale” and by the conductor’s expertise in medieval chant and Renaissance music. Music Director Grant Gershon, he remarks, once referred to this convergence as “the most ideal combination he’s ever seen of a composer, a conductor, and an ensemble working together.” Lauridsen had written a setting of the familiar *Ave Maria* for the full Chorale as a 70th-birthday present for Paul Salamunovich, and in 2004, on a commission from the all-male Harvard Glee Club, he turned to *Ave Dulcissima Maria*, an alternate invocation to the Virgin that – surprisingly, in view of its beauty – has received far less attention from composers through the ages. (The “avant-garde” Renaissance composer Gesualdo made one famous setting of this text.) In this setting for a cappella male voices with

incidental solos, with brief accompanimental gestures from finger cymbals, Lauridsen channels the technique and the spirituality of medieval chant but also brings it into the present.

The setting of the canticle *O Vos Omnes* for women’s voices makes an intriguing complementary pairing. Initially Lauridsen wrote a farewell piece for his mentor Halsey Stevens in the form of two brief solos for clarinet, an instrument for which Stevens had a particular fondness. In 2007 Lauridsen then set the elegiac Latin words of the canticle to a unison line for women’s voices and chime in remembrance of his late brother, Neal Arthur Lauridsen.

Lauridsen decided to arrange all of this music as a triptych, the choral music framed by a long melodic meditation by the clarinet and then a series of four compressed variations, each introduced by a special playing technique called multiphonics – the sounding of two or more pitches simultaneously – through which the clarinetist imitates the sound of tolling bells. The composer refers to the clarinet solos as



Morten Lauridsen at his post on Lookout Mountain, Gifford Pinchot Forest, 1962; and Lauridsen in 1980 around the time he composed *Mid-Winter Songs*

Tribute to Lauridsen

an “abstract blues.” The result is a haunting example of the range of his musical expression: here, through entirely atonal means in both the instrumental and choral parts, he evokes a sense of the timeless serenity so familiar from other pieces, but tinged with an indescribable melancholy.

In the three-part *Nocturnes* from 2005, we encounter Lauridsen’s insistence on setting poetry in the original language in which it was conceived. Three twentieth-century poets of different nationalities provide the texts for a cycle unified by the thematic image of night as a zone

of heightened romantic and spiritual awareness. Lauridsen is especially receptive to the genius of Rainer Maria Rilke (1875-1926), the cosmopolitan, early-modern poet who was born in Prague and wrote in German and French. He sets one of Rilke’s French poems using chords tinged with jazz to evoke what he describes as “the mystery of a summer night in Paris in the 1920s.” Lauridsen regards Pablo Neruda’s (1904-1973) “Soneto de la Noche” as “among the most beautiful love poems ever written” and sets the text for a cappella chorus, intending to suggest the character of a Chilean folk song.

“Sure on This Shining Night” by the American author James Agee (1909-1955) prompted Lauridsen to express his abiding esteem for the composers of the Broadway stage. “One of the things I love most about the great American Broadway songwriters,” he observes, “is that they knew what to do with a long, elegant line,” adding that this influence can be found in the melodic contours of his Agee setting. A few years later, Lauridsen returned to *Nocturnes* to add an epilogue, which was given its world premiere by Gershon and the

Master Chorale. This is a setting of Rilke’s brief French poem “Voici le soir,” which recalls the bell sounds from the opening by Rilke and ends with night’s mysterious onset.

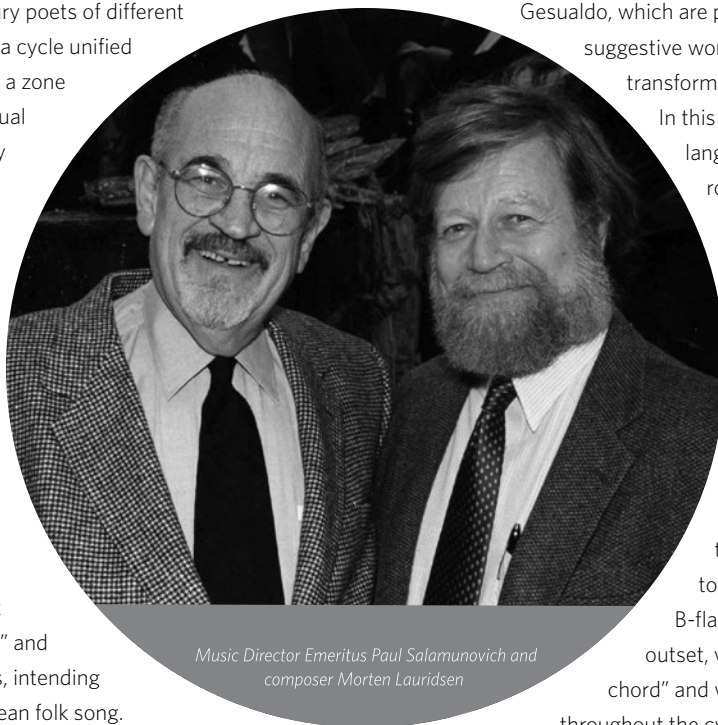
The *Madrigali* from 1987 represent his most technically challenging work and require an astonishing virtuosity from the performers. These are also the most virtuosic pieces compositionally, in the sense that Lauridsen looks for his model to the great madrigals of Monteverdi and

Gesualdo, which are prized not only for their uncannily suggestive word painting but their subtle harmonic transformations and contrapuntal intricacy.

In this case confining himself to one language, Lauridsen nevertheless roamed widely through the fertile ground of Italian Renaissance poetry to find six texts, all linked by the symbolism of fire and burning as images for romantic desire and unrequited love.

At a far extreme from the serene peace of *O Magnum Mysterium* or the *Lux Aeterna*, the six *Madrigali* all revolve around a musical image that is the epitome of tormented and tormenting passion: a motivic chord of B-flat minor with an added C heard at the outset, which the composer terms his “fire chord” and which he continually manipulates throughout the cycle to generate new material.

Characteristically, the *Madrigali* are designed as an arch, with close links between the first and last and the second and fifth songs, and they pivot around a climactic center – the explosion of the “fire chord” in “Io Piango.” Lauridsen refers to the final song (“Se Per Havervi, Oime,” a poem set by Monteverdi himself) as a personal favorite. The return of the “fire chord” in its original version – on the word “you” in Italian – signifies “a recognition that this love will be lost and remain unrequited, so the piece ends unresolved.”



Music Director Emeritus Paul Salamunovich and composer Morten Lauridsen

A Composer’s Retreat

Michael Stillwater’s *Shining Night* – incredibly, the filmmaker’s debut feature-length documentary – is a must-see for anyone interested in the world of Morten Lauridsen. Some of this film portrait’s most unforgettable sequences show the composer in his working studio on Waldron Island, one of the San Juan Islands located in the Salish Sea in the state of Washington.

Lauridsen’s Danish ancestors settled in the Pacific Northwest generations ago, and he spent time as a youngster visiting with relatives on Waldron Island, which once was home to sandstone workers and other miners and their families. But since the 1940s the island lost most of its population and is now a remote get-away – there isn’t even any regular ferry service. In the 1970s Lauridsen purchased the decrepit former general store (known to locals as “Crum’s Castle” on account of its crenelated roofline) and moved in with some hand tools, a golden retriever and a \$50

Steinway piano of highly variable tuning – the instrument on which he completed such masterpieces as *O Magnum Mysterium* and *Lux Aeterna*, writing the old-fashioned way: with pencil and score paper.

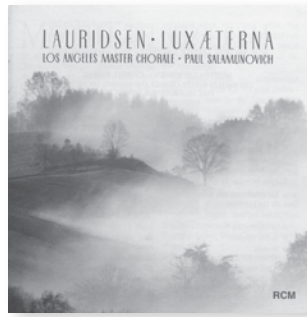
Mahler had his “composer’s hut” in the Austrian Alps, and Lauridsen has his “rustic sanctuary” where he loves to spend summers meditating on his pieces. Composing, he remarks, always takes an immense amount of time, including laying the groundwork but making this sort of internal (and literal) retreat from the hectic buzz of the modern world.

On Waldron Island, says Lauridsen, “my love of the sea and my need for a place of quietness and contemplation” all come together. “For me it’s necessary to get into a place that’s conducive to that kind of thinking. Much of the serenity and calmness people feel in my music has come from my feelings of being in such a peaceful and beautiful spot.”

Lauridsen enjoys recounting the complicated genesis of *Les Chansons des Roses*. It began as a brief commission for the Portland-based ensemble Choral Cross-Ties that he only learned about second hand. When his mother congratulated him on the upcoming premiere of a new piece – publicized in the group’s season announcement – Lauridsen was baffled, as he had not even received (let alone accepted) a commission from Choral Cross-Ties. Just what was he expected to write? The composer’s longstanding habit of prowling bookstores on the lookout for potential poetic sources had recently yielded a new publication by Graywolf Press of the complete French poems by Rilke. Free associating with Portland – where he had grown up and attended high school – as the “City of Roses,” Lauridsen decided to set “Dirait-on” in the style of a French *chanson populaire* or folk song (with guitar-like piano accompaniment) as if the music had always been there. He completed his charming piano-choral score and sent it off as a stand-alone song that could be used as an encore piece.

But soon Lauridsen discovered he was irresistibly captivated by the exquisite fragrance of Rilke’s rose poems. He kept coming back, adding one after another until he had crafted a complete cycle, all unified by thematic material generated from what was now the concluding song. The composer writes that he designed his music to complement Rilke’s blend of “primarily light, joyous, and playful” characteristics and to “capture the delicate beauty and sensuousness” of the French poems, with “Contre Qui, Rose,” set as “a wistful nocturne,” mirrored by the music of “La Rose Complète” in still another overall arch form for the cycle.

“After years of quietly setting wonderful texts to music, everything exploded in the early 1990s when I turned 50 and then became composer in residence of the Master Chorale under Paul,” observes Lauridsen. Indeed his breakthrough to international fame was triggered by the unanticipated response to his first commission for the Master Chorale. *O Magnum Mysterium* (1994) would go on to become the highest-selling item in the catalogue of Theodore Presser (distributor for Lauridsen’s publisher, Peermusic) ever since the company had been founded in 1783. Commissioned by Marshall Rutter (one of the Master Chorale’s co-founders) for Terry Knowles, his wife and the ensemble’s current president, *O Magnum Mysterium* is as much a Master Chorale signature as it is emblematic of Lauridsen’s most mystically serene vein. The Latin text – profoundly simple, just two sentences ending with an exclamation but expressing the unfathomable paradox of the divine revealed amid the humbly human – elicits a seamless skein of



Lauridsen Recordings to Have

There are over 200 CDs that include performances of Lauridsen’s music. Here’s a list of four recordings that are especially recommended:

- the Master Chorale’s Grammy®-nominated all-Lauridsen *Lux Aeterna* (RCM) under Paul Salamunovich – a recording that also enhanced the ensemble’s international reputation. This includes the orchestral (second) version of *Mid-Winter Songs*
- the Polyphony Choir’s *Lux Aeterna* (Hyperion) with Stephen Layton, also Grammy® nominated
- *Northwest Journey* (RCM), a widely-ranging all-Lauridsen compilation that includes such rarities as the early *Where Have the Actors Gone*, *Dirait-on* in a duet version, and the piano/vocal version of *O Magnum Mysterium*. There’s also the complete Lorca cycle *Cuatro Canciones*, which shows a less-familiar side of Lauridsen with its edgy, atonal music
- *Sure on This Shining Night* (Voce) with the Hartford-based Voce and Voce Chamber Artists, which contains the only recording to date of *O Vos Omnes*

radiant melody. Lauridsen points to the harmonic secret of a single focal G-sharp – the only note outside the home tonal field – for the altos on the word “virgo” (set against a minor triad), as his solution to the challenge of how to imply Mary’s future suffering within the luminous flow of the music.

Along with the Renaissance musical models to which Paul Salamunovich had attuned Lauridsen, he was struck by a serendipitous viewing in the Norton Simon Museum of *Still Life with Lemons, Oranges, and a Rose* by the Spanish Baroque painter Francisco de Zurbarán. At the request of the *Wall Street Journal*, Lauridsen wrote an article exploring the relationship of that painting to his approach in setting *O Magnum Mysterium* with the goal of creating an impactful work projecting an aura of mystery and deep religiosity through very direct musical means. The painter made him realize that he shared a similar goal: to write a piece “to resonate immediately and deeply into the core of the listener, to *illumine* through sound.”

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



Awards and Recognition

Recipient, 2007 National Medal of Arts from President George W. Bush in a White House ceremony

Named Honorary Artistic President of INTERKULTUR and the World Choir Games in 2013

NEA-designated “American Choral Master,” four honorary doctorates

More than 100 residencies at universities in America and Europe and over 500 commission requests

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

“Invigorating, inventive and enormously gifted”

— LOS ANGELES TIMES

Now in 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; *Rezós (Prayers)* by Tania León.

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*

LOS ANGELES MASTER CHORALE



“The Master Chorale always shines”

— CULTURE SPOT LA

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)* and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango*, DVD release of Verdi's *Requiem* and recent release *The Gospel According to the Other Mary* 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

Tamara Bevard
Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Elissa Johnston
Caroline McKenzie
Zanaida Robles
Anna Schubert
Suzanne Waters
Ellyse Willis

ALTO

Aleta Braxton
Janelle DeStefano
Amy Fogerson
Michele Hemmings
Callista Hoffman-Campbell
Leslie Inman
Farah Kidwai
Adriana Manfredi
Margaurite Mathis-Clark
Niké St. Clair
Nancy Sulahian
Kristen Toedtman

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Pablo Corá
Ben Cortez
Jody Golightly
Blake Howard
Shawn Kirchner
Michael Lichtenauer
Christian Marcoe
John Russell
Matthew Tresler

BASS

Joseph Bazyouros
Michael Blanchard
Kevin Dalbey
Greg Davies
Dylan Gentile
Scott Graff
Stephen Grimm
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Jim Raycroft
Ryan Villaverde

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

GUEST ARTISTS

LISA EDWARDS

PIANO

Has performed with: Los Angeles Master Chorale, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Barbara Symphony

Recordings: Steve Reich's *You Are (Variations)* and *Daniel Variations* on Nonesuch

Previous faculty positions include: California State University Long Beach, Glendale Community College, Pasadena City College, Idyllwild Arts Festival

Other positions: San Marino Community Church, Stephen S. Wise Temple, Congregation Kol Ami

Official Position: Pianist/Musical Assistant of the Los Angeles Master Chorale

Education: undergraduate studies in piano performance at North Texas State University; MM in Keyboard Collaborative Arts at USC (with honors)

GARY BOYER

CLARINET

Other positions: 22nd season as principal clarinetist of the LA Master Chorale Orchestra; principal clarinetist with the Hollywood Bowl Orchestra and the Long Beach Symphony Orchestra; co-artistic director of the LBSO's "Sounds & Spaces" chamber music and architecture series; on the faculty at Pomona College

Education: studied with Joe Allard at The Juilliard School

Recordings: with LAMC include *Daniel Variations* and *Lauridsen - Lux Aeterna*; New World Records recording, *James Newton: Sacred Works*; active clarinetist in the Los Angeles recording studios for over 25 years and can be heard as principal clarinetist on many of the motion picture scores of Danny Elfman, James Horner and David Newman

UPCOMING PERFORMANCES

UP NEXT

Minimalist Masterworks
Sun, Apr 6, 2014 – 7 pm

Pérotin | Sederunt principes
Reich | You Are (Variations)
Lang | the little match girl passion

Today, Tomorrow & Beyond
Sun, Jun 8, 2014 – 7 pm

Kirchner | Inscapes WORLD PREMIERE
Lang | the national anthems
WORLD PREMIERE
with the Calder Quartet
Núñez | Es Tu Tiempo
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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 Performances

Ravel *Daphnis and Chloé*

Fri, Mar 28, 2014 – 8 pm
Sat, Mar 29, 2014 – 8 pm
Sun, Mar 30, 2014 – 2 pm
Charles Dutoit, Conducting
Los Angeles Philharmonic

**Glass *the CIVIL warS,*
*The Rome Section***

Thu, Apr 17, 2014 – 8 pm
Sat, Apr 19, 2014 – 8 pm
Grant Gershon, Conducting
Los Angeles Philharmonic

Mozart *Così fan tutte*

Fri, May 23, 2014 – 8 pm
Sun, May 25, 2014 – 2 pm
Thu, May 29, 2014 – 8 pm
Sat, May 31, 2014 – 2 pm
Gustavo Dudamel, Conducting
Christopher Alden, Directing
Los Angeles Philharmonic



5

GOLDEN ANNIVERSARY EVENT • GOLDEN ANNIVERSARY EVENT

GOLDEN ON GRAND
A GALA CELEBRATION

On Saturday, January 25, 2014, the Los Angeles Master Chorale welcomed honored guests to the Dorothy Chandler Pavilion to celebrate the Chorale's 50th Anniversary season.

It was truly a night to remember, and we thank our amazing *Golden on Grand* Gala Committee as well as the generous donors who made this evening possible. We are deeply grateful to those listed whose support of *Golden on Grand* and the Los Angeles Master Chorale helps make possible our artistic and education programs.

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1. Gala Co-Chair Annette Ermshar & Dan Monahan dance to Wayne Foster Entertainment
2. Music Director Grant Gershon & Elissa Johnston, Jann & Ken Williams
3. LAMC Founders Marshall Rutter & Donald Nores
4. The LA Master Chorale welcomes Gala guests with a choral serenade
5. Gala Patron Co-Chairs Elayne and Thomas Techentin
6. The Honorable Richard Riordan & Martha Groves
7. Gala Committee leadership Marguerite Marsh, Co-Chairs Annette Ermshar and Joyce Nores, Carol Henry, Sonia Randazzo and Marian Niles
8. LAMC Board Chairman David Gindler, President and CEO Terry Knowles and Grant Gershon toast the 50th Anniversary
9. Master of Ceremonies Fritz Coleman with Kiki & David Gindler
10. LAMC *Voices Within* 5th Graders sing for Gala guests
11. Gala splendor in the Marc & Eva Stern Grand Hall

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

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* Indicates multi-year commitment

50TH ANNIVERSARY SEASON EVENT

JANUARY 19, 2014

LAMC Founders Dinner

On the evening of January 19, LAMC leadership and supporters gathered at the beautiful Beverly Hills home of Lillian Lovelace for an elegant dinner and special performance by Music Director Grant Gershon and his wife, acclaimed soprano Elissa Johnston. The event honored many, including two of LAMC's founders, Don Nores and Marshall Rutter, Board leadership past and present, and Gold Patron supporters of the 50th Anniversary Gala celebration that occurred the following weekend.



Top Right: Grant Gershon with Founders Dinner host Lillian Lovelace; Above Left: Guests gather for a private recital by Music Director Grant Gershon and his wife Elissa Johnston; Above Right: (from left) Past LAMC Board Chairmen Clifford Miller, Marshall Rutter, Edward McAniff, Mark Foster and current Chairman David Gindler

Thank You!

The Los Angeles Master Chorale wishes to thank our partner BNY Mellon for over two decades of support and its commitment to the arts in Los Angeles.



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BNY Mellon Gala Benefactors
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BNY Mellon is proud to be a partner and salutes the Los Angeles Master Chorale.

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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.

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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.



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Phone: 213-972-7282 (M-F, 10-5)
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At The Music Center March 2014



Billy Budd



Dudamel Conducts Brahms



Timur and the Dime Machine

SATURDAY, MARCH 1

TCHAIKOVSKYFEST: Toyota Symphonies for Youth: Tchaikovsky's World
11:00 AM LA Phil / Walt Disney Concert Hall
Last Day

Pablo Bronstein: Enlightenment Discourse on the Origins of Architecture
12:00 PM REDCAT / The Gallery at REDCAT
Runs through March 15

TCHAIKOVSKYFEST: Symphony No. 5
2:00 PM LA Phil / Walt Disney Concert Hall

Last Day

Vanya and Sonia and Masha and Spike
2:30 PM & Center Theatre Group /
8:00 PM Mark Taper Forum
Runs through Mar 9

SUNDAY, MARCH 2

Billy Budd
2:00 PM LA Opera /
Dorthy Chandler Pavillion
Runs through March 13

TCHAIKOVSKYFEST: Finale
2:00 PM LA Phil /
Walt Disney Concert Hall

Hespèrion XXI *Folías: Antiguas & Criollas from the Ancient World to the New World*
7:30 PM LA Phil /
Walt Disney Concert Hall

TUESDAY, MARCH 4

Harmony
8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through April 13

Chamber Music Society
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, MARCH 6

Dudamel Conducts Brahms
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through March 9

SUNDAY, MARCH 9

Organ Recital: Ann Elise Smoot
7:30 AM LA Phil /
Walt Disney Concert Hall

TUESDAY, MARCH 11

Keali'i Reichel
8:00 PM LA Phil /
Walt Disney Concert Hall

SATURDAY, MARCH 15

Lucia di Lammermoor
7:30 PM LA Opera/
Dorthy Chandler Pavillion
Runs through April 6

60 + 60: Newport and Massey Hall
8:00 PM LA Phil /
Walt Disney Concert Hall

SUNDAY, MARCH 16

Tribute to Lauridsen
7:00 PM LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, MARCH 18

MINIMALIST JUKEBOX: *Kraftwerk 1,2,3,4,5,6,7,8*
7:30 PM & LA Phil /
10:30 PM Walt Disney Concert Hall
Runs through March 21

FRIDAY, MARCH 21

Reinier van Houdt
8:30 PM REDCAT / Roy and Edna Disney/
CalArts Theater

SATURDAY, MARCH 22

Hugh Masekela: 75th Birthday Celebration
8:00 PM LA Phil /
Walt Disney Concert Hall

Studio: Winter 2014
8:30 PM REDCAT / Roy and Edna Disney/
CalArts Theater
Runs through March 23

MONDAY, MARCH 24

Evgeny Kissin in Recital
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, MARCH 27

Timur and the Dime Museum: *Collapse*
8:30 PM REDCAT / Roy and Edna Disney/
CalArts Theater
Runs through March 29

FRIDAY, MARCH 28

Beethoven & Ravel
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through March 30

SATURDAY, MARCH 29

A Taste of Dance: Movie Moves
11:00 AM The Music Center /
The Music Center Plaza

SUNDAY, MARCH 30

Akademie für Alte Musik Berlin "Italy vs. Germany"
7:30 PM LA Phil /
Walt Disney Concert Hall

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

JOIN US @MusicCenterLA:   

Mid-Winter Songs

Poems by Robert Graves

I. Lament for Pasiphaë

Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud—
a fleece now gilded with our common grief
That this must be a night without a moon.
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,
Smiling with dire impartiality,
Sovereign, with heart unmatched, adored of men,
Until Spring's cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed.
Then she who shone for all resigned her being,
And this must be a night without a moon.
Dying sun, shine warm a little longer!

II. Like Snow

She, then, like snow in a dark night,
Fell secretly. And the world waked
With dazzling of the drowsy eye,
So that some muttered 'Too much light,'
And drew the curtains close.
Like snow, warmer than fingers feared,
And to soil friendly;
Holding the histories of the night
In yet unmelted tracks.

III. She Tells Her Love While Half Asleep

She tells her love while half asleep,
In the dark hours,
With half-words whispered low:

As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

IV. Mid-Winter Waking

Stirring suddenly from long hibernation
I knew myself once more a poet
Guarded by timeless principalities
Against the worm of death, this hillside haunting;
And presently dared open both my eyes.

O gracious, lofty, shone against from under,
Back-of-the-mind-far clouds like towers;
And you, sudden warm airs that blow
Before the expected season of new blossom,
While sheep still gnaw at roots and lambless go—

Be witness that on waking, this mid-winter,
I found her hand in mine laid closely
Who shall watch out the Spring with me.
We stared in silence all around us
But found no winter anywhere to see.

V. Intercession in Late October

How hard the year dies: no frost yet.
On drifts of yellow sand Midas reclines,
Fearless of moaning reed or sullen wave.
Firm and fragrant still the brambleberries.
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,
For his clean hands and love-submissive heart.

*Poems used by permission, A. P. Watt, Ltd.
(London), literary agent for Robert Graves*

Ave Dulcissima Maria

Ave, dulcissima Maria,
vera spes e vita,
dulce refrigerium!

O Maria, flos virginum,
ora, pro nobis, Jesum, O Maria.

Alleluia.

Hail, sweetest Mary,
true hope and life,
sweet refreshment!

O Mary, flower of all virgins,
pray for us to Christ, O Mary.

Alleluia.

Canticle/O Vos Omnes

O vos omnes,
qui transitis per viam,
attendite et videte
si est dolor,
sicut dolor meus.

O all you
who pass along this way,
behold and see
if there is any sorrow,
like unto my sorrow.

Continued on the following page...

ON SALE AT THE LA PHIL STORE

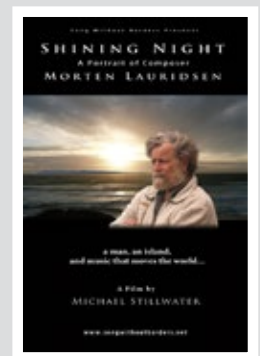
Walt Disney Concert Hall

Memorabilia and music from tonight's concert can be purchased at the LA Phil Store in the lobby of Walt Disney Concert Hall, including limited items autographed by Morten Lauridsen.

Shining Night: A Portrait of Composer Morten Lauridsen DVD

A man, an island, and music that moves the world. Winner of three Best Documentary awards, called a 'heartening rarity' by The Wall Street Journal, *Shining Night* offers a contemplative reflection on the life and music of Morten Lauridsen. A National Medal of Arts recipient and named an 'American Choral Master' by the National Endowment for the Arts, Lauridsen has achieved the status of the most frequently performed modern choral composer.

DVD includes full-length film, additional commentaries, bonus features, and optional subtitles. A Song Without Borders production by Michael Stillwater.



Lauridsen - Lux Aeterna CD

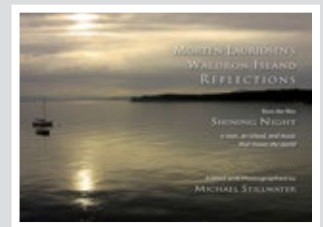
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Morten Lauridsen's Waldron Island Reflections GIFT BOOK

For anyone who
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provides a

glimpse into
a unique Pacific Northwest haven where
timeless words are given a musical voice
through Lauridsen's sublime artistry.
Edited and photographed by *Shining Night* film
director, Michael Stillwater.



Nocturnes

Sa Nuit d'Été

Si je pourrais avec mes mains brûlantes
fondre ton corps autour ton coeur d'amante,
ah que la nuit deviendrait transparente
le prenant pour un astre attardé
qui toujours dès le premier temps des mondes
était perdu et qui commence sa ronde
et tâtonnant de sa lumière blonde
sa première nuit, sa nuit, sa nuit d'été.

— Rainer Maria Rilke

Soneto de la Noche

Cuando yo muero* quiero tus manos en mis ojos:
quiero la luz y el trigo de tus manos amadas
pasar una vez más sobre mí su frescura:
sentir la suavidad que cambió mi destino.

Quiero que vivas mientras yo, dormido, te espero,
quiero que tus oídos sigan oyendo el viento,
que huelas el aroma del mar que amamos juntos
y que sigas pisando la arena que pisamos.

Quiero que lo que amo siga vivo
y a ti te amé y canté sobre todas las cosas,
por eso sigue tú floreciendo, florida,

para que alcances todo lo que mi amor te ordena,
para que se pasee mi sombra por tu pelo,
para que así conozcan la razón de mi canto.

— Pablo Neruda

Soneto LXXXIX from "Cien Sonetos de Amor" Administered in the US by SADAIC (o/b/o SCD Chile)

* Neruda specifically and intentionally uses *muero* instead of *muera* in this poem

Sure On This Shining Night

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

— James Agee; Copyright © 1968 by The James Agee Trust

Voici le soir

Voici le soir;
pendant tout un jour encore je vous ai beaucoup aimées,
collines émues.

C'est beau de voir,
Mais: de sentir à la doublure des paupières fermées
la douceur d'avoir vu ...

— Rainer Maria Rilke

Its Summer Night

If, with my burning hands, I could melt
the body surrounding your lover's heart,
ah! how the night would become translucent,
taking it for a late star,
which, from the first moments of the world,
was forever lost, and which begins its course
with its blonde light, trying to reach out towards
its first night, its night, its summer night.

— Translated by Byron Adams

Sonnet of the Night

When I die, I want your hands upon my eyes:
I want the light and the wheat of your beloved hands
to pass their freshness over me one more time:
I want to feel the gentleness that changed my destiny.

I want you to live while I wait for you, asleep,
I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.

I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,

so that you can touch all that my love provides you,
so that my shadow may pass over your hair,
so that all may know the reason for my song.

— Translated by Nicholas Lauridsen

Soneto LXXXIX from "Cien Sonetos de Amor" Administered in the US by SADAIC (o/b/o SCD Chile)

* Neruda specifically and intentionally uses *muero* instead of *muera* in this poem

Night Has Come

Night has come:
for one whole day again I've loved you so much,
stirring hills.

It's beautiful to see.
But: to feel in the lining of closed eyelids
the sweetness of having seen ...

— Translated by Morten Lauridsen

Madrigali: Six "Fire Songs" on Renaissance Italian Poems**Ov'è, Lass', Il Bel Viso**

Ov'è, lass', il bel viso? ecco, èi s'asconde.
 Oimè, dov' il mio sol? lasso, che velo
 S'è post' inanti et rend'oscur' il cielo?
 Oimè ch'io il chiamo et veggio; èi non risponde.
 Dhe se mai sieno a tue vele seconde
 Aure, dolce mio ben, se cangi pelo
 Et loco tardi, et se'l signor di Delo
 Gratia et valor nel tuo bel sen'asconde,
 Ascolta i miei sospiri et da'lor loco
 Di volger in amor l'ingiusto sdegno,
 Et vinca tua pietade il duro sempio,
 Vedi qual m'arde et mi consuma fuoco;
 Qual fie scusa miglior, qual magior segno
 Ch'io son di viva fede et d'amor tempio!

—From a madrigal by Henricus Schaffen

Quando Son Più Lontan

Quando son più lontan de' bei vostri occhi
 Che m'han fatto cangiar voglia et costumi,
 Cresce la fiamma et mi conduce a morte;
 Et voi, che per mia sorte
 Potresti raffrenar la dolce fiamma,
 Mi negate la fiamma che m'infiamma.

— Text from a madrigal by Ivo

Amor, Io Sento L'alma

Amor, io sento l'alma
 Tornar nel foco ov'io
 Fui lieto et più che mai d'arder desio.
 Io ardo e 'n chiara fiamma
 Nutrisco il miser core;
 Et quanto più s'infiamma,
 Tanto più cresce amore,
 Perch'ogni mio dolore
 Nasce dal fuoco ov'io
 Fui lieto et più che mai d'arder desio.

— Jhan Gero (Parody of a ballata by Machiavelli)

Io Piango

Io piango, ch'è'l dolore
 Pianger' mi fa, perch'io
 Non trov'altro rimedio a l'ardor' mio.
 Così m'ha concio' Amore
 Ch'ognor'viv'in tormento
 Ma quanto piango più, men doglia sento
 Sorte fiera e inaudita
 Che'l tacer mi d'a morte e'l pianger vita.

— Ruffo

Luci, Serene e Chiare

Luci serene e chiare,
 Voi m'incendete, voi; ma prov' il core
 Nell'incendio diletto, non dolore.
 Dolci parole e care,
 Voi mi ferite, voi; ma prov' il petto
 Non dolor ne la piaga, ma diletto.
 O miracol d'amore!
 Alma ch'è tutta foco e tutta sangue,
 Si strugge e non si duol, mor'e non languie.

— Ridolfo Arlotti

Se Per Havervi, Oime

Se per havervi, oime, donato il core,
 Nasce in me quell'ardore,
 Donna crudel, che m'arde in ogni loco,
 Tal che son tutto foco,
 E se per amar voi, l'aspro martire
 Mi fa di duol morire,
 Miser! che far debb'io
 Privo di voi che sete ogni ben mio?

— Text from *Primo Libro de Madrigali* by Claudio Monteverdi

Alas, Where is the Beautiful Face?

Alas, where is the beautiful face? Behold, it hides.
 Woe's me, where is my sun? Alas, what veil
 Drapes itself and renders the heavens dark?
 Woe's me, that I call and see it; it doesn't respond.
 Oh, if your sails have auspicious winds,
 My dearest sweet, and if you change your hair
 And features late, if the Lord of Delos
 Hides grace and valor in your beautiful bosom,
 Hear my sighs and give them place
 To turn unjust disdain into love,
 And may your pity conquer hardships.
 See how I burn and how I am consumed by fire;
 What better reason, what greater sign
 Than I, a temple of faithful life and love!

When I am Farther

When I am farther from your beautiful eyes
 That made me change my wishes and my ways,
 The flame grows and leads me to my death;
 And you, who for my fate
 Could restrain the sweet flame,
 Deny me the flame that inflames me.

Oh Love, I Feel My Soul

Oh love, I feel my soul
 Return to the fire where I
 Rejoiced and more than ever desire to burn.
 I burn and in bright flames
 I feed my miserable heart;
 The more it flames
 The more my loving grows,
 For all my sorrows come
 From out of the fire where I
 Rejoiced and more than ever desire to burn.

I'm Weeping

I'm weeping, for the grief
 Makes me cry, since I
 Can find no other remedy for my fire.
 So trapped by Love am I
 That ever I lie in torment
 But the more I cry the less pain I feel.
 What cruel, unheard-of fate
 That silence gives me death and weeping life!

Eyes Serene and Clear

Eyes serene and clear,
 You inflame me, but my heart must
 Find pleasure, not sorrow, in the fire.
 Words sweet and dear,
 You wound me, but my breast must
 Find pleasure, not sorrow, in the wound.
 O miracle of love!
 The soul that is all fire and blood,
 Melts yet feels no sorrow, dies yet does not languish.

If, Alas

If, alas, when I gave you my heart,
 There was born in me that passion,
 Cruel Lady, which burns me everywhere
 So that I am all aflame,
 And if, loving you, bitter torment
 Makes me die of sorrow,
 Wretched me! What shall I do
 Without you who are my every joy?

— All English Translations by Erica Muhl

Les Chansons des Roses

by Rainer Maria Rilke, from *Les 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 complète,
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.

In a Single Flower

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

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

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

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

The Perfect Rose

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.

So They Say

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.

— All English translations by Barbara and Erica Muhl

O Magnum Mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praeseptio!
Beata virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord,
lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord Jesus Christ. Alleluia!

— Translation by Ron Jeffers